

COSI

FAN



TUTIE





**COSÌ FAN TUTTE**  
**(All Women Behave Like That)**  
 ossia  
 (or)  
**LA SCUOLA DEGLI AMANTI**  
**(The School For Lovers)**

Opera in two acts.  
 Libretto by Lorenzo Da Ponte  
 First performed at the Burgtheater in Vienna, on January 26, 1790

**CHARACTERS**

Fiordiligi, a young lady, betrothed to Guglielmo: soprano  
 Dorabella, her sister, betrothed to Ferrando: mezzo-soprano  
 Ferrando, an officer: tenor  
 Guglielmo, an officer: baritone  
 Don Alfonso, an elderly and cynical bachelor: bass or baritone  
 Despina, a maid: soprano or high mezzo-soprano

Soldiers, Sailors, Servants and Townspeople

The action takes place in Naples, Italy in the XVIII Century

**THE PLOT**

**ACT I**

The scene opens in a café, where Guglielmo, Ferrando and Don Alfonso are in the middle of an argument concerning the faithfulness of their respective sweethearts, Fiordiligi and Dorabella, two sisters from Ferrara now living in Naples. The cynical Alfonso makes a bet with the two young men that he can prove that their sweethearts are fickle, as he believes all women are. The plan is to make it appear that the men have been called off to war and then adopt a disguise and try to seduce each other's sweetheart.

In their garden, the sisters Fiordiligi and Dorabella are discussing the respective merits of their young men as shown in their portraits. Their daydreaming is suddenly interrupted by Don Alfonso, who sadly informs the girls that their sweethearts have been called off to war and must leave immediately. Guglielmo and Ferrando appear and bid heartbroken farewells to their ladies, while Alfonso chortles, unable to contain his laughter. The sisters' tears cause the men to be sure that they will win the bet, and Alfonso, left alone, launches into a tirade against the whole female sex.

The maid Despina, offers the girls morning chocolate, with cheeky advice about replacing old lovers with new ones, but the women are inconsolable. Dorabella, in fact, is outraged at her maid's impertinence and the sisters leave the room disconsolate. Don Alfonso enters and seeks out Despina to aid him in his plot, offering her a bribe to help him introduce two foreign friends of his to the ladies. Despina agrees. The "friends" arrive, disguised in outrageous Albanian garb and mustachios. Not recognizing their lovers in disguise, the sisters are outraged at finding strange men in their house, and firmly resist their exaggerated advances. Guglielmo tries to convince the girls of his manly attributes, which enrages the sisters even more. Left alone, the men engage in a rollicking laughing trio.

Back in their garden the sisters are musing on the mutability of pleasure. Hardly have they finished, when the two "Albanians" rush in brandishing bottles of poison, which they proceed to gulp down, while Alfonso pretends to try to stop them. As the Albanians sink into coma, pandemonium breaks loose and the women call on Despina for help. Shortly Alfonso announces the doctor, who is none other than Despina in disguise, spouting Latin with an outrageous German accent, and giving her credentials as being a student of the famous "magnetizer" Dr. Mesmer.<sup>1</sup> She extracts a gigantic magnet from her bag and through a series of hilarious incantations, manages to "revive" the comatose "Albanians" The corpses revive and thinking at first they are in the Elysian Fields, demand a kiss from their goddesses. The women are outraged and the act ends in a joyous finale, the "Albanians" now convinced that they've won the bet.

## ACT II

In her ladies' boudoir Despina is losing patience with her mistresses. Despina teases them about how young girls should have the wiles to handle men. The two sisters now start to have second thoughts and slowly agree to pair off with the strangers.

The Albanians have arranged for an outdoor serenade in the garden. Guglielmo pairs off with Dorabella, and Ferrando with Fiordiligi. The couples are obviously embarrassed and at first make fumbled attempts at conversation about the weather. Left alone, Guglielmo and Dorabella sing a duet and Guglielmo gives her a heart-shaped locket. Dorabella in exchange gives him a medallion (with Ferrando's picture inside). It seems that Dorabella's outer defenses have been easily breached by Guglielmo. With Fiordiligi, however, the matter is not so simple. She turns a deaf ear to Ferrando's advances. The two men meet and compare notes on their progress with each other's women. Guglielmo is suitably smug about Fiordiligi's apparent constancy, but Ferrando is furiously indignant when he hears of Dorabella's conduct and sees proof in the medallion he himself had given her.

Fiordiligi resolves to make a last effort to extricate herself from her situation. She asks Despina to find two old soldiers' uniforms and plans to go to the front with her sister, disguised as soldiers and if need be, die with their lovers in battle. No sooner is this plan set into motion than Ferrando arrives, still disguised, and he presses his suit so eloquently that Fiordiligi simply cannot resist him, as they fall into each other's arms, singing of their future happiness. The eavesdropping Guglielmo is furious but Alfonso counsels forgiveness: "Women are like that" (*Così fan tutte*).

Now for the double wedding between the sisters and their "Albanians" and the expected *dénouement*. Servants make ready for the banquet under the direction of Despina and hail the bridal couples when they appear. Alfonso brings in a notary, really Despina in yet another disguise, who spouts legalese mumbo-jumbo about the particulars of the document. Just as the ladies have signed their nuptial contract, military music is heard outside, announcing the return of the men from the wars. The music is immediately recognized by the sisters, as it is the identical music played at the time their sweethearts had gone off to battle (that very morning!). Their suspicion turns to terror when Alfonso confirms that Ferrando and Guglielmo are coming up to the house at that very moment. The "Albanians" scurry off in panic and a moment later return without their disguises and mustachios. The sisters, having hardly had time to compose themselves, now face their real sweethearts. Alfonso manages to let the marriage contract drop conveniently at the men's feet, where they cannot fail to see it. The men go into a feigned rage and the "notary" Despina is dragged out from under a table. The men go off and presently re-appear in bits of their Albanian costume and moreover singing snatches of music that helped their wooing to an almost successful conclusion.

Everything is forgiven, the true lovers are reunited, and the six characters sing a valedictory in praise of he who can take the good and the bad and who can fall back on reason however badly the world treats him.

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<sup>1</sup>See footnote No. 50 on page 185.



## ACT I

(In a café a lively discussion is in progress between all three men.)

## NO. 1 TRIO

## FERRANDO

'la 'mia dɔra'bel:la	ka'patʃe nɔ'ne	fe'del	'kwanto 'bel:la	'il 'tʃelɔ 'la 'fe
<b>La mia Dorabella</b>	<b>capace non è: fedel</b>		<b>quanto bella</b>	<b>il cielo la fè!</b>
My Dorabella	able is not: faithful		as lovely	heaven made her!

(My Dorabella couldn't do that! Heaven made her as faithful as she is beautiful.)

## GUGLIELMO

'la 'mia fjordi'lidzi	tra'dirmi	'non 'sa		
<b>La mia Fiordiligi</b>	<b>tradirmi</b>	<b>non sa:</b>		
My Fiordiligi	betray me	cannot.		

  

u'gwale 'in	'lei	'kredo	kɔ'stantsa	e	bel'ta
<b>Uguale in</b>	<b>lei</b>	<b>credo</b>	<b>costanza</b>	<b>e</b>	<b>beltà.</b>
Equal in	her	I believe (is)	constancy	and	beauty.

(I believe her loyalty equals her beauty.)

## ALFONSO

o	i	'krini	'dʒa	'gridzi	'ex	'katedra	'parlo
<b>Ho</b>	<b>i</b>	<b>crini</b>	<b>già</b>	<b>grigi,</b>	<b>ex</b>	<b>cathedra<sup>2</sup></b>	<b>parlo</b>
I have the	hairs	already	gray,	from	experience	I speak,	

(My hair is already gray, I speak from experience.)

'ma	'tali	li'tigi	fi'niskano	'kwa
<b>ma</b>	<b>tali</b>	<b>litigi</b>	<b>finiscano</b>	<b>qua.</b>
but	such	bickering	let it be ended	here.

(But let's stop this bickering right here and now.)

## FERRANDO, GUGLIELMO

'no	'detto	'ʃi a'vete	'ke	im'fide	'es:ser	'pon:no
<b>No,</b>	<b>detto</b>	<b>ci avete</b>	<b>che</b>	<b>infide</b>	<b>esser</b>	<b>ponno;<sup>3</sup></b>
No,	told	you have us	that	unfaithful	be	they can;

(No, you told us that they can be unfaithful;)

pro'var	'tʃel	do'vete	'se	a'vete	ɔnes'ta
<b>provar</b>	<b>ce'l</b>	<b>dovete</b>	<b>se</b>	<b>avete</b>	<b>onestà.</b>
prove	it to us	you must	if	you have	honor.

(it's up to you to prove it to us, if you're a man of honor.)

## ALFONSO

'tai	'prove	la'ʃfamo
<b>Tai</b>	<b>prove</b>	<b>lasciamo...</b>
Such	proofs	let us forget about...

<sup>2</sup>Ex cathedra, literally "from a professor's chair".

<sup>3</sup>Ponno is a poetic contraction of *possono*, the present tense third person plural of *potere*, "to be able to", "can".

**FERRANDO, GUGLIELMO** (*putting their hands on the hilts of their swords*)

'no	'no	'le vɔ'λλamɔ	ɔ	'fwəri	'la	'spada rɔm'pjəm	lamistə
<b>No,</b>	<b>no,</b>	<b>le vogliamo:</b>	<b>o</b>	<b>fuori</b>	<b>la</b>	<b>spada, rompiam</b>	<b>l'amistà.</b>
No,	no,	we want them, or		out with	the	sword, let's break	the friendship.

(No, no, we want the proofs or else draw your sword and let's end this friendship.)

**ALFONSO** (*aside*)

ɔ	'pattso de'zire	tʃer'kar 'di	sko'prire
<b>O</b>	<b>pazzo desire,</b>	<b>cercar di</b>	<b>scoprire</b>
Oh	insane desire,	to try to	discover

'kwel	'mal	'ke	tro'vato	mes'kini	'tʃi 'fa
<b>quel</b>	<b>mal</b>	<b>che,</b>	<b>trovato,</b>	<b>meschini</b>	<b>ci fa.</b>
that	evil	that, (once)	found,	miserable	makes us.

**FERRANDO, GUGLIELMO**

'sul 'vivo 'mi 'tok:ka	'ki	'laffa 'di	'bok:ka	sortire	'un	a'ttʃentɔ
<b>Sul vivo mi tocca,</b>	<b>chi</b>	<b>lascia di</b>	<b>bocca</b>	<b>sortire</b>	<b>un</b>	<b>accento</b>
It cuts me to the quick,	who	allows from	mouth	come out	a	word

'ke	'tɔrtɔ	'le 'fa
<b>che</b>	<b>torto</b>	<b>le fa.</b>
that	injury	does her.

(Anyone who dares say one word that may do her injury, cuts me to the quick.)

**GUGLIELMO**

'fwɔr	'la	'spada	ʃe'λλete	'kwəl	'di	'noi	'pju	'vi 'pjatʃe
<b>Fuor</b>	<b>la</b>	<b>spada: scegliete</b>	<b>qual</b>	<b>di</b>	<b>noi</b>	<b>più</b>	<b>vi piace.</b>	
Out	the	sword: choose	which	of	us	most	you like.	

(Out with your sword! And choose which one of us you like to fight with.)

**ALFONSO**

'io	'son	'wɔmɔ	'di	'patʃe
<b>Io</b>	<b>son</b>	<b>uomo</b>	<b>di</b>	<b>pace</b>
I	am	a man	of	peace

e	du'el:li	'nomj 'fɔ	'sɛ 'non	a	'mensa
<b>e</b>	<b>duelli</b>	<b>non fo</b>	<b>sɛ non</b>	<b>a</b>	<b>mensa.</b>
and	duels	I don't fight	except		at (the) dinner table.

**FERRANDO**

ɔ	'batt:ervi	ɔ	'dir	'subito	per'ke	ddim'fedel'ta
<b>O</b>	<b>battervi,</b>	<b>o</b>	<b>dir</b>	<b>subito</b>	<b>perchè</b>	<b>d'infedeltà</b>
Either	fight (with us), or		tell us	right now	why	of unfaithfulness

'le 'nɔstre	a'manti	sɔspe'ttate	ka'patʃi
<b>le nostre</b>	<b>amanti</b>	<b>sospettate</b>	<b>capaci.</b>
our	sweethearts	you suspect	capable.

(Either fight with us or tell us immediately why you suspect our sweethearts capable of being unfaithful.)

**ALFONSO**

'kara	semplitʃi'ta	'kwanto 'mi 'pjatʃi
<b>Cara</b>	<b>semplicità,</b>	<b>quanto mi piaci!</b>
Dear	naiveté,	how I like you!

(Dear innocence, how much I like you!)

## FERRANDO

tʃe:'s:sate 'di skertʃar o 'dʒurɔ 'al 'tʃelɔ  
**Cessate di scherzar, o giuro al cielo...**  
 Stop joking, or I swear to heaven...

## ALFONSO

e'dio 'dʒurɔ 'al:la 'terra 'non 'skertʃɔ a'mitʃi 'mjei  
**Ed io, giuro alla terra, non scherzo, amici miei;**  
 And I, I swear to earth, I'm not joking, friends mine;

'solo sa'per vɔ:r'rei 'ke 'rrat:tʃa dani'mali 'son 'kweste 'vɔ:stre 'bel:le  
**solo saper vorrei che razza d'animali son queste vostre belle,**  
 only know I'd like what race of animals are these your beauties,  
 (I'd like to know what sort of animals your beauties might be,)

'se 'an 'kome 'tut:ti 'noi 'karne 'ɔ:s:sa e 'pel:le  
**se han come tutti noi carne, ossa, e pelle,**  
 if they have like all (of) us flesh, bones, and skin,

'se 'mandʒaŋ 'kome 'noi 'se 'vestɔŋ 'gɔ:n:ne  
**se mangian come noi, se veston gonne,**  
 if they eat like us, if they wear skirts,

a'lfin 'se 'dde: 'se 'dɔ:n:ne 'son  
**alfin, se Dee, se donne son...**  
 finally, if goddesses, if women they are...  
 (and finally, whether they are goddesses or women...)

## FERRANDO, GUGLIELMO

'son 'dɔ:n:ne 'ma 'son 'tali  
**Son donne: ma, son tali...**  
 They're women, but, they're such (women)...

## ALFONSO

e 'in 'dɔ:n:ne preten'dete 'di trɔ'var fedel'ta  
**E in donne pretendete di trovar fedeltà?**  
 And in women do you think to find fidelity?

'kwanto 'mi 'pjatʃe 'mai sempli'ti'ta  
**Quanto mi piaci mai, semplicità!**  
 How much I like you ever, naiveté!  
 (Dear innocence, how much I like you!)

e 'la 'fede 'del:le 'fem:m:ine 'kome 'llaraba fe'nitʃe  
**È la fede delle femmine come l'araba fenice,**  
 Is the fidelity of women like the Arabian phoenix,<sup>4</sup>  
 (Fidelity in women is like the Arabian phoenix,)

<sup>4</sup>An Egyptian (Arabian, Indian, etc.) bird of fable, the only one of its kind, according to Greek legend said to live a certain number of years at the close of which it makes a nest of spices, sings a melodious dirge, flaps its wings to set fire to the pile, burns itself to ashes, and rises forth with new life. In Italian, the expression *essere come l'araba fenice* (to be like the Arabian phoenix), connotes "to be a unique thing, with no parallel". To the curious, it may be interesting to note that Metastasio defined it in his *Demetrio*, Act II, Scene 3: *Come l'araba fenice, che vi sia ciascun lo dice, dove sia nessun lo sà*. Da Ponte was obviously acquainted with Metastasio's opus and grafted the phrase *verbatim* onto his libretto...

'ke	'vi 'sia	tʃas'kun	'lo 'ditʃe
<b>che</b>	<b>vi sia</b>	<b>ciascun</b>	<b>lo dice,</b>
that	it exists	everyone	says it,

'dove	'ssia	ne's:sun	'lo 'sa
<b>dove</b>	<b>sia...</b>	<b>nessun</b>	<b>lo sa.</b>
where	it is...	nobody	knows it.

(Everyone says it exists but no one knows where it is.)

**FERRANDO**

'la	fe'nitʃe	ɛ	dɔra'bel:la
<b>La</b>	<b>fenice</b>	<b>è</b>	<b>Dorabella,</b>
The	phoenix	is	Dorabella,

**GUGLIELMO** (*with fire*)

'la	fe'nitʃe	ɛ	fjordi'lidʒi
<b>La</b>	<b>fenice</b>	<b>è</b>	<b>Fiordiligi.</b>
The	phoenix	is	Fiordiligi.

**ALFONSO**

nɔ'ne	'kwesta	nɔ'ne	'kwel:la	'nomʃ 'fu 'mai	'nomʃ 'vi sa'ra
<b>Non è</b>	<b>questa,</b>	<b>non è</b>	<b>quella,</b>	<b>non fu mai,</b>	<b>non vi sarà.</b>
It isn't	this one,	it isn't	that one,	it never was,	it will never be.

(It isn't one nor the other, it never existed, it will never exist.)

**È la fede delle femmine come l'araba,** etc.

**FERRANDO, GUGLIELMO**

**La fenice è Dorabella,** etc.

**ALFONSO**

**Nessun lo sa.**

**FERRANDO**

ʃɔ:k'e'rie	'di	pɔ'eti
<b>Scioccherie</b>	<b>di</b>	<b>poeti!</b>
Nonsense	of	poets!

**GUGLIELMO**

fem'pjad:dʒini	'di	'vek:ki
<b>Scempiaggini</b>	<b>di</b>	<b>vecchi!</b>
Foolishnesses	of	old men!

(Oh what senile foolishness!)

**ALFONSO**

'or 'bene	u'dite	'ma	'sentsa	an'dar	'iŋ	'kɔ:l:lera
<b>Or bene;</b>	<b>udite,</b>	<b>ma</b>	<b>senza</b>	<b>andar</b>	<b>in</b>	<b>collera:</b>
Now then;	listen,	but	without	going	into (a)	fury:

'kwal	'prɔva	a'vete	'voi	'ke	o'ŋnor	kɔ'stanti
<b>qual</b>	<b>prova</b>	<b>avete</b>	<b>voi</b>	<b>che</b>	<b>ognor</b>	<b>costanti</b>
What	proof	have	you	that	always	faithful

'vi 'sien	'le 'vɔstre	a'manti
<b>vi sien</b>	<b>le vostre</b>	<b>amanti?</b>
may be	your	sweethearts?

(What proof do you have that your sweethearts may be always faithful?)

'ki	'vi fe	sikur'ta	'ke	imva'rjabili	'sono	i 'lor	'kōri
<b>Chi</b>	<b>vi fe'</b>	<b>sicurtà</b>	<b>che</b>	<b>invariabili</b>	<b>sono</b>	<b>i lor</b>	<b>cori?</b>
Who	gave you	assurance	that	immutable	are	their	hearts?

(How can you be so sure that their hearts aren't fickle?)

**FERRANDO**

'lunga espe'rjentsa  
**Lunga esperienza...**  
 Long experience...  
 (We've known them for so long...)

**GUGLIELMO**

'nobil eduka'ttsjon  
**Nobil educazion...**  
 Noble upbringing...  
 (They're so well brought up...)

**FERRANDO**

pen'sar su'blime  
**Pensar sublime...**  
 Thinking sublime...  
 (Their sublimity of thoughts...)

**GUGLIELMO**

anal'o'dzia du'mor  
**Analogia d'umor...**  
 Compatibility of temperament...

**FERRANDO**

dizinte'res:se  
**Disinteresse...**  
 Unselfishness...

**GUGLIELMO**

im:mu'tabil ka'rat:tere  
**Immutabil carattere...**  
 Steadfast character...

**FERRANDO**

pro'mes:se  
**Promesse...**  
 Promises...  
 (The promises they've made...)

**GUGLIELMO**

pro'teste  
**Proteste...**  
 Protestations (of love)...

**FERRANDO**

d3ura'menti  
**Giuramenti...**  
 Oaths...

**ALFONSO**

'pjanti	sos'pir	ka'rett:se	zven'i'menti	la'ffjate'mi	'um 'pø	'ridere
<b>Pianti,</b>	<b>sos'pir,</b>	<b>carezze,</b>	<b>svenimenti.</b>	<b>Lasciatemi</b>	<b>un po'</b>	<b>ridere...</b>
Tears,	sighs,	caresses,	swoonings.	Allow me	a bit	to laugh...

**FERRANDO**

kos'pet:tø		fi'nite	'di de'ridert'fi
<b>Cospetto,</b>		<b>finite</b>	<b>di deriderci?</b>
Confound it,	(will you)	stop	deriding us?
(Confound it!	Will you stop making fun of us?)		

**ALFONSO**

'pjam 'pjano	e	'se	tø'k:kar 'kom	'mano
<b>Pian piano:</b>	<b>e</b>	<b>se</b>	<b>toccar con</b>	<b>mano</b> <sup>5</sup>
Take it easy:	And	if	touch with	hand

'ød:dʒi	'vi 'fø	'ke	'kome	'laltre	'sono
<b>oggi</b>	<b>vi fo</b>	<b>che</b>	<b>come</b>	<b>l'altre</b>	<b>sono?</b>
today	I make you	that	like	all others	they are?

(Take it easy: Supposing today I give you palpable proof that they are like all other women?)

**GUGLIELMO**

'non 'si 'pwo 'dar  
**Non si può dar!**  
 That cannot be!

**FERRANDO**

nø'ne  
**Non è!**  
 Not so!

**ALFONSO**

dʒø'kjam  
**Giochiam!**  
 Shall we wager!

**FERRANDO**

dʒø'kjamø  
**Giochiamo!**  
 Let's wager!

**ALFONSO**

'tʃentø	ttse'k:kini
<b>Cento</b>	<b>zecchini.</b>
A hundred	sequins. <sup>6</sup>

**GUGLIELMO**

e	'mmil:le	'se	vo'lete
<b>E</b>	<b>mille</b>	<b>se</b>	<b>volete.</b>
And	a thousand	if	you like.

<sup>5</sup>*Toccar con mano* (to touch with your hand), literally, to give **palpable proof**.

<sup>6</sup>The **sequin** (*zecchino*) was a Venetian gold coin minted around the end of the 13th century, worth about \$2.25. (from the Arabic *sikka, sekka*, a stamp, die).



**ALFONSO**

pa'rɔla

**Parola...**

Word...

(Your word on it...)

**FERRANDO**

pa'rɔ'lis:sima

**Parolissima.**

Very much my word!

**ALFONSO**

e	'un	'tʃen:mo	'um	'mɔtto	'un	'dʒesto
<b>E</b>	<b>un</b>	<b>cenno,</b>	<b>un</b>	<b>motto,</b>	<b>un</b>	<b>gesto,</b>
And	a	sign,	a	word	a	gesture,

dʒu'rate	'di	'nom	'far	'di	'tutto	'kwesto	'alle	'vostre	pe'nelopi
<b>giurate</b>	<b>di</b>	<b>non</b>	<b>far</b>	<b>di</b>	<b>tutto</b>	<b>questo</b>	<b>alle</b>	<b>vostre</b>	<b>Penelopi.</b>
swear	to	not	give	of	all	this	to	your	Penelopes. <sup>7</sup>

**FERRANDO**

dʒu'rjamɔ

**Giuriamo.**

We swear.

**ALFONSO**

da	sol'dati	do'nore
<b>Da</b>	<b>soldati</b>	<b>d'onore?</b>
As	soldiers	of honor?

(On your honor as soldiers?)

**GUGLIELMO**

'da sol'dati do'nore

**Da soldati d'onore.**

On our soldier's honor!

**ALFONSO**

e	'tutto	'kwel	fa'rete	'kio	'vi di'ro	'ddi	'far
<b>E</b>	<b>tutto</b>	<b>quel</b>	<b>farete</b>	<b>ch'io</b>	<b>vi dirò</b>	<b>di</b>	<b>far.</b>
And	all	that	you'll do	that I	tell you	to	do.

(And you'll do everything I tell you to do?)

**FERRANDO**

'tutto

**Tutto!**

Everything!

**GUGLIELMO**

tu'ttissimo

**Tuttissimo!**

Everything indeed!

<sup>7</sup>Penelope, in Greek mythology was the wife of Odysseus, noted for her fidelity.

**ALFONSO**

bra'vis:simi

**Bravissimi!**

Good for you!

**FERRANDO, GUGLIELMO**

bra'vis:simo      si'gnor 'don alfon'setto

**Bravissimo, signor Don Alfonso!**

Excellent,      signor Don Alfonso!

**GUGLIELMO**

a      'speze      'vostre 'or      'tʃi diverti'remo

**A spese vostre or ci divertiremo.**

At expense      yours now      we will enjoy ourselves.

*(To Ferrando.)*

e	'de	'tʃento	ttse'k:kini	'ke	fa'remo
<b>E</b>	<b>de'</b>	<b>cento</b>	<b>zecchini</b> <sup>8</sup>	<b>che</b>	<b>faremo?</b>
And	with the	hundred	sequins	what	will we do?

**NO. 3 TRIO****FERRANDO**

'una	'bel:la	sere'nata	'far	'io	'vɔλλɔ	'al:la	'mia	'ddea
<b>Una</b>	<b>bella</b>	<b>serenata</b>	<b>far</b>	<b>io</b>	<b>vogli</b>	<b>alla</b>	<b>mia</b>	<b>Dea.</b>
A	lovely	serenade	make	I	want	to	my	goddess.

*(I'd like to offer a serenade to my goddess.)*

**GUGLIELMO**

'in	o'nor	a	tʃite'rea	'uŋ	kon'vito	'io	'vɔλλɔ	'far
<b>In</b>	<b>onor</b>	<b>di</b>	<b>Citerea</b>	<b>un</b>	<b>convito</b>	<b>io</b>	<b>voglio</b>	<b>far.</b>
In	honor	of	Cythera <sup>9</sup>	a	banquet	I	want to	give.

**ALFONSO**

sa'rɔ	aŋ'kio	'de	kon'vitati
<b>Sarò</b>	<b>anch'io</b>	<b>de'</b>	<b>convitati?</b>
Will be	also I	among the	invited ones?

*(Will I also be invited?)*

**FERRANDO, GUGLIELMO**

'tʃi sa'rete	'si	ssi'gnor
<b>Ci sarete,</b>	<b>sì</b>	<b>Signor.</b>
You will be,	yes	sir.

<sup>8</sup>It has already been pointed out in my Puccini and Verdi series that Italian words beginning with the letter *z* are variably pronounced by Italians. Despite the fact that the dictionaries (Zingarelli, Zanichelli, Melzi, Garzanti, etc.) specifically tell us that *zecchino* begins with a voiceless [ts] sound, it is a known fact that for centuries, Italians almost invariably use a voiced [dz] sound on all words beginning with the letter *z*. Therefore, even though the correct way is [tse'k:kino], one will almost always hear [dze'k:kino]. The singer is cautioned to remain flexible on this point, especially if working with an Italian conductor or coach.

<sup>9</sup>Cythera, (or Khitira) is one of the Aegean islands. It is also the name given to Aphrodite, goddess of Love, whose favorite island was Cythera.

e 'ke 'brindis repli'kati 'far vo'λλamo 'al 'ddio da'mor  
**E che brindis<sup>10</sup> replicati far vogliamo al dio d'amor!**  
 And what toasts repeated offer we want to the god of love!  
 (And repeatedly we will offer toasts to the god of love!)

(They leave and the scene changes to a garden near the seashore where Fiordiligi and Dorabella are gazing at portraits inside lockets which hang from their necks.)

**FIORDILIGI**

a 'gwarda so'rel:la 'se 'bok:ka 'pju 'bbel:la  
**Ah guarda, sorella, se bocca più bella,**  
 Ah, look, sister, if (a) mouth more lovely,

'se as'petto 'pju 'nnobile 'si 'pwò tro'var  
**se aspetto più nobile si può trovar.**  
 if (a) face more noble could be found.

**DORABELLA**

o's:serva 'tu 'um 'poko 'ke 'fwoko a 'ne 'zguardi  
**Osserva tu un poco che fuoco ha ne' sguardi!**  
 Observe you a bit what fire he has in his gaze!

'se 'fjam:ma 'se 'ddardi 'non 'sembran sko'k:kar  
**se fiamma, se dardi non sembran scoccar.**  
 if flame, if darts doesn't it seem to shoot off.

(Look at the fire in his gaze, if it doesn't seem to fling flames and arrows!)

**FIORDILIGI**

'si 'vede 'un sem'bjante gwe'r:rjero 'ed a'mante  
**Si vede un sembiante guerriero ed amante.**  
 One sees a face of a warrior and a lover.

**DORABELLA**

'si 'vede 'una 'fat:tfa 'ke a'l:letta e mi'natt:fa  
**Si vede una faccia che alletta e minaccia.**  
 One sees a face that entices and menaces.

**FIORDILIGI**

fe'litfe 'son 'io  
**Felice son io!**  
 Happy am I!

**DORABELLA**

'io 'sono fe'litfe  
**Io sono felice!**  
 I am happy!

**FIORDILIGI, DORABELLA**

'se 'kwesto 'mio 'kore 'mai 'kandza de'zio  
**Se questo mio core mai cangia desio,**  
 If this my heart ever changes desire,

(If my heart ever changes its affections,)

<sup>10</sup>An etymological tidbit for the curious: The Italian word *brindisi*, the Spanish *brindis* or *brindar*, or the French verb *brinder*, all meaning either "a toast" or "to toast" comes from middle age German, when the *Landesknechten* (Knights of the Land) used to offer each other drink and toasted each other by saying *Ich bring dir's* ("I bring it to you").

a'more 'mi 'fat:tʃa      v'vendo      pe'nar  
**Amore mi faccia**      **vivendo**      **penar.**  
 (May) love    make me,    living      suffer.  
 (May the "god of love" make me suffer while still living.)  
 (May the "god of love" make me live in misery.)

## FIORDILIGI

'mi 'par 'ke      stama't:tina      volent'jeri      fa'rei      'la      pat:tʃa're:l:la  
**Mi par che**      **stamattina**      **volentieri**      **farei**      **la**      **pazzarella:**  
 I think that    this morning    gladly      I'd play    the      little silly girl:  
 (I feel like doing something silly this morning:)

o      'un      'tʃerto 'foko      'un      'tʃerto      pit:tʃi'kor      'entro 'le      'vene  
**Ho un**      **certo foco,**      **un**      **certo pizzicor**      **entro le**      **vene...**  
 I've    a      certain fire,    a      certain tingling    inside my    veins...

'kwando      gu'ʎʎelmo      'vjene 'se sa'pes:si      'ke      'burla 'ʎi 'vo      'far  
**Quando**      **Guglielmo**      **viene, se sapessi**      **che**      **burla gli vo'**      **far!**  
 When      Guglielmo      comes, if you knew    what    joke.    on him I want to    play!

## DORABELLA

'per 'dirti      'il      'vero 'kwalke      'kkɔza 'di 'nwɔvɔ  
**Per dirti**      **il**      **vero, qualche**      **cosa di nuovo**  
 To    tell you    the    truth,    some    thing    new

an'ʎio ne'l:alma      'provɔ      'io      dʒure'rei  
**anch'io nell'alma**      **provo:**      **Io**      **giurerei**  
 also I    in my soul    I feel:    I      would swear

'ke      lɔn'tano      'non 'sjamo      'daʎʎi      ime'nei  
**che lontano**      **non siamo**      **dagli**      **imenei.**<sup>11</sup>  
 that    far      we aren't    from our    weddings.

## FIORDILIGI

'dam:mi      'la      'mano 'io      'voʎʎɔ      astrolɔ'garti  
**Dammi**      **la**      **mano: io**      **voglio**      **astrologarti:**  
 Give me    your    hand,    I      want to      tell your fortune.

u      'ke      be'l:lem:me      e      'kwestɔ e      'um      'pi  
**uh, che**      **bell'Emme,**      **e**      **questo è**      **un**      **pi!**  
 oh,    what    lovely M.    and    this    is    a      P!

'va 'bene      matri'monjo      'presto  
**Va bene:**      **matrimonio**      **presto.**  
 All right:    matrimony    presently.

## DORABELLA

a'ffe      'ke      'tʃi      a'vrei      'gusto  
**Affè**      **che**      **ci**      **avrei**      **gusto!**  
 By my faith    that    of it    I'd have    pleasure!  
 (I'd like that, by my faith!)

<sup>11</sup>*Imeneo*, or its plural form *imenei* is a poetic form for "marriage". *Nozze*, as in *Nozze di Figaro*, is a more common word. We will encounter *spodalizio* later on in "Don Giovanni", and there is the ubiquitous *nodo* or its plural form *nodi*, meaning "knot", referring to the marriage knot. *Imene* is Hymen. Hymen, properly, is a marriage song of the ancient Greeks, later personified as the god of marriage, represented as a youth carrying a torch and veil - a more mature Eros or Cupid.

**FIORDILIGI**

'ed 'io 'non 'tʃi a'vrei 'rab:bja  
**Ed io non ci avrei rabbia.**  
 And I not from it would have displeasure.  
 (And I wouldn't exactly be displeased by it!)

**DORABELLA**

'ma 'ke 'dʒavəl 'vʷəl 'dir 'ke i 'nɔstri 'spɔzi  
**Ma che diavol vuol dir che i nostri sposi**  
 But what devil means that our lovers

ri'tardano a ve'nir 'son 'dʒa 'le 'sei  
**ritardano a venir? Son già le sei...**  
 are so late in coming? It's already six o'clock...  
 (But why the devil are our lovers so late in coming? It's already six o'clock...)

**FIORDILIGI**

'ek:koli  
**Eccoli.**  
 Here they are.

**DORABELLA**

'non 'son 'es:si ɛ 'don al'fonso la'miko 'lor  
**Non son essi: è Don Alfonso, l'amico lor.**  
 It isn't they. It's Don Alfonso, the friend theirs.

**FIORDILIGI**

'bɛm 'vɛŋga 'il si'ɲnor 'don al'fonso  
**Ben venga il signor Don Alfonso!**  
 Welcome, mister Don Alfonso!

**ALFONSO** (*entering*)

rive'riskɔ  
**Riverisco.**  
 My respects.

**DORABELLA**

kɔ'ze per'ke 'kwi 'solo 'voi pjan'dʒete par'late 'per pje'ta  
**Cos'è, perchè qui solo? Voi piangete, parlate per pietà,**  
 What is it, why here alone? You are weeping, speak for pity's sake,

'ke 'kɔza ɛ 'natɔ la'mante  
**che cosa è nato? L'amantè...**  
 what has happened? My beloved...

**FIORDILIGI**

'lidol 'mio  
**L'idol mio...**  
 The idol mine...

**ALFONSO**  
**NO. 5 ARIA**

'barbarɔ 'fato vɔ'rrei 'dir e 'kɔr nɔ'no  
**Barbaro fato! Vorrei dir e cor non ho:**  
 Cruel fate! I'd like to tell you and heart I don't have:  
 (Oh cruel fate! I'd like to tell you but I don't have the heart.)

balbe'ttando	'il	'lab:bro 'va	'fwɔr	'la	'votʃe	u'ʃʃir	'nom 'pwo
<b>Balbettando</b>	<b>il</b>	<b>labbro va.</b>	<b>Fuor</b>	<b>la</b>	<b>voce</b>	<b>uscir</b>	<b>non può,</b>
Stammering	the	lip is.	Out	my	voice	come out	cannot,

(My lips are stammering and my voice won't come out of my mouth,)

'ma	'mi 'rɛsta	'med:dza	'kwa
<b>ma</b>	<b>mi resta</b>	<b>mezza</b>	<b>qua.</b>
but	it sticks	half	here.

(and (my words) half stick here in my throat.)

'ke	fa'rete	'ke	fa'rɔ	o	'ke	'gran	fatali'ta
<b>Che</b>	<b>farete,</b>	<b>che</b>	<b>farò?</b>	<b>Oh,</b>	<b>che</b>	<b>gran</b>	<b>fatalità,</b>
What	will you do,	what	will I do?	Oh,	what	great	disaster!

'dar 'di 'ped:dʒo	'non 'si 'pwo	o	'di	'voi	'di	'lor	pje'ta
<b>dar di peggio</b>	<b>non si può,</b>	<b>ho</b>	<b>di</b>	<b>voi,</b>	<b>di</b>	<b>lor</b>	<b>pietà.</b>
Nothing worse	could happen,	I've	for	you,	for	them	pity.

**FIORDILIGI**

'stel:le 'per	kari'ta	si'ɲɲor 'don alfonso	'non 'tʃi 'fate	mo'rir
<b>Stelle, per</b>	<b>carità,</b>	<b>Signor Don Alfonso,</b>	<b>non ci fate</b>	<b>morir.</b>
Stars, for	pity's sake,	Don Alfonso,	don't make us	die.

(Heavens! For pity's sake, Don Alfonso, don't make us die of suspense!)

**ALFONSO**

kom'vjen	armarvi	'fiʎʎe	'mie	'di	ko'stantsa
<b>Convien</b>	<b>armarvi,</b>	<b>figle</b>	<b>mie,</b>	<b>di</b>	<b>costanza.</b>
It is necessary	to arm yourselves.	daughters	mine,	with	strength.

(My children, you must be strong.)

**DORABELLA**

ɔ 'ddei	'kwal	'male	e	ad:dive'nuto	'mai
<b>O Dei,</b>	<b>qual</b>	<b>male</b>	<b>è</b>	<b>addivenuto</b>	<b>mai,</b>
Oh gods,	what	misfortune	has	occurred	ever,

(Oh Gods! What misfortune has occurred,)

'kwal	'kazo	'rio	'forse	e	'mmorto il 'mio	'bene
<b>qual</b>	<b>caso</b>	<b>rio:</b>	<b>forse</b>	<b>è</b>	<b>morto il mio</b>	<b>bene?</b>
what	thing	evil;	perhaps	is	dead my	beloved?

**FIORDILIGI**

e	'mmorto il 'mio
<b>È</b>	<b>morto il mio?</b>
Is	dead mine?

(Is my beloved dead?)

**ALFONSO**

'mɔrti	'non 'son	'ma	'pɔko 'meɲ	'ke	'mɔrti
<b>Morti</b>	<b>non son,</b>	<b>ma</b>	<b>poco men</b>	<b>che</b>	<b>morti.</b>
Dead	they aren't,	but	little less	than	dead.

(They aren't dead, but they might as well be.)

**DORABELLA**

fe'riti  
**Feriti?**  
 Wounded?



**ALFONSO**

'no

**No.****FIORDILIGI**

am:ma'lati

**Ammalati?**

Sick?

**ALFONSO**

ne'p:pur

**Neppur.**

Not even that.

**FIORDILIGI**

'ke 'kɔza

'dun:kwe

**Che cosa****dunque?**

What

then?

**ALFONSO**

'al mar'tsjal

'kampo 'ordin 'red:dʒo 'li 'kjama

**Al marzial****campo ordin regio li chiama.**

To the battle

field order royal calls them.

(A royal command summons them to battle.)

**FIORDILIGI, DORABELLA**

ɔ'ime

'ke

'ssento

**Ohimè,****che****sento!**

Woe is me,

what

do I hear!

**FIORDILIGI**

e part'ran

**E partiran?**

And they will leave?

(And when will they leave?)

**ALFONSO**

'sul 'fatto

**Sul fatto.**

Immediately.

**DORABELLA**

e 'nomj 've

'modo dimpe'dirlo

**E non v'è****modo d'impedirlo?**

And isn't there (a)

way

to prevent it?

**ALFONSO**

'nomj 've

**Non v'è.**

There isn't

**FIORDILIGI**

'ne

'un

'solo

a'd:diɔ

**Nè****un****solo****addio...**

Not even

one

single

farewell...

**ALFONSO**

kɪmfɛ'litʃi                      nɔ'nan:no                      'il                      kɔ'rad:dʒo                      'di                      ve'dervi  
**Gl'infelici**                      **non hanno**                      **il**                      **coraggio**                      **di**                      **vedervi;**  
 The poor hapless ones don't have                      the                      courage                      to                      see you;

'ma                      'se                      'voi                      'lɔ bra'mate                      'som                      'pronti  
**ma se voi lo bramate,**                      **son pronti...**  
 But if you wish it,                      they're ready...

**DORABELLA**

'dove                      'sson  
**Dove son?**  
 Where are they?

**ALFONSO**

a'mitʃi                      en'trate  
**Amici,**                      **entrate.**  
 Friends,                      come in.

*(Guglielmo and Ferrando enter, wearing travelling clothes.)*

**NO. 6 QUINTET****GUGLIELMO**

'sentɔ                      ɔ'd:diɔ                      'ke                      'kwɛstɔ 'pjɛdɛ                      ɛ                      rest'io                      'nel                      'dʒirle                      a'vante  
**Sento, o Dio,**                      **che**                      **questo piede**                      **è**                      **restio**                      **nel**                      **girle**                      **avante.**  
 I feel, Oh God,                      that                      this foot is                      reluctant                      to                      step                      forward.

**FERRANDO**

'il 'miɔ                      'lab:brɔ                      palpit'ante                      'nɔm 'pwɔ                      'det:to                      pronun'tsjar  
**Il mio labbro palpitante**                      **non può**                      **detto**                      **pronunziar.**  
 My lips trembling                      cannot (one)                      word                      pronounce.

**ALFONSO**

'nei                      mo'menti                      'pju                      te'rribili                      'sua                      virt'u                      le'rɔɛ                      pa'leza  
**Nei momenti**                      **più**                      **terribili**                      **sua**                      **virtù**                      **l'eroe**                      **palesa.**  
 In the moments                      most                      terrible                      his                      mettle                      the hero                      reveals.  
 (The hero reveals his true mettle in the most terrible moments.)

**FIORDILIGI, DORABELLA**

'or                      'ke                      a'b:bjam                      'la                      'nwɔva                      in'teza  
**Or che abbiám**                      **la**                      **nuova**                      **intesa,**  
 Now that we have                      the                      news                      heard,

a                      'voi                      'resta                      a                      'fare                      'il                      'meno  
**a voi resta**                      **a**                      **fare**                      **il**                      **meno;**  
 to you remains                      to                      do                      the                      least;

*(Now that we've heard the news, there remains one thing that you can at least do for us;)*

'fate                      'kɔre                      a                      en'trambe                      'in                      'seno                      im:mer'dʒetɛtʃi                      la'ttʃar  
**fate core, a**                      **entrambe**                      **in**                      **seno**                      **immergeteci**                      **l'acciar.**  
 take heart, to                      both of us                      in (our)                      bosom                      plunge into us                      your steel.  
 (have courage and plunge your swords into our bosoms.)

**FERRANDO, GUGLIELMO**

'idol	'mio	'la 'sɔrte	ij'kolpa	'sɛ	'ti 'dɛd:dʒɔ	ab:'bando'nar
<b>Idol</b>	<b>mio,</b>	<b>la sorte</b>	<b>incolpa</b>	<b>sɛ</b>	<b>ti deggio</b>	<b>abbandonar.</b>
Idol	mine,	fate	blame	if	I must you	abandon.

(My beloved, fate is to blame for us having to leave you.)

**DORABELLA**

a	'nɔ	'nno	'nom parti'rai
<b>Ah,</b>	<b>no,</b>	<b>no</b>	<b>non partirai.</b>
Ah,	no,	no,	you won't leave.

**FIORDILIGI**

'nɔ	kru'del	'non 'te	'ne an'drai
<b>No,</b>	<b>crudel</b>	<b>non te</b>	<b>ne andrai.</b>
No,	cruel one	you won't	go from here.

**DORABELLA**

'vɔλλɔ	'pria	ka'varmi 'il	'kɔrɛ
<b>Voglio</b>	<b>pria</b>	<b>cavarmi il</b>	<b>core.</b>
I want	first	to tear out my	heart.

**FIORDILIGI**

'pria	'ti 'vɔ	mo'rire 'ai	'pjɛdi
<b>Pria</b>	<b>ti vo'</b>	<b>morire ai</b>	<b>piedi.</b>
First	I want to	die	at your feet.

**FERRANDO** (*aside, to Don Alfonso*)

'kɔzɔ	'di:ʃi
<b>(Cosa dici?)</b>	
(What	do you say?)

**GUGLIELMO**

'te na'v:vedɪ
<b>(Te n'avvedi?)</b>
(Do you see that?)

**ALFONSO**

'saldo	a'miko	'finem	'lauda
<b>(Saldo,</b>	<b>amico,</b>	<b>finem</b>	<b>lauda.)</b>
Steady, (my)	friend,	at the end	praise.)

(Steady, my friends, save your praises for your women until the end.)

**ALL**

'il destin	'kozi	de'frauda	'le	spe'rantse	'de	mɔr'tali
<b>Il destin</b>	<b>così</b>	<b>defrauda</b>	<b>le</b>	<b>speranze</b>	<b>de'</b>	<b>mortali.</b>
Destiny	thus	cheats	the	hopes	of	mortals.

a	'ki 'mai	'fra	'tanti	'mali	'pwo	'la 'vita	a'mar
<b>Ah,</b>	<b>chi mai</b>	<b>fra</b>	<b>tanti</b>	<b>mali</b>	<b>può</b>	<b>la vita</b>	<b>amar?</b>
Ah,	who ever	amid	such	grief	can	life	love?

(Ah, who can love life amid so much grief?)

**GUGLIELMO**<sup>12</sup>

'non 'pjandʒere 'idol 'mio  
**Non piangere, idol mio.**  
 Don't weep, idol mine.

**FERRANDO**

'non dispe'rarti adɔ'rata 'mia 'spɔza  
**Non disperarti, adorata mia sposa.**  
 Do not despair, adored my bride.

**ALFONSO**

la'ʃfate 'lor 'tal 'sfɔgɔ  
**Lasciate lor tal sfogo:**  
 Allow them that venting:  
 (Allow them to get it off their chests.)  
 (Let them have a good cry:)

ɛ 'trɔp:pɔ 'dʒusta 'la ka'dʒon 'di 'kwel 'pjanto  
**è troppo giusta la cagion di quel pianto.**  
 Is too just the reason for that weeping.  
 (They've got good reason to cry.)

**FIORDILIGI**

'ki 'ssa 'se 'pju 'ti 'ved:dʒɔ  
**Chi sa se più ti veggio!**  
 Who knows if ever again I will see you!

**DORABELLA**

'ki 'ssa 'se 'piu ri'tomi  
**Chi sa se più ritorni!**  
 Who knows if ever again you will return!

*(The lovers embrace tenderly.)*

**FIORDILIGI**

'laʃfami 'kwestɔ 'ferro 'ei 'mi 'dia 'mɔrte  
**Lasciami questo ferro: ei mi dia morte**  
 Leave me this sword: It will give me death

'se 'mai 'barbara 'sorte 'in 'kwel 'senɔ a 'me 'karo  
**se mai barbara sorte in quel seno a me caro...**  
 if ever barbarous fate in that bosom to me dear...  
 (if cruel fate should ever have my beloved's chest be pierced by a sword in battle...)

**DORABELLA**

mɔ'rrei 'di 'dwɔl 'dwɔpɔ nɔ'nɔ da'ttʃaro  
**Morrei di duol, d'uopo non ho d'acciaro.**<sup>13</sup>  
 I should die of grief, need I don't have for a sword.

<sup>12</sup>This recitativo and the Duetto No. 7 that follows are usually omitted in performance.

<sup>13</sup>We have now seen **word** referred to as *spada*, its common name, by the men in the opening scene, and now, within two sentences, by the girls, as *ferro* (iron) and *acciaro* (steel).

**FERRANDO, GUGLIELMO**

'nomj 'farmi 'anima 'mia kwestim'fausti pre'zadzɪ  
**Non farmi, anima mia, quest'infrausti presagi;**  
 Do not make my beloved, these dire predictions;

prɔtɛd:dʒɛ'ran 'ʎi 'ddei 'la 'patʃɛ 'del 'tuɔ 'kɔr 'ne 'dʒorni 'mjei  
**Proteggeran gli Dei la pace del tuo cor ne' giorni miei.**  
 Will protect the gods the peace of your heart in the days mine.  
 (The gods will protect your peace of mind as long as I live.)

**NO. 7 DUETTINO****FERRANDO, GUGLIELMO**

'al 'fatɔ 'dan 'led:dʒɛ kwe'ʎʎok:ki ve'ttsozi  
**Al fato dan legge quegli occhi vezzosi;**  
 To our fate give law those eyes pretty;  
 (Those pretty eyes of yours decide our fate;)

a'mor 'li prɔ'tɛd:dʒɛ 'ne i 'lɔrɔ ri'pɔzi  
**amor li protegge nè i loro riposi**  
 love protects them, nor their rest

'le 'barbare 'stel:le ar'diskon tur'bar  
**le barbare stelle ardiscon turbar.**  
 the cruel stars dare to disturb.  
 (love protects them and even the cruel stars won't dare disturb their rest.)

'il 'tʃiʎʎo se'reno 'mio 'bene a 'me 'dʒira  
**Il ciglio<sup>14</sup> sereno, mio bene a me gira,**  
 the eye serene, my beloved to me turn,  
 (Turn your peaceful eyes to me, my beloved,)

fe'litʃɛ 'al 'tuo 'seno 'io 'spɛrɔ tɔr'nar  
**felice al tuo seno io spero tornar.**  
 happy to your bosom I hope to return.

**ALFONSO**

'la kɔm:medʒa ɛ grat'tsjoza e tut:tɛ'due 'fam 'ben 'la 'lorɔ 'parte  
**(La commedia è graziosa e tutt'e due fan ben la lor parte.)**  
 (The comedy is charming and both play well their part.)

(A drum roll is heard.)

**FERRANDO**

ɔ 'tʃɛʎɔ 'kwɛstɔ ɛ 'il tam'buro fu'nestɔ  
**O cielo, questo è il tamburo funesto,**  
 Oh heaven, this is the drum fatal,

'ke a di'vider 'mi 'vien 'dal 'mio te'zɔrɔ  
**che a divider mi vien dal mio tesoro.**  
 that to separate me comes from my treasure.  
 (Oh heavens! There is the fatal drum that comes to separate me from my beloved.)

<sup>14</sup>The organs of vision are normally called *occhi*. However, in libretti, one sees *pupille* (pupils), *rai* (rays), *lumi* (fires), and *ciglia/ciglio* (eyebrows-eyebrow).

## ALFONSO

'ek:kɔ a'mitʃi 'la 'barka  
**Ecco, amici,** **la barca.**  
 There, friends, (is) the boat.

## FIORDILIGI

'io 'manʒɔ  
**Io manco.**  
 I am fainting.

## DORABELLA

'io 'mɔrɔ  
**Io moro.**  
 I am dying.

## NO. 8 CHORUS

'bel:la 'vita mili'tar 'ɔɲni 'di 'si 'kandʒa 'lɔkɔ  
**Bella vita militar,** **ogni di si cangia loco,**  
 Lovely life military, every day one changes place,

'ɔ:dʒi 'molto dɔ'man 'pɔkɔ 'ora 'in 'terra 'or 'sul 'mar  
**oggi molto, doman poco, ora in terra or sul mar.**  
 today a lot, tomorrow little, now on land, now at sea.

'il fra'gor 'di 'trombe e 'pif:feri  
**Il fragor di trombe e pifferi,**  
 The blare of trumpets and fifes,

'lɔ spa'rar 'di 'skjɔp:pi e 'bombe  
**lo sparar di schioppi e bombe**  
 the exploding of muskets and bombs

'fɔrtse a'k:kreʃʃe 'al 'brattʃɔ  
**forza accresce al braccio**  
 strength increases to arm

e a'l:anima 'vaga 'sol 'di triom'far  
**e all'anima, vaga sol di trionfar.**  
 and to the soul, longing only for triumph.  
 (gives strength to arms and soul longing for triumphs.)

## ALFONSO

'nɔŋ 've 'pju 'tempɔ a'mitʃi an'dar kɔŋ'vjene  
**Non v'è più tempo, amici,** **andar conviene**  
 There isn't any more time, friends, leave you must

'ove 'il destino 'antsi 'il dɔ'ver vim'vita  
**ove il destino, anzi il dover v'invita.**  
 where destiny, rather duty summons you.

## FIORDILIGI

'mio 'kɔr  
**Mio cor...**  
 My heart...



**DORABELLA**

'idolo 'mio  
**Idolo mio...**  
 Idol mine...

**FERRANDO**

'mio 'ben  
**Mio ben...**  
 My beloved...

**GUGLIELMO**

'mia 'vita  
**Mia vita...**  
 My life...

**FIORDILIGI**

a 'per 'un 'sol mo'mento  
**Ah, per un sol momento...**  
 Ah, for one sole moment...

**ALFONSO**

'del 'vostro red:dʒi'mento 'dʒa e partita 'la 'barka  
**Del vostro reggimento già è partita la barca;**  
 Of your regiment already has left the ship;  
 (Your regiment's ship has already left;)

ra'd:dʒundʒerla kəm'vjen 'koi 'pɔki a'mitʃi  
**Raggiungerla convien coi pochi amici**  
 Catch up to it you must with the few friends

'ke 'su 'leɲno 'pju 'ljeve at:ten'dendo 'vi 'stan:ɲo  
**che su legno<sup>15</sup> più lieve attendendo vi stanno.**  
 who on (a) boat more light awaiting you are.  
 (You must catch up to your ship on a smaller boat, on which a few friends are awaiting you.)

**FERRANDO, GUGLIELMO**

a'b:brattʃami 'idol 'mio  
**Abbracciami, idol mio**  
 Embrace me, idol mine.

**FIORDILIGI, DORABELLA**

'mwɔjɔ da'fifan:ɲo  
**Muoio d'affanno.**  
 I'm dying of grief.

**NO. 9 QUINTET AND CHORUS****FIORDILIGI (in tears)**

'di 'skrivermi 'ɔɲpi 'dʒorno 'dʒurami 'vita 'mia  
**Di scrivermi ogni giorno giurami, vita mia!**  
 To write me every day swear to me, life mine!  
 (Swear that you will write to me every day!)

<sup>15</sup>Means of aquatic transportation have many names in poetic Italian. Here we see *barca* (ship-boat), *legno* (a small wooden boat). Then there is *naviglio*, *nave*, *vascello* (or its truncated form *vascel*). In Venetian tales, there is always the ubiquitous *gondola*.

**DORABELLA** (*in tears*)

'due 'vòlte	aj'kora	'tu	'skrivimi	'se	'pwoi
<b>Due volte</b>	<b>ancora tu</b>		<b>scrivimi,</b>	<b>se</b>	<b>puoi.</b>
Twice	yet	you	write me	if	you can.

**FERRANDO**

'si	'fjerta	o	'kkara
<b>Sii</b>	<b>certa,</b>	<b>o</b>	<b>cara.</b>
Be	certain,	oh	dearest.

**GUGLIELMO**

'non	dubi'tar	'mio	'bene
<b>Non</b>	<b>dubitar,</b>	<b>mio</b>	<b>bene.</b>
Don't	doubt,	my	beloved.

**ALFONSO** (*aside*)

'io	'krepo	'se	'non	'rido
<b>(Io</b>	<b>crepo</b>	<b>se</b>	<b>non</b>	<b>rido!</b>
(I'll	burst	if	I don't	laugh!)

**FIORDILIGI**

'si	kòs'tante	a	'me	'sol
<b>Sii</b>	<b>costante</b>	<b>a</b>	<b>me</b>	<b>sol...</b>
Be	faithful	to	me	alone...

**DORABELLA**

'serbati	'fido
<b>Serbati</b>	<b>fido.</b>

Keep yourself faithful (to me).

**FERRANDO, GUGLIELMO, DORABELLA, FIORDILIGI**

a:d:diò	'mi 'si di'vide	'il	'kòr	be'l:lìdol	'mio
<b>Addio.</b>	<b>Mi si divide</b>	<b>il</b>	<b>cor,</b>	<b>bell'idol</b>	<b>mio!</b>
Farewell.	Is breaking in two	my	heart,	lovely idol	mine!

**CHORUS**

**Bella vita militar,** etc.

(*The young men leave and Dorabella and Fiordiligi are left lone with Alfonso.*)

**DORABELLA** (*as if awaking from a trance*)

dove	'sson
<b>Dove</b>	<b>son?</b>

Where are they?

**ALFONSO**

'som	par'titi
<b>Son</b>	<b>partiti.</b>

They've left.

**FIORDILIGI**

o	dipar'tentsa	krude'lis:sima	a'mara
<b>Oh,</b>	<b>dipartenza</b>	<b>crudelissima!</b>	<b>amara!</b>
Oh,	departure	most cruel (and)	bitter!

**ALFONSO**

'fate 'kɔre ka'ris:sime fi'λλwɔle gwardate  
**Fate cuore,** **carissime** **figluole;** **guardate,**  
 Take heart, dearest girls; look,

'da lɔn'tano 'vi 'fan 'tʃen:mo 'di 'mano i 'kari 'spɔzi  
**da lontano vi fan cenno di mano i cari sposi.**  
 from afar they make you signs with their hand the dear lovers.  
 (your lovers are waving at you from far away.)

**FIORDILIGI** (*waving back*)

'bwɔŋ 'vjad:dʒɔ 'mia 'vita  
**Buon viaggio,** **mia vita!**  
 Bon voyage, my life!

**DORABELLA** (*also waving*)

'bwɔŋ 'vjad:dʒɔ  
**Buon viaggio!**  
 Bon voyage!

**FIORDILIGI**

ɔ 'ddei 'kome vve'lotʃe 'se 'ne 'va 'kwel:la 'barka  
**O Dei,** **come veloce se ne va quella barca!**  
 Oh gods how rapidly it is sailing that ship!

'dʒa spa'rifʃe 'dʒa 'non 'si 'vede 'pju  
**Già sparisce. Già non si vede più.**  
 Already it's disappearing. Already it can't be seen any longer.

'de 'fattʃa 'il 'tʃelɔ 'kab:bjɑ 'prɔspero 'korso  
**Deh, faccia il cielo ch'abbia prospero corso.**  
 Ah, grant heaven that it may have (a) prosperous course.  
 (May heaven grant it a good voyage.)

**DORABELLA**

'fattʃa 'ke 'al 'kampo 'dʒuŋga 'kom fortu'nati aus'pitʃi  
**Faccia che al campo giunga con fortunati auspici.**  
 Grant that at the battlefield it may arrive with fortunate prospects.  
 (May heaven grant that it arrive at the battlefield safe and sound.)

**ALFONSO**

e a 'voi 'salvi 'ki a'manti e a 'me 'ki a'mitʃi  
**E a voi salvi gli amanti e a me gli amici.**  
 And to you preserve your lovers, and to me the friends.  
 (And may heaven protect your lovers and my friends.)

**NO. 10 TERZETTINO****FIORDILIGI, DORABELLA, ALFONSO**

sɔ've 'sia 'il 'vento traŋ'kwil:la 'sia 'londa  
**Soave sia il vento, tranquilla sia l'onda,**  
 Gentle be the wind, tranquil be the wave,  
 (May the the wind blow gently and the sea be calm.)

'ed 'opni ele'mento be'nijno ris'ponda 'ai 'nostri de'zir  
**ed ogni elemento benigno risponda ai nostri desir.**  
 and every element benign may answer to our desires.  
 (and may the elements be kind and grant our desires.)

(The ladies leave.)

**ALFONSO**

'non 'soŋ	ka'ttivo 'kɔmiko	'va 'bbene	'al	kɔntʃertato	'lɔko
<b>Non son</b>	<b>cattivo comico,</b>	<b>va bene:</b>	<b>Al</b>	<b>concertato</b>	<b>loco</b>
I'm not (a)	bad actor!	Well:	At the	agreed	place

i 'due	kam'pjoni	'di	tʃi'priŋna	e	'di	'marte
<b>i due</b>	<b>campioni</b>	<b>di</b>	<b>Cipriŋna</b>	<b>e</b>	<b>di</b>	<b>Marte</b>
the two	champions	of	Venus	and	of	Mars

(the two champions of love and war)

'mi sta'ran:nɔ	atten'dendɔ	'or	'sentsa	in'dudʒo
<b>mi staranno</b>	<b>attendendo.</b>	<b>Or</b>	<b>senza</b>	<b>indugio</b>
will be for me	waiting.	Now	without	delay

ra'd:ʒundʒerli	kɔŋ'vjene	'kwante	'zmɔrfje	'kwante buf'fone'rie
<b>raggiungerli</b>	<b>conviene.</b>	<b>Quante</b>	<b>smorfie...</b>	<b>quante buffonerie...</b>
to meet them	I must go.	What	grimaces...	what playacting...

'tanto	'mɛλλo 'per	'me	ka'dran	'pju	fat'fil'mente
<b>tanto</b>	<b>miglio per</b>	<b>me,</b>	<b>cadran</b>	<b>più</b>	<b>facilmente:</b>
so much the	better for	me,	they will fall	more	easily:

'kwesta 'rattsa	'di	'dʒente	ɛ	'la	'pju	'presta
<b>Questa razza</b>	<b>di</b>	<b>gente</b>	<b>è</b>	<b>la</b>	<b>più</b>	<b>presta</b>
This sort	of	people	is	the	most	swift

a	kan'dʒarsi	du'more
<b>a</b>	<b>cangiarsi</b>	<b>d'umore.</b>
to	change	their mood.

ɔ pɔve'rini	'per	'fem:mina	dʒɔ'kar	'tʃentɔ	ttse'k:kini
<b>Oh, poverini,</b>	<b>per</b>	<b>femmina</b>	<b>giocar</b>	<b>cento</b>	<b>zecchini?</b>
Oh, poor devils,	for (a)	woman	wager	a hundred	sequins?

'nel	'mare	'solca	e	nel:'la'rena	'semina
<b>"Nel mare</b>	<b>solca</b>	<b>e</b>	<b>nell'arena</b>	<b>semina,</b>	
"In the sea	ploughs	and	in the sand	sows,	

e	'il	'vago	'vento	'spera	'in	'rete	a'k:kɔλλere
<b>e</b>	<b>il</b>	<b>vago</b>	<b>vento</b>	<b>spera</b>	<b>in</b>	<b>rete</b>	<b>accogliere</b>
and	the	wild	wind	hopes	in	net	to catch,

'ki	'fonda	'sue	spe'rantse	'iŋ	'kɔr	'di	'fem:mina
<b>chi</b>	<b>fonda</b>	<b>sue</b>	<b>speranze</b>	<b>in</b>	<b>cor</b>	<b>di</b>	<b>femmina".</b>
who	bases	his	hopes	on (the)	heart	of	woman."

(Rather plough the sea, sow in sand or try to catch the wild wind with a net than place your hopes on the heart of a woman.)

(In an elegant room in Fiordiligi's and Dorabella's home there are several chairs and a small table. Despina is preparing some chocolate.)

**DESPINA**

'ke	'vvita	male'detta	ɛ	'il 'far	'la	kame'rjera
<b>Che</b>	<b>vita</b>	<b>maledetta</b>	<b>è</b>	<b>il far</b>	<b>la</b>	<b>cameriera;</b>
What	life	accursed	is	to be	the	maid;

'dal ma'ttino 'al:la 'sera 'si 'fa 'si 'suda 'si la'vora  
**Dal mattino alla sera si fa, si suda, si lavora,**  
 From morning to evening we do, we sweat, we work,

e'p:poi 'di 'tanto 'ke 'si 'fa 'nul:la e 'per 'noi  
**e poi di tanto che si fa, nulla è per noi.**  
 and after so much that we do, nothing is for us.

e me'd:dzora 'ke 'zbat:to 'il tʃokɔ'lat:te e 'fatto  
**È mezz'ora che sbatto, il cioccolato è fatto,**  
 It's half an hour that I'm whipping, the chocolate is done,

'ed 'a 'me 'to:k:ka res'tar 'ad odo'rarlo a 'sek:ka 'bok:ka  
**ed a me tocca restar ad odorarlo a secca bocca.**  
 and to me is left to smell it with dry mouth.  
 (and all that's left for me to do is smell it without tasting it.)

'non e 'forse 'la 'mia 'kome 'lla 'vostra o gar'bate si'ppore  
**Non è forse la mia come la vostra? O garbate Signore**  
 Isn't maybe mine like yours? Oh, gracious ladies,  
 (Isn't my mouth the same as yours? Oh gracious ladies,)

'ke a 'voi 'des:si le's:sentsa e a 'me lo'dore  
**che a voi dessi l'essenza e a me l'odore?**  
 that to you should be given the flavor and to me the smell?  
 (why should you get the flavor and I only the smell?)

'per 'bak:ko 'vo as:sa'd:dzarlo ko'me 'bbwɔno  
**Per Bacco, vo' assaggiarlo: com'è buono!**  
 By Bacchus, I'll taste it: How it is good!  
 (By Jove, let me taste it...how delicious!)

*(She wipes her mouth.)*

'vjen 'dzente o 'tʃel 'son 'le pa'drone  
**Vien gente; oh ciel, son le padrone.**  
 Come people; Oh heaven, it's the mistresses.  
 (Someone is coming; Oh heaven, it's my mistresses!)

*(Fiordiligi and Dorabella enter in in a state of desperate agitation.)*

**DESPINA** *(placing the chocolate on a tray.)*

ma'dame 'ek:ko 'la 'vostra kola'ttsjone 'djamine 'kɔza 'fate  
**Madame, ecco la vostra colazione. Diamine,<sup>16</sup> cosa fate?**  
 My ladies, here is your breakfast. Good grief! What are you doing?

*(Both women divest themselves of their feminine accessories and throw them on the floor.)*

**DORABELLA**

Ah!

**FIORDILIGI**

Ah!

<sup>16</sup>*Diamine* is a mild expletive combining parts of two different words: *diavolo* (devil) and *Domine* (The Lord).

## DESPINA

'ke 'koza ε 'nato  
**Che cosa è nato?**  
 What thing is born?<sup>17</sup>  
 (What happened?)

## FIORDILIGI

o've una'tt:faɾo 'unj ve'leno do've  
**Ov'è un acciario, un veleno dov'è?**  
 Where is a sword, a poison where is it?

## DESPINA

pa'drone 'diko  
**Padrone, dico...**  
 (My) ladies, I say...

## NO 11 ARIA

## DORABELLA

a 'skostati pa'venta 'il 'tristo e'ffetto  
**Ah scostati, paventa il tristo effetto**  
 Ah, get away from me, beware the sad consequence

'dun dispe'rato a'ffetto 'kjudi 'kwel:le fi'nestre  
**d'un disperato affetto! Chiudi quelle finestre...**  
 of a desperate love! Shut those windows...

'odjo 'la 'lutʃe 'odjo 'larja 'ke 'spiro 'odio 'me 'stes:sa  
**Odio la luce, odio l'aria che spiro, odio me stessa...**  
 I hate the light, I hate the air that I breathe, I hate myself...

'ki skern'iffje 'il 'mio 'dwɔl 'ki 'mi kon'sola  
**Chi schernisce il mio duol, chi mi consola?**  
 Who mocks my grief, who can console me?

'de 'fud:dʒi 'per pje'ta 'fud:dʒi 'laʃʃami 'sola  
**Deh, fuggi per pietà, fuggi, lasciami sola.**  
 Please go away for pity's sake, go away, leave me alone.

'zmanje impla'kabili 'ke madʒi'tate  
**Smanie implacabili che m'agitate.**  
 Torments implacable that agitate me,

'entro kwes'tanima 'pju 'non tʃe's:sate  
**entro quest'anima più non cessate,**  
 inside this soul no more cease,

'fin'ke 'lan'gɔʃʃa 'mi 'fa mo'rir  
**finchè l'angoscia mi fa morir.**  
 until my anguish makes me die.

(Implacable torments, don't cease to agitate my soul until this anguish makes me die.)

e'zempjo 'mizero da'mor fu'nesto  
**Esempio misero d'amor funesto**  
 (An) example miserable of a love tragic

<sup>17</sup>*Nascere* means many things in Italian: to be born, to come forth, to appear, to happen, to arise, to originate. One finds this poetic expression very often in libretti. The best translation is always, **what happened? what's up? what is it?**



da'rɔ            al:leu'menidi            'se            'viva            'resto  
**darò**            **all'Eumenidi**            **se**            **viva**            **resto,**  
 I shall give      the Eumenidies<sup>18</sup>      if            alive            I remain,

'kol            'swɔnɔ ɔ'rribile            'de            'mjei            sospir  
**col**            **suono orribile**            **de'**            **miei**            **sospir.**  
 with the            sound horrible            of            my            sighs.

(If I remain alive I shall give the Eumenidies a miserable example of a tragic love with the horrible sound of my sighs.)

*(Both women collapse in their chairs in utter despair.)*

**DESPINA**

si'ɲɲora            dɔra'bel:lɔ            si'ɲɲora            fjordi'lidzi            'ditemi 'ke 'kɔza            e 'stato  
**Signora**            **Dorabella,**            **Signora**            **Fiordiligi,**            **ditemi che cosa**            **è stato?**  
 Miss            Dorabella,            Miss            Fiordiligi,            tell me what            has happened?

**DORABELLA**

o            te'rribil            diz'grattsja  
**Oh, terribil**            **disgrazia!**  
 Oh, (a) terrible            disaster!

**DESPINA**

zbrì'gatevi            'im bwɔ'nora  
**Sbrigatevi**            **in buon'ora.**  
 Out with it,            quickly.  
 (Tell me then, quickly.)

**FIORDILIGI**

'da            'napoli partiti 'sono            Ai a'manti            'nostri  
**Da Napoli partiti sono**            **gli amanti**            **nostri.**  
 From Naples gone are            the lovers            ours.  
 (Our lovers have left Naples.)

**DESPINA** *(laughing)*

'non 'tʃe            'altro            ritorne'ran  
**Non c'è**            **altro?**            **Ritoneran.**  
 Isn't there            anything else?            They will return.  
 (Is that all? They will return.)

**DORABELLA**

'ki            'ssa  
**Chi sa!**  
 Who knows!

**DESPINA**

'kome 'kki            'ssa            'dove 'sson            'iti  
**Come chi sa,**            **dove son**            **iti?**  
 How who knows?            Where have they gone?  
 (What do you mean, who knows? Where have they gone?)

<sup>18</sup>The Eumenidies was the name the Greeks gave the Roman Furies. The Furies, according to mythology, were daughters of Night or of Earth and Darkness. They were three in number: Tisiphone (the Avenger of Blood), Alecto (the Implacable), and Megaera (The Jealous One). They were merciless goddesses of vengeance and punished all transgressors, especially those who neglected filial duty or claims of kinship, etc. Their punishments continued after death.

**DORABELLA**

'al 'kampo 'di ba't:taʎʎa  
**Al campo di battaglia.**  
 To the field of battle.

**DESPINA**

'tanto 'meʎʎo 'per 'loro 'li ve'drete tor'nar 'karki da'l:loro  
**Tanto meglio per loro: li vedrete tornar carchi d'alloro.**  
 So much the better for them. You'll see them return laden with laurels.

**FIORDILIGI**

'ma 'ponno 'anʎe pe'rir  
**Ma ponno<sup>19</sup> anche perir.**  
 But they can also perish.

**DESPINA**

a:l:ora 'poi 'tanto 'meʎʎo 'per 'voi  
**Allora poi, tanto meglio per voi.**  
 Then afterwards, so much the better for you.  
 (In that case, so much the better for you.)

**FIORDILIGI** (*rising angrily*)

'ʎok:ka 'ke 'dditʎi  
**Sciocca, che dici?**  
 Stupid girl, what are you saying?

**DESPINA**

'la 'pura veri'ta 'due 'ne pe'r'dete 'vi 'restan 'tutti 'ʎi 'altri  
**La pura verità, due ne perdete, vi restan tutti gli altri.**  
 The pure truth. Two (men) you lose, there are left to you all the others.  
 (The plain truth: You lose two, you've got all the others left.)

**FIORDILIGI**

a pe'r'duto gu'ʎʎelmo 'mi 'pare 'ʎio mo'rrei  
**Ah, perduto Guglielmo mi pare ch'io morrei!**  
 Ah, lost Guglielmo I think that I would die!  
 (Ah, if Guglielmo were lost, I think I would die!)

**DORABELLA**

a fe'r'rando pe'r'duto 'mi 'par 'ke 'v'viva a se'p:pe'l:lirmi an'drei  
**Ah, Ferrando perduto, mi par che viva a seppellirmi andrei!**  
 Ah, Ferrando lost, I think that alive to bury myself I'd go!  
 (Ah, if Ferrando were lost, I think I'd bury myself alive!)

**DESPINA**

'brave 'vi 'par 'ma no'ne 'ver  
**Brave, "vi par", ma non è ver:**  
 Good for you! "You think so", but it isn't true.

aŋ'kora 'non 'vi 'fu 'don:na 'ke da'mor 'sia 'morta  
**Ancora non vi fu donna che d'amor sia morta.**  
 Yet there hasn't been (a) woman who from love has died.  
 (There hasn't been a woman yet who has died of love.)

<sup>19</sup>See footnote No. 3 on page 125.

'per 'un 'womo mo'rir 'altri 've 'nan:no 'ke kom'pensano 'il 'dan:no  
**Per un uomo morir! Altri ve n'anno che compensano il danno.**  
 For a man to die! Others there are who reward the damage.  
 (To die for a man! There are plenty others who'll console you for your loss.)

**DORABELLA**

e 'kredi 'ke po'tria al'trwomo a'mar  
**E credi che potria altr'uomo amar**  
 And do you believe that could another man love

'ki 'seb:be 'per a'mante 'uŋ gu'ʎʎelmo 'uŋ fe'r:rando  
**chi s'ebbe per amante un Guglielmo, un Ferrando?**  
 who had for lover a Guglielmo, a Ferrando?  
 (And do you believe that women who had for lovers a Guglielmo or a Ferrando could ever love another man?)

**DESPINA**

'an 'xi 'altri aŋ'kora 'tutto 'kwel:lo 'kan 'es:si  
**Han gli altri ancora tutto quello ch'an essi;**  
 Have the others also everything that have they;  
 (The other men have everything that your lovers have;)

'un 'wom a'des:so a'mate u'naltro ame'rete  
**Un uomo adesso amate, un'altro amerete:**  
 A man now you love, another you will love.

'uno 'val 'altro  
**Uno val l'altro,**  
 One is worth (as much as) the other,

per'ke nne's:suŋ 'val 'nul:la  
**perchè nessun val nulla;**  
 because not one is worth anything

'ma 'nom par'ljam 'di 'tʃo 'sono aŋ'kor 'vivi e 'vivi torne'ran  
**Ma non parliam di ciò, sono ancor vivi e vivi torneran:**  
 But let's not talk of that. They're still alive and alive they'll return;

'ma 'son lon'tani e pju't:toŋto 'ke 'im 'vani 'pjanti  
**Ma son lontani, e piuttosto che in vani pianti**  
 But they're far away, and rather than in useless tears

'perdere 'il 'tempo pen'sate a divertirvi  
**perdere il tempo, pensate a divertirvi.**  
 to waste your time, think of amusing yourselves.

**FIORDILIGI** (*angrily*)

divertirtʃi

**Divertirci?**

Amuse ourselves?

## DESPINA

sikuro e 'kwel 'ke 'meλλo 'far al:la'mor 'kome as:sa's:sine  
**Sicuro, e quel ch'è meglio, far all'amor come assassine,**  
 Certainly, and what's even better, make love like murderesses,<sup>20</sup>

e 'kome ffa:ran:no 'al 'kampo i 'vo:stri 'kari a'manti  
**e come faranno al campo i vostri cari amanti.**  
 as will do in the battlefield your dear lovers.  
 (just as your dear lovers will on the battlefield.)

## DORABELLA

'non o:f:fender ko:zi 'kwel:le 'alme 'bel:le 'di fedel'ta  
**Non offender così quelle alme belle di fedeltà,**  
 Don't offend thus those souls lovely of faithfulness,

din'tat:tō a'more e'zempi  
**d'intatto amore esempi!**  
 of chaste love examples!  
 (Don't offend those fair souls like that, for they are examples of chaste love and faithfulness!)

## DESPINA

'via 'via pa:s:saro i 'tempi  
**Via, via, passaro i tempi**  
 Go on! have passed the times

'da spa't:tfar 'kweste 'favole 'ai bam'bini  
**da spacciare queste favole ai bambini!**  
 of circulating these fairy tales to children!  
 (Go on! The days are past when such fairy tales could be told, even to children!)

## NO. 12 ARIA

'in 'wōmini 'in sol'dati spe'rare fedel'ta  
**In uomini, in soldati, sperare fedeltà?**  
 In men, in soldiers, to hope for faithfulness?

'nom 'vi 'fate 'sen'tir 'per kari'ta  
**Non vi fate sentir per carità!**<sup>21</sup>  
 Don't let yourselves be heard, for charity!  
 (Don't let anyone hear you, for pity's sake!)

'di 'pasta 'simile 'son 'tutti 'kwanti  
**Di pasta simile son tutti quanti,**  
 Of stuff same are all of them,  
 (They're all made of the same stuff,)

'le 'fronde 'mōbili 'laure in:kōs'tanti  
**Le fronde mobili, l'aure incostanti**  
 The leaves quivering, the breezes fickle

<sup>20</sup>The best translation for this phrase is to use the colloquial expression, **like murder**. "Make love like murder, as your lovers surely will on the battlefield."

<sup>21</sup>*Per carità* (literally "for charity's sake") and *Per pietà* ("for pity's sake") are interchangeable and mean the same.

'am 'pju de'ʎi 'wɔmini stabili'ta  
**han più degli uomini stabilità.**  
 have more than men stability.  
 (The quivering leaves and fickle breezes have more constancy than men.)

men'tite 'lagrime 'fal:latʃi 'zɔwardi 'votʃi iŋga'n:nevoli  
**Mentite lagrime, fallaci sguardi, voci ingannevoli,**  
 Lying tears, false glances, voices deceitful,

'vet:tʃi bu'dʒardi 'son 'le pri'marje 'lor kwalità  
**vezzi bugiardi, son le primarie lor qualità.**  
 charms lying, are the primary their qualities.  
 (Their primary qualities are lying tears, false glances, deceitful voices and lying charms.)

'in 'noi nɔ'namano 'ke 'il 'lor di'lettɔ  
**In noi non amano che il lor diletto,**  
 In us they don't love but their pleasure,  
 (They do not love us except for their own pleasure,)

'pɔi 'tʃi dis'predʒano 'negantʃi af'fetto  
**poi ci dispregiano, neganci affetto,**  
 then they despise us, deny us affection,

'ne 'val 'da 'barbari 'kjeder pje'ta  
**nè val da' barbari chieder pietà.**  
 nor (is it) worth from barbarians to ask for mercy.  
 (You might as well ask a barbarian for mercy.)  
 (It's no use begging a barbarian for pity.)

pa'gjam o 'fem:mine du'gwal mo'neta  
**Paghiam, o femmine, d'ugual moneta**  
 Let us pay, oh women, with the same coin

'kwesta ma'lefika 'rat:tʃa indiskreta  
**questa malefica razza indiscreta;**  
 this evil breed indiscreet;  
 (Oh women, let us repay this evil breed of indiscreet men with the same coin;)

a'mjam 'per 'kɔmɔdɔ 'per vanità 'la 'la 'ra 'la  
**Amiam per comodo, per vanità, la ra la la.**  
 Let us love for convenience, for vanity, la ra la la.  
 (Let us love at our convenience, for our vanity! La ra la la!)

*(The ladies leave. Immediately after, Don Alfonso enters.)*

#### ALFONSO

'ke si'lentsjo 'ke as'petto 'di trist:tʃa 'spirano 'kweste 'stantse  
**Che silenzio, che aspetto di tristezza spirano queste stanze!**  
 What silence, what look of sadness breathe these rooms!

pɔve'rette nɔ'nan 'dʒa 'tutto 'il 'tɔrtɔ  
**Poverette! non han già tutto il torto:**  
 Poor girls! They don't have now entirely the blame:  
 (Poor girls! They are not entirely to blame:)

bi'zoŋpa <b>Bisogna</b> I must	konsɔ'larle <b>consolarle.</b> console them.	inj'fiŋ 'ke <b>Infin che</b> While	'van:mo i <b>vanno i</b> go the	'due <b>due</b> two	'kreduli <b>creduli</b> credulous	'spɔzi <b>sposi</b> fiancés
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ko'mio 'lor <b>com'io lor</b> as I	ko'm:mizi <b>commisi,</b> ordered,	a <b>a</b> to	maske'rarsi <b>mascherarsi</b> disguise themselves
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(I must console them. While the two credulous fiancés go to disguise themselves as I ordered them)

pen'sjam <b>pensiam</b> let me think	'kɔza <b>cosa</b> what	'pwɔ <b>può</b> can	'farsi <b>farsi.</b> be done.
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'temo 'um 'pɔ <b>Temo un po' per</b> I fear a bit for	des'pina <b>Despina:</b> Despina:	'kwel:la 'furba <b>quella furba</b> That sly one	po'treb:be <b>potrebbe</b> could	rikɔ'nɔʃferli <b>riconoscerli,</b> recognize them,
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po'treb:be <b>potrebbe</b> she could	rɔve'ʃfarmi <b>rovsciarmi</b> upset me	'le <b>le</b> the	'mak:kine <b>macchine.</b> <sup>22</sup> machinery.	ve'dremo <b>Vedremo...</b> Let's see...
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(She could upset my well laid plans. Let's see...)

'se <b>Se</b> If	'mai <b>mai</b> ever	fa'ra <b>farà</b> it was	bbi'zoŋno <b>bisogno,</b> needed,	'un <b>un</b> a	rega'letto <b>regaletto</b> little gift	a <b>a</b> in (good)	'tempɔ <b>tempo:</b> time:
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'un <b>Un</b> A	ttsek:ki'net:to <b>zechinetto</b> little sequin	'per <b>per</b> for	'una <b>una</b> a	kame'rjera <b>cameriera</b> chambermaid	ε <b>è</b> is	'un <b>un</b> a	'gran <b>gran</b> big	skɔn'dzuro <b>scongiuro.</b> charm.
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(a little gold piece for a chambermaid would work like a charm.)

ma <b>Ma</b> But	'per <b>per</b> to	'es:sɛr <b>esser</b> be	si'kuro <b>sicuro</b> sure	'si <b>si</b> I	po'tria <b>potria</b> could	'metterla <b>metterla</b> let her in on,	'im 'parte <b>in parte</b> little by little
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a 'parte 'del <b>a parte del</b> as part of the	se'greto <b>segreto...</b> secret...	εttʃe'l:lente <b>Eccellente</b> Excellent	ε <b>è</b> is	'il <b>il</b> the	prɔ'dzetto <b>progetto...</b> idea...
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'la 'sua <b>La sua</b> Her	'kamera ε <b>camera è</b> room is	'kwesta <b>questa:</b> this one:
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(He knocks.)

despi'net:ta  
**Despinetta!**<sup>23</sup>

<sup>22</sup>*Rovesciare le macchine*, literally, "to upset the machinery" not unlike our "a wrench in the works". In this case the "machinery" refers to the intricate, complicated preparations, the detailed, painstakingly devised plot of Alfonso. We will encounter the same phrase about "upsetting the machinery" later on in this Mozart series in *Nozze di Figaro*, in Figaro's aria *Se Vuol Ballare*.

<sup>23</sup>An endearing diminutive for Despina, just as the boys called Don Alfonso *Don Alfonso* in the opening scene. Cherubino also calls Susanna *Susannetta* in "Nozze di Figaro".

**DESPINA**

'ki 'batte  
**Chi batte?**  
 Who is knocking?

**ALFONSO**

Oh!

**DESPINA** (*entering*)

Ih!

**ALFONSO**

des'pina	'mia	'di	'te	bi'zoppo	a'vrei
<b>Despina</b>	<b>mia,</b>	<b>di</b>	<b>te</b>	<b>bisogno</b>	<b>avrei.</b>
Despina	mine,	of	you	need	I would have.

(My Despina, I need you.)

**DESPINA**

e'dio	'njente	'di	'lei
<b>Ed io niente</b>		<b>di</b>	<b>lei.</b>

And I nothing from you.  
 (And I need nothing from you.)

**ALFONSO**

'ti 'vo 'fare	'del	'ben
<b>Ti vo' fare</b>	<b>del</b>	<b>ben.</b>

I want to do you some good.  
 (I want to do something good for you.)  
 (I want to do you a favor.)

**DESPINA**

a	'una	fan'tful:la	'um	'vek:kjo	'kome	'lei
<b>A</b>	<b>una</b>	<b>fanciulla</b>	<b>un</b>	<b>vechio</b>	<b>come</b>	<b>lei</b>

For a young girl an old man like you

'nom 'pwo	'far	'nul:la
<b>non può</b>	<b>far</b>	<b>nulla.</b>

cannot do anything.

**ALFONSO** (*showing her a gold coin*)

'parla	'pjano	'ed	o's:serva
<b>Parla</b>	<b>piano</b>	<b>ed</b>	<b>osserva.</b>

Speak softly and observe.

**DESPINA**

'me 'la 'dona  
**Me la dona?**  
 Are you giving it to me?

## ALFONSO

'si 'se 'meko 'sei 'bwona  
**Sì, se meco<sup>24</sup> sei buona.**  
 Yes, if with me you're good.

## DESPINA

e 'ke vɔr'reb:be ε 'lorɔ 'il 'mio dʒu'le:be  
**E che vorrebbe? È l'oro il mio giulebbe.**  
 And what would you want? Is gold my weakness.<sup>25</sup>  
 (And what is it that you want? Gold is my weakness.)

## ALFONSO

'ed 'ɔrɔ a'vrai 'ma 'tʃi 'vwɔl fedel'ta  
**Ed oro avrai; ma ci vuol fedeltà.**  
 And gold you shall have; but I need (your) loyalty.

## DESPINA

'non 'tʃe 'altro 'soŋ 'kwa  
**Non c'è altro? Son qua.**  
 Is there nothing else? I'm here.  
 (Is that all? I'm here at your service.)

ALFONSO (*giving her a coin*)

'prendi 'ed a'skolta 'sai 'ke 'le 'tue pa'drone  
**Prendi ed ascolta: Sai che le tue padrone**  
 Take it and listen: You know that your mistresses

'ham per'duto 'xi a'manti  
**han perduto gli amanti.**  
 have lost their lovers.

## DESPINA

'lo 'sso  
**Lo so.**  
 I know it.

## ALFONSO

'tutti i 'lor 'pjanti 'tutti i de'liri 'lorɔ 'aŋko 'tu 'sai  
**Tutti i lor pianti, tutti i deliri loro anco tu sai.**  
 All their tears, all the ravings theirs also you know.  
 (And you've heard all their weeping and raving.)

## DESPINA

'so 'tut:to  
**So tutto.**  
 I know everything.

<sup>24</sup>*Teco* is old Italian for *con te*, "with you". It comes from the Latin *tecum*. Two other similar words will be found in great abundance in the Mozart libretti and they are *meco*, for *con me*, "with me" and *seco*, for *con se*, "with him". In Catholicism the daily missal is called *vade mecum*, "it goes with me". In Spanish we have the modern remnants of this form in the words *conmigo*, "with me", *contigo*, "with you" and *consigo*, "with you" or "with himself".

<sup>25</sup>*Giulebbe* comes from the Persian "*gulap*" meaning "sweet rose water", and by extension, anything sugary or very sweet. It's what the English word *julep* comes from, (as in *mint julep*, that very sweet American Southern drink). For Despina, gold is the **sweetest thing** she can think of, and by extension...her **weakness**.



## ALFONSO

orben 'se 'mai 'per konsɔ'larle 'um 'poko  
**Orben,** **se mai,** **per** **consolarle** **un** **poco**  
 Well now, if perhaps, to console them a little

e 'trar 'kome di'tʃam 'kjodo 'per 'kjodo  
**e** **trar,** **come** **diciam,** **chiodo** **per** **chiodo,**<sup>26</sup>  
 and drive out, as we say, a nail with (another) nail,

'tu ritrɔ'vas:si 'il 'mɔdo 'da 'met:ter 'in 'lor 'grattsja  
**tu** **trovasi** **il** **modo** **da** **metter** **in** **lor** **grazia**  
 you could find the way to introduce to their (good) graces,

'due sɔ'd:dʒet:ti 'di 'garbo 'ke vɔ'rrieno prɔ'var  
**due** **soggetti** **di** **garbo** **che** **vorrieno** **provar...**  
 two gentlemen of elegance who would want to try...

'dʒa 'mi ka'piffi 'tʃe 'una 'mantʃa 'di 'venti 'skudi  
**già** **mi capisci...** **C'è** **una** **mancia** **di** **venti** **scudi**  
 already you understand me... There's a tip of twenty crowns

'se 'li 'fai riu'ffir  
**se** **li fai** **riuscir.**  
 if you make them succeed.

## DESPINA

'nom 'mi dis'pjatʃe 'kwesta propozi'ttsjone  
**Non mi dispiace** **questa** **proposizione.**  
 It doesn't displease me, this proposition.

'ma 'koŋ 'kwel:le bu'ffone 'basta u'dite  
**Ma** **con** **quelle** **buffone...** **Basta,** **udite:**  
 But with those silly girls... Enough, listen:

'son 'dʒovani 'som 'bel:li e sopra 'tut:to  
**Son** **giovani?** **Son** **belli?** **E** **sopra** **tutto**  
 Are they young? Are they handsome? And above all

'anno 'una 'bwɔna 'borsa i 'vɔstri koŋko'rrenti  
**hanno** **una** **buona** **borsa** **i vostri concorrenti?**  
 have they a good purse your candidates?  
 (are your candidates rich?)

## ALFONSO

'an 'tut:to 'kwel:lo 'ke pja'tʃer 'pwɔ a 'due 'dɔn:ne 'di dʒu'dittsjo  
**Han** **tutto quello** **che** **piacer** **può** **a due** **donne** **di** **giudizio.**  
 They have everything that please can two women of discernment.  
 (They have everything that can please two discerning women.)

<sup>26</sup>*Cacciare chiodo con chiodo* (to drive out one nail with another nail) is an Italian expression meaning to drive out one thought with another, a **love affair** with another (i.e. when a love affair is causing grief then it is replaced by another one). It is said that the expression derives from an ancient Greek children's game, where a small wooden stick or metal rod was stuck in the soft earth and then driven out by another stick or rod thrown down to dislodge it.

## DESPINA

e 'dove 'sson  
**E dove son?**  
 And where are they?

## ALFONSO

'son 'li 'li 'pòs:so 'far entrar  
**Son lì. Li posso far entrar?**  
 They're there. May I let them enter?  
 (They're outside. May I let them in?)

## DESPINA

di'rei 'di 'si  
**Direi di sì.**  
 I should say so.

*(Don Alfonso brings in the two disguised young men.)*

## NO. 13 SEXTET

## ALFONSO

'al:la 'bel:la despìnet:ta 'vi pre'sento a'mitfi 'mjei  
**Alla bella Despinetta vi presento, amici miei:**  
 To the lovely Despinetta I introduce you, friends mine:

'non di'pende 'ke 'da 'lei konsò'lar 'il 'vostro 'kòr  
**non dipende che da lei consolar il vostro cor.**  
 It doesn't depend but from her to console your heart.  
 (The consolation of your hearts depends solely on her.)

## FERRANDO, GUGLIELMO

'per 'la 'man 'ke 'ljetò 'io 'batfò  
**Per la man che lieto io bacio,**  
 By this hand that happily I kiss,

'per 'kwei 'rai 'di 'grattsja 'pjesi  
**per quei rai di grazia pieni,**  
 by those eyes with grace filled,

'fa 'ke 'vòlga a 'me se'reni  
**fa che volga a me sereni**  
 make that she turn to me serene

i 'be'lli 'òk:ki 'il 'mio te'zòr  
**i begli occhi il mio tesor.**  
 her lovely eyes my treasure.

*(By this hand that I kiss with joy, by those eyes full of charm, may my treasure turn her serene gaze upon me.)*

DESPINA *(to herself, laughing)*

'ke sem'bjantse 'ke vestiti 'ke fi'gure  
**Che sembianze! Che vestiti! Che figure!**  
 What faces! What clothes! What appearance!

'ke mustak:ki 'io 'non 'sɔ 'se 'sonj va'lak:ki  
**che mustacchi!** **Io non so se son valacchi**  
 What mustachios! I don't know if they're Walachians<sup>27</sup>

o 'se 'turki 'soŋ kos'tor  
**o se turchi son costor.**  
 of if Turks are they.

(I can't tell if they're Walachians or Turks.)

**ALFONSO**

'ke 'ti 'par 'di kwel:las'pet:tɔ  
**Che ti par di quell'aspetto?**  
 What do you think of their looks?

**DESPINA** (*softly, to Alfonso*)

'per par'larvi 'skjet:tɔ 'an:ɲo 'um 'muzo 'fwɔr de'l:luzo  
**Per parlarvi schietto, hanno un muso fuor dell'uso,**  
 To speak to you frankly, they have a mug out of the ordinary,<sup>28</sup>  
 (To be frank, they've got peculiar faces,)

'vero ant'idotɔ da'mor  
**vero antidoto d'amor.**  
 (a) true antidote to love.

**FERRANDO, GUGLIELMO,**

'or 'la 'kɔza ɛ a'p:pjen de'tʃiza  
**(Or la cosa è appien decisa:**  
 (Now the matter is fully settled:

'se kɔs'tei 'non 'tʃi ra'v:viza  
**se costei non ci ravvisa**  
 if she doesn't recognize us

**ALFONSO**

**Se costei non li ravvisa**  
 If she doesn't recognize them

**FERRANDO, GUGLIELMO, ALFONSO**

'non 'tʃe 'pju ne's:sun ti'mor  
**Non c'è più nessun timor.**  
 There's no more any fear.  
 (There's no need to worry.)

**FIORDILIGI, DORABELLA** (*from inside*)

'ei des'pina ɔ'la des'pina  
**Ehi, Despina! Olà, Despina!**  
 Hey, Despina! Ho there, Despina!

<sup>27</sup>Wallachia, or Walachia (In Italian it can be spelled *Valacchia* or *Vallacchia*, and its subjects *Valacchi* or *Vallacchi*) was a region in Eastern Europe in what is now Romania and the Transylvanian region.

<sup>28</sup>*Muso* is the word meaning the face of an animal, a snout, a muzzle, or in the case of humans, an ugly face, a mug, puss. A *muso duro* is a "sour puss".

**DESPINA**

'le pa'drone  
**Le padrone!**  
 My mistresses!

**ALFONSO** (to Despina)

'ek:kɔ listante 'fa 'kon 'arte 'io 'kwi ma'skondo  
**Ecco l'istante! Fa con arte: io qui m'ascondo.**  
 Here's the moment! Act with art: I here will hide.  
 (Here's the moment! Use your wits. I'll hide here.)

**FIORDILIGI, DORABELLA** (entering)

raga'ttsat:tʃa trakɔ'tante 'ke 'fai 'li 'kon 'simil 'dʒente  
**Ragazzaccia<sup>29</sup> tracotante, che fai lì con simil gente?**  
 Gutter-snipe arrogant, what are you doing there with such people?  
 (You arrogant little gutter-snipe, what are you doing there with such people!)

'fal:li u'ʃʃir im:manti'nente o 'ti 'fo pent'ir 'kon 'lor  
**Fallì uscìr immantinente, o ti fo pentìr con lor.**  
 Make them leave immediately, or I'll make you regret with them.  
 (Make them leave immediately or all of you will regret it.)

**DESPINA, FERRANDO, GUGLIELMO** (kneeling)

a ma'dame perdo'nate 'al 'bel 'pje lan'gwir mi'rate  
**Ah, madame, perdonate! Al bel piè languir mirate**  
 Ah, ladies, forgive us! At your lovely feet languishing see

'due mes'kin 'di 'vɔstrɔ 'merto spazi'manti adora'tor  
**due meschin, di vostro merto spasimanti adorator.**  
 two wretches, of your charms ardent adorers.  
 (two wretches who ardently adore your charms.)

**FIORDILIGI, DORABELLA**

'dʒusti 'numi 'kɔza 'sento  
**Giusti Numi! Cosa sento?**  
 Merciful gods! What do I hear?

del:le'norme tradi'mento 'ki 'fu 'mai lin'deɲno au'tor  
**dell'enorme tradimento chi fu mai l'indegno autor?**  
 Of this enormous betrayal who was the worthless author?  
 (Who was the worthless perpetrator of this enormous betrayal?)

**DESPINA, FERRANDO, GUGLIELMO**

'de kal'mate 'kwel:lo 'zdeɲno  
**Deh, calmate quello sdegno...**  
 Please, calm your indignation...

**FIORDILIGI, DORABELLA**

a 'ke 'pju nɔ'nɔ ri'teɲno  
**Ah, che più non ho ritegno!**  
 Ah, that no longer I have control!  
 (Ah, I am losing my control!)

<sup>29</sup>The *accio/accia* suffix is a pejorative ending appended to Italian words. *Ragazza* is a girl, but *ragazzaccia* is a low-down, common gutter-snipe. *Donna* is a woman, but *donna~~ccia~~* is a despicable, objectionable female.

'tut:ta 'pjena o 'lalma 'im 'petto 'di dis'petto e 'di fu'ror  
**tutta piena ho l'anima in petto di dispetto e di furor!**  
 All full I have my soul in my breast of disgust and with fury!  
 (My soul is filled with annoyance and fury!)

a per'don 'mio 'bel di'letto in:no'tfente e 'kwesto 'kor  
**Ah, perdon, mio bel diletto! Innocente è questo cor!**  
 Ah, forgive me, my lovely darling! Innocent is my heart!

**FERRANDO, GUGLIELMO**

'kwal di'letto e a 'kwesto 'petto 'kwel:la 'rab:bjə e 'kwel fu'ror  
**Qual diletto è a questo petto quella rabbia e quel furor!**  
 What delight is to my heart that rage and that fury!

**DESPINA and ALFONSO (the latter from the door)**

'mi 'da 'um 'poko 'di sos'petto 'kwel:la 'rab:bjə e 'kwel fu'ror  
**Mi da un poco di sospetto quella rabbia e quel furor!**  
 It gives me a bit of suspicion that rage and that fury!  
 (Their fury and rage make me somewhat suspicious!)

(Don Alfonso pretends as if he is entering.)

**ALFONSO**

'ke su:surro 'ke 'strepito 'ke skom'piλλo e 'mai 'kwesto  
**Che sussurro! che strepito! Che scompiglio è mai questo?**  
 What a noise! What uproar! What disturbance is this?

'sjete 'pat:tse 'kare 'le 'mie ra'gatt:se  
**Siete pazze, care le mie ragazze?**  
 Are you crazy, dear (my) young girls?

vo'lete sol:le'var 'il vit'jinato kɔza'vete 'ke 'nato  
**Volete sollevare il vicinato? Cosa avete? Ch'è nato?**  
 Do you wish to rouse the neighbors? What's wrong What happened?

**DORABELLA (angrily)**

o 'tʃel mi'rate 'wɔmini 'inj 'kaza 'nostra  
**Oh, ciel! Mirate! Uomini in casa nostra!**  
 Oh heaven! Look! Men in house ours!  
 (Oh heaven! Look! Men in our house!)

**ALFONSO (without looking at them)**

'ke 'male 'tʃe  
**Che male c'è?**  
 What is wrong with that?

**FIORDILIGI (excitedly)**

'ke 'mmale 'inj 'kwesto 'dʒorno 'dopo 'il 'kazo fu'nesto  
**Che male? In questo giorno? Dopo il caso funesto?**  
 What is wrong? On this day? After the event tragic?

**ALFONSO (pretending to recognize two long lost friends)**

'stel:le 'sonno o 'son 'desto a'mitʃi 'mjei 'mjei dol'tʃissimi a'mitʃi  
**Stelle! Sogno, o son desto? Amici miei, miei dolcissimi amici!**  
 Stars! Am I dreaming or am I awake? My fiends, my sweetest friends!

'voi	'kwi	'kome	'inj'kwai	'mòdo	'numi	'kwanto	'ne 'gòdo
<b>Voi</b>	<b>qui?</b>	<b>Come?</b>	<b>In qual modo?</b>	<b>Numi!</b>	<b>Quanto</b>		<b>ne godo!</b>
You	here?	How?	In what way?	Gods!	How		delighted I am!

*(Softly to the two men.)*

sekòndatemi  
**Secondatemi.**  
 Back me up.

**FERRANDO**

a'miko	'don	al'fonzo
<b>Amico</b>	<b>Don</b>	<b>Alfonso!</b>
Friend	Don	Alfonso!

**GUGLIELMO**

a'miko	'karo
<b>Amico</b>	<b>caro!</b>
Friend	dear!

(My dear friend!)

*(They embrace each other eagerly.)*

**ALFONSO**

'ke	'bbel:la	improv:vi'zata
<b>Che</b>	<b>bella</b>	<b>improvvisata!</b>
What (a)	lovely	surprise!

**DESPINA** *(to Don Alfonso)*

'li	kono'ffete	'voi
<b>Li</b>	<b>conoscete</b>	<b>voi?</b>
Them	know	you?

(Do you know them?)

**ALFONSO**

'se	'li kònosko	'kwesti	'sono	i	'pju	'doltʃi	a'mitʃi
<b>Se</b>	<b>li conosco!</b>	<b>Questi</b>	<b>sono</b>	<b>i</b>	<b>più</b>	<b>dolci</b>	<b>amici</b>
If	I know them!	These	are	the	most	sweet	friends

'kio	'mab:bjà	'inj	'kwesto	'mondo	e	'vòstri	anj'kor	sa'ran:mo
<b>ch'io</b>	<b>m'abbia</b>	<b>in</b>	<b>questo</b>	<b>mondo</b>	<b>e</b>	<b>vostri</b>	<b>ancor</b>	<b>saranno.</b>
that I	could have	in	this	world,	and	yours	also	they will be.

**FIORDILIGI**

e	'inj	'kaza	'mia	'ke	'fan:mo
<b>e</b>	<b>in</b>	<b>casa</b>	<b>mia</b>	<b>che</b>	<b>fanno?</b>
And	in (the)	house	mine	what	are they doing?

**GUGLIELMO**

'ai	'vòstri	'pjedi	'due	'rei	'due	delinj'kwenti
<b>Ai</b>	<b>vostri</b>	<b>piedi</b>	<b>due</b>	<b>rei,</b>	<b>due</b>	<b>delinquenti,</b>
At	your	feet	two	culprits,	two	delinquents,

'ek:ko	ma'dame	a'mor
<b>ecco,</b>	<b>madame!</b>	<b>Amor...</b>
behold,	my ladies!	Love...

**FIORDILIGI**

'numi 'ke 'sentɔ  
**Numi! Che sento!**  
 Gods! What do I hear!

**FERRANDO**

a'mor 'il 'nume 'si pɔ'ssente 'per 'voi 'kwi 'tʃi kon'dutʃe  
**Amor, il Nume sì possente, per voi qui ci conduce.**  
 Love, the god so powerful, for you here us leads.  
 (The all powerful god of love brings us here for you.)

*(The girls retreat, pursued avidly by the two swains.)*

**GUGLIELMO**

'vista a'ppena 'la 'lutʃe 'di 'vɔstre fuldʒi'dis:sime pu'pil:le  
**Vista appena la luce di vostra fulgidissime pupille...**  
 Seen barely the light from your gleaming pupils...  
 (No sooner did we see the light from your gleaming eyes...)

**FERRANDO**

'ke 'al:le 'vive fa'vil:le  
**Che alle vive faville...**  
 Than at the lively sparks...

**GUGLIELMO**

farfa'l:let:te amo'roze agoni'd:dzanti  
**Farfallette amorose agonizzanti...**  
 Little moths loving dying...  
 (Like two lovesick, agonizing moths...)

**FERRANDO**

'vi vɔ'ljamo da'vanti  
**Vi voliamo davanti...**  
 To you we flutter in front...  
 (We come fluttering before you...)

**GUGLIELMO**

'ed 'ai 'lati e'da 'retro  
**Ed ai lati, ed a retro...**  
 And at your sides, and at (your) back...

**FERRANDO, GUGLIELMO**

'per implɔ'rar pʃe'tade 'inj 'flebil 'metro  
**Per implorar pietade in flebil metro!**  
 To implore (for) pity in plaintive meter!<sup>30</sup>

**FIORDILIGI**

'stel:le 'ke ar'dir  
**Stelle! Che ardir!**  
 Stars! What daring!

<sup>30</sup>We are talking here about poetic meter, not distance meter.

## DORABELLA

sɔ'rel:la 'ke fa't:tʃamo  
**Sorella, che facciamo?**  
 Sister, what shall we do?

(Despina leaves in a fright.)

## FIORDILIGI

teme'rari sor'tite 'fwɔri 'di 'kwesto 'lɔko  
**Temerari! Sortite fuori di questo loco!**  
 Rash ones! Get out of this place!

e 'nom pro'fani 'lalito im'fausto deλλim'fami 'detti  
**E non profani l'alito infausto degl'ifami detti**  
 And let it not profane the breath noxious of your evil words

'nɔstrɔ 'kɔr 'nɔstrɔ o'rek:kjo e 'nɔstri a'f:fet:ti  
**nostro cor, nostro orecchio, e nostri affetti!**  
 our heart, our ear, and our affections!

(And may the noxious breath of your evil words not profane our hearts, our ears and our affections!)

'im 'van 'per 'voi 'per 'k'altri im'van  
**Invan per voi, per gli altri invan**  
 In vain for you, for others (also) in vain

'si 'tʃerka 'le 'nɔstre 'alme se'dur  
**si cerca le nostre alme sedur:**  
 you may seek our souls to seduce:  
 (In vain may you, or any other men, seek to seduce our souls.)

lin'tat:ta 'fede 'ke 'per 'noi 'dʒa 'si 'dʒede 'ai 'kari a'manti  
**L'intatta fede che per noi già si diede ai cari amanti**  
 The intact fidelity which by us already has been given to our dear lovers

sa'prem 'lorɔ ser'bar im'fino a 'mmɔrte  
**saprem loro serbar infino a morte,**  
 we'll know how to for them keep unto death,

a dis'petto 'del 'mondo e 'del:la 'sorte  
**a dispetto del mondo e della sorte.**  
 defying the world and fate.

(Our unsullied fidelity which we have already given to our lovers, will be kept for them even unto death, in spite of the world and fate itself.)

## NO. 14 ARIA

## FIORDILIGI

'kome 'skɔλλɔ i'm:mɔtɔ 'resta 'kontro i'venti e 'la tem'pesta  
**Come scoglio immoto resta contro i venti e la tempesta,**  
 As a reef immovable stays against the winds and the tempest,

ko'zi o'ppɔr kwes'talma e 'forte 'nel:la 'fede e nel:la'mor  
**così ognor quest'alma è forte nella fede e nell'amor.**  
 so always my soul is strong in loyalty and in love.



'kon 'noi 'nak:kwe 'kwel:la 'fatʃe 'ke 'tʃi 'pjatʃe e 'tʃi kon'sola  
**Con noi nacque questa face che ci piace e ci consola;**  
 With us began that torch that pleases us and consoles us;  
 (A fire was kindled in us that brings us pleasure and comfort;)

e pɔ'tra 'la 'mɔrte 'sola 'far 'ke 'kandʒi a'ffet:to 'il 'kɔr  
**e potrà la morte sola far che cangi affetto il cor.**  
 and can death only cause that change affection the heart.  
 (and only death can makes us change the affections of our hearts.)

rispe'ttate 'anime in'grate 'kwesto e'zempjo di kɔ'stantsa  
**Rispettate, anime<sup>31</sup> ingrata, questo esempio di costanza**  
 Respect, souls ungrateful, this example of constancy  
 (You miserable souls, respect our example of constancy)

e 'una 'barbara spe'rantsa 'nom 'vi 'renda au'datʃi aŋ'kor  
**e una barbara speranza non vi rēnda audaci ancor.**  
 and a barbarous hope not make you bold again.  
 (and may you not be emboldened again by outrageous hope.)

*(The girls start to leave, but Ferrando and Guglielmo stop them.)*

#### FERRANDO

a 'nom partite  
**Ah, non partite!**  
 Ah, don't leave!

#### GUGLIELMO (to Dorabella)

a 'barbara res'tate  
**Ah, barbara, restate!**  
 Ah, cruel one, stay!

*(To Alfonso.)*

'ke 'vi 'pare  
**Che vi pare?**  
 What do you think?

#### ALFONSO (softly, to Guglielmo)

aspe'ttate  
**(Aspettate.)**  
 (Wait.)

*(Aloud to the girls.)*

'per kari'ta ra'gat:tse 'nom 'mi 'fate 'pju 'far 'trista fi'gura  
**Per carità, ragazze, non mi fate più far trista figura.<sup>32</sup>**  
 For pity's sake, girls, don't make me any more make bad figure.  
 (Please, girls, don't make me look bad any more!)

<sup>31</sup>The word *anime* should have the stress on the first syllable. However, musically the stress falls on *anime*, something that cannot be helped in this case, although in a recent hearing, an enterprising Fiordiligi changed the stress on that bar to make the word sound more like *anime*.

<sup>32</sup>*Fare una brutta (trista) figura* means "to look bad", as when someone makes you "look bad" (show your worst appearance).

**DORABELLA** (*with pique*)

e 'ke pretende'reste  
**E che pretendereste?**  
 And what do you expect?

**ALFONSO**

e 'nul:la 'ma 'mi 'pare 'ke 'um po'kin 'di dol'tjet:tsa  
**Eh, nulla... ma mi pare che un pochin di dolcezza...**  
 Oh! Nothing... but it seems to me that a little kindness...

al'fin 'son galan'twəmini e 'sonə a'mitʃi 'mjei  
**Alfin, son galantuomini e sono amici miei.**  
 After all, they're gentlemen and they're friends of mine.

**FIORDILIGI**

'kome e u'dire dəv'rei  
**Come! E udire dovrei...**  
 What! And listen I must...

**GUGLIELMO**

'le 'nəstre 'pene e sen'time pje'ta  
**Le nostre pene e sentime pietà!**  
 Our sufferings and feel for them pity!  
 (You must listen to our sufferings and feel pity for them!)

'la tʃe'leste bel'ta 'ddeʎʎi 'əkiki 'vɔstri  
**La celeste beltà degli occhi vostri**  
 The celestial beauty of the eyes yours

'la 'pjaga a'pri 'nei 'nɔstri  
**la piaga aprì nei nostri**  
 the wound opened in us  
 (The celestial beauty of your eyes opened up a wound in us)

'kui rime'djar 'pwɔ 'solo 'il 'balsamo da'more  
**cui rimediare può solo il balsamo d'amore:**  
 which heal can only the balm of love.  
 (which only the balm of love can heal.)

'un 'solo istante 'il 'kɔre a'prite ɔ 'bbel:le  
**Un solo istante il core aprite o belle,**  
 One just moment the heart open, oh fair ones,

a 'sue fatʃel:le o a 'voi da'vanti  
**a sue facelle, o a voi davanti**  
 to its bright lights, or to you before  
 (Just open your hearts to its bright light for one moment, oh fair ones, or before you)

spi'rar ve'drete i 'pju fe'deli a'manti  
**spirar vedrete i più fedeli amanti.**  
 expire you will see the most faithful lovers.  
 (you will see these most faithful lovers die.)

**NO. 15 ARIA  
GUGLIELMO**

'non 'sjate ri'trozi o'k:kjet:ti ve't:tsozi  
**Non siate ritrosi, occhietti vezzosi:**  
Don't be shy, little eyes pretty,

'due 'lampi amorozi vi'brate 'um 'pɔ 'kwa  
**due lampi amorosi vibrare un po' qua.**  
two flashing glances loving send a bit here.  
(Don't be shy, pretty eyes. Send two loving, flashing glances in our direction.)

fe'litʃi ren'detetʃi a'mate 'kon 'noi  
**Felici røndeteci, amate con noi,**  
Happy make us, love with us,

e 'noi felitʃis:sime fa'remo 'aŋke 'voi  
**e noi felicissime faremo anche voi.**  
and we most happy will make also you.  
(Love us, make us happy and we in turn will make you very happy.)

gwar'date tɔ'k:kate 'il 'tut:tɔ ɔ:s'ser'vate  
**Guardate, toccate, il tutto osservare;**  
Look, touch, everything observe;

'sjam 'due 'kari 'matt:ti 'sjam 'forti e 'bem 'fatt:ti  
**Siam due cari matti, siam forti e ben fatti,**  
We're two dear madmen, we're strong and well built,

e 'kome o'ŋnʊŋ 'vede 'sia 'merto 'sia 'kazo  
**e come ognun vede, sia merito, sia caso,**  
and as everyone can see, be it merit, be it chance,

a'b:bjamo 'bel 'pje:de be'l:lɔ:k:kjo 'bel 'nazo  
**abbiamo bel piede, bell'occhio, bel naso,**  
we have lovely feet, lovely eyes, (a) fine nose,

**Toccate, il tutto osservate.**

e 'kwesti mustak:ki 'kjamare 'si 'pɔs:sɔno  
**E questi mustacchi chiamare si possono**  
And these mustaches call themselves can  
(And these mustaches can be called)

tri'omʃi 'deʌʌi 'wɔmini pe'n:nak:ki da'mor  
**trionfi degli uomini, pennacchi d'amor.**  
triumphs of manhood, fancy feathers of love.

**trionfi, pennacchi, mustacchi!**<sup>33</sup>

<sup>33</sup>A footnote for the studious and interested: The original Da Ponte libretto had several extra versēs in the above aria, which Mozart never set to music

**Voi siete forieri di dolci pensieri:**  
You are harbingers of sweet thoughts:

**chi guardavi un poco, di foco si fa.**  
whoever looks at you, becomes enflamed.

**Non è colpa nostra se voi ci abbruciate:**  
It's not our fault if you enflame us.

**Morir non ci fate in sì buona età.**  
Don't make us die at such a young age.

**NOTE: For the first performance of the opera, Mozart had written another, bigger and longer aria for Guglielmo at this point, which I will include below. It has been performed, on occasion, in place of No. 15 above ("Non siate ritrosi"), which is a shorter aria Mozart felt "would not disturb the flow of the action towards its conclusion with the finale of Act I". This aria "Rivolgete a lui lo sguardo", is now given Köchel listing K. 584 as a "concert aria".**

**NO. 15 ARIA****GUGLIELMO** (to Fiordiligi)

ri'vol'dʒete	a	'lui	'lɔ	'zɣwardɔ	e	ve'drete	'kome	'sta	
<b>Rivolgete</b>	<b>a</b>	<b>lui</b>	<b>lo</b>	<b>sguardo,</b>	<b>e</b>	<b>vedrete</b>	<b>come</b>	<b>sta;</b>	
Turn	to	him	your	gaze,	and	you will see	what	he looks like;	

  

'tut:to		'ditʃe	'iɔ	'dʒɛlɔ	'iɔ	'ardo	'idol	'mio	pje'ta
<b>Tutto</b>		<b>dice</b>	<b>"Io</b>	<b>gelo...</b>	<b>io</b>	<b>ardo,</b>	<b>idol</b>	<b>mio,</b>	<b>pietà".</b>
Everything (in him)	speaks	"I	am freezing...	I	am burning,	idol	mine,	pity".	

(Look at Ferrando, everything in him speaks "I'm burning, I'm freezing, my beloved have pity on me".)

(To Dorabella.)

e 'voi	'kara	'un	'sol	mo'mento
<b>E voi</b>	<b>cara</b>	<b>un</b>	<b>sol</b>	<b>momento</b>
And you,	dearest,	one	sole	moment

'il	'bel	'tʃilʌʌ	a	'me	vol'dʒete
<b>il</b>	<b>bel</b>	<b>ciglio</b>	<b>a</b>	<b>me</b>	<b>volgete,</b>
your	lovely	eyes	to	me	turn,

(and you, dearest one, turn your eyes to me for one sole moment.)

e	'nel	'mio	ritrove'rete	'kwel	'ke	'il	'lab:bro	'dir	'non 'sa
<b>e</b>	<b>nel</b>	<b>mio</b>	<b>ritroverete</b>	<b>quel</b>	<b>che</b>	<b>il</b>	<b>labbro</b>	<b>dir</b>	<b>non sa.</b>
and	in	mine	you'll find	that	which	the	lip	say	cannot.

(and in my eyes you will see what my lips can't say.)

'un	ɔ'rlandɔ	in:namɔ'rato	nɔ'ne	'njente	'im 'mio kom'fronto
<b>Un</b>	<b>Orlando</b> <sup>34</sup>	<b>innamorato</b>	<b>non è</b>	<b>niente</b>	<b>in mio confronto;</b>
An	Orlando	in love	isn't	anything	compared to me.

(An Orlando in love is nothing compared to me;)

'dun	me'dɔrɔ	'il	'sen	pja'gato
<b>D'un</b>	<b>Medoro</b>	<b>il</b>	<b>sen</b>	<b>piagato</b>
Of a	Medoro	the	breast	wounded

'verso	'lui	'per	'nulla	'io	'konto
<b>verso</b>	<b>lui</b>	<b>per</b>	<b>nulla</b>	<b>io</b>	<b>conto.</b>
against him	for	nothing	I	count.	

(I count my suffering as nothing compared to Medoro's)

'son	'di	'fwɔkɔ	i 'mjei	sos'piri
<b>Son</b>	<b>di</b>	<b>fuoco</b>	<b>i miei</b>	<b>sospiri,</b>
Are	of	fire	my	sighs,

<sup>34</sup>These quotes refer to Ludovico Ariosto's (1474-1553) "Orlando Furioso". (Canto XIX) in which Orlando's love for Angelica is challenged by Medoro, who suffers a serious wound in his chest at the hand of the Saracens.

**son di bronzo i miei<sup>35</sup> desiri.**  
 are of bronze my desires.  
 (My sighs are fiery and my desires are hard as bronze.)<sup>36</sup>

'se 'si 'parla 'pɔi 'di 'merto  
**Se si parla poi di merito,**  
 If one talks then of merit,

'tʃerto 'io 'sono e'deʎʎi ɛ 'tʃerto  
**certo io sono, ed egli è certo,**  
 certain I am and it is true,

'ke 'ʎi u'gwali 'non 'si 'trovano 'da vi'en:na 'al kana'da  
**che gli uguali non si trovano da Vienna al Canadà:**  
 that the equals can't be found from Vienna to Canada.  
 (If one talks of merit, I am sure that an equal to myself cannot be found from Vienna to Canada.)

'siam 'due 'krezi 'per ri'k:ket:tsa  
**Siam due cresi per ricchezza,**  
 We're two Croesus' by (our) riches,  
 (We're rich like two Croesus<sup>37</sup>)

'due nar'tʃizi 'per be'l:let:tsa  
**due Narcisi per bellezza.**  
 two Narcissus' by (our) beauty.  
 (and beautiful like Narcissus<sup>38</sup>)

'in a'mor i markan'tɔni 'verso 'noi sa'riam bu'f:foɲi  
**In amor i Marcantoni verso noi sarian buffoni.**  
 In love the Marc Anthonys compared to us would be buffoons.  
 (In love, all the Marc Anthonys of the world would be mere buffoons.)

'siam 'pju 'forti 'dun tʃi'kloɲɔ  
**Siam più forti d'un Ciclopo**  
 We're stronger than Cyclops<sup>39</sup>

let:te'rati 'al 'par de'zɔɲɔ

<sup>35</sup>Some texts read *son di bronzo i suoi desiri*. (his desires are hard as bronze).

<sup>36</sup>It is a known fact that both Da Ponte and Mozart were sensualists of one sort or another. Da Ponte's amorous escapades and ribald adventures are well catalogued, and one could tell from Mozart's salty letters to his friends and family that he wasn't above making occasional salacious references. This opera, (and for that matter, all three Da Ponte libretti - including "Don Giovanni" and "Nozze di Figaro") abounds with innuendo and puns with obvious sexual content. I will point these out to the reader as we go along, and refer them back to this "generic" footnote on the matter. The reader will have to use his/her imagination. Propriety per force restrains me from elucidating too explicitly when these occasions occur.

<sup>37</sup>Croesus, [kri:zas] the last king of Lydia (560-546 B.C), was so rich and powerful that his name became proverbial for wealth. Many of the wise men of Greece were drawn to his court, including *Aesop*.

<sup>38</sup>Narcissus, in Greek mythology was a beautiful youth who saw his own reflection in the fountain, thought it was the nymph and jumped in trying to catch it and drowned.

<sup>39</sup>Cyclops is one of a group or a race of giants. They had only one eye each, in the middle of the forehead, and their work was to forge iron for Vulcan.

lette'rati        'al        'par        de'zɔpɔ  
**letterati**        **al**        **par**        **d'Esopo;**  
 literate        on a        par        with Aesop;

'se        ba:l'ljamo        'um        'pik        'ne 'tʃede  
**Se**        **balliamo,**        **un**        **Pich**        **ne cede,**  
 When we dance,        a        Pich<sup>40</sup> yields to us,

'si        dʒentil        e        'znel:lɔ        e        'il        'pjede  
**si**        **gentil**        **e**        **snello**        **è**        **il**        **piede.**  
 so        graceful        and        slim        is        our        foot.

'se        kan'tjam        'kol        'tril:lɔ        'solo  
**Se**        **cantiam,**        **col**        **trillo**        **solo**  
 When we sing,        with the        trill        alone

fatt'jam        'tɔrtɔ        al:luzi'ɲɲɔɔ  
**facciam**        **torto**        **all'usignolo;**  
 we do        wrong        to the nightingale.  
 (we outsing the nightingale.)

e        kwal'kaltɔ        ka'pitale        a'b:bjam        'pɔi        'ke        al'kun        'non 'sa  
**E**        **qualch'altro**        **capitale**        **abbiam**        **noi**        **che**        **alcun**        **non sa.**  
 And some other        assets        have        we        that        no one        knows.  
 (And we have some other assets that no one knows about.)<sup>41</sup>

*(The two sisters leave in a huff.)*

'bel:la        'bel:la        'tengɔn        'sɔdɔ        'se 'ne 'vanɲɔ        e'dio        'ne 'gɔdɔ  
**Bella,**        **bella!**        **Tengon**        **sodo;**        **se ne vanno**        **ed io**        **ne godo!**  
 Lovely!        Lovely!        They're holding        firm;        they're leaving        and I        love it!

erɔ'ine        'di        kɔ'stantsa        'spɛk:ki        'son        'di        fedel'ta  
**Eroine**        **di**        **costanza.**        **specchi**        **son**        **di**        **fedeltà.**  
 Heroines        of        constancy,        mirrors        they are        of        faithfulness.  
 (Those women are heroines of constancy, true mirrors of fidelity!)

*(Ferrando and Guglielmo start to laugh.)*

**NO. 16 TRIO**  
**ALFONSO**

e        'voi        ri'dete  
**E**        **voi**        **ridete?**  
 And you        are laughing?

**FERRANDO, GUGLIELMO** *(laughing uproariously)*

'tʃertɔ        ri'diamo  
**Certo,**        **ridiamo!**  
 Certainly,        we're laughing!

<sup>40</sup>Carlo le Pick (or Pich, or Picq), famous dancer and choreographer of the time, who danced in Mozart's ballet "Le Gelosie del Serraglio".

<sup>41</sup>See footnote No. 36 on page 169.

**ALFONSO**

'ma 'kɔza a'vete  
**Ma cosa avete?**  
 But what's the matter?

**FERRANDO, GUGLIELMO**

'dʒa 'lɔ sa'p:ɟamo  
**Già lo sappiamo.**  
 Already we know.  
 (We know already.)

**ALFONSO**

ri'dete 'pɟano  
**Ridete piano!**  
 Laugh quietly!

**FERRANDO, GUGLIELMO**

par'late 'im 'vano  
**Parlate in vano!**  
 You're talking in vain!

**ALFONSO**

'se 'vi sen'tis:sero 'se 'vi skɔ'pris:sero  
**Se vi sentissero, se vi scoprissero,**  
 If they heard you, if they found you out

si gwaste'reb:be 'tutto la'ffar 'mi 'fa 'da 'ridere  
**si guasterebbe tutto l'affar. Mi fa da ridere**  
 it would spoil the whole business. It makes me laugh

'kwesto 'lor 'ridere 'ma 'so 'ke 'im 'pɟandʒere 'de termi'nar  
**questo lor ridere, ma so che in piangere dee terminar.**  
 this their laughing, but I know that in weeping it must end.

**FERRANDO, GUGLIELMO**

a 'ke 'dal 'ridere 'l'alma di'videre  
**Ah che dal ridere l'alma dividere,**  
 Ah, but from laughing my soul divides,  
 (My sides are splitting from laughter.)

a 'ke 'le 'vi'ffere 'sentɔ skɔ'p:ɟar  
**ah, che le viscere sento scoppiar!**  
 ah, but my insides I feel bursting!

**ALFONSO**

'si 'pwo sa'pere 'um 'pɔkɔ 'la ka'dʒon 'di 'kwel 'rizo  
**Si può sapere un poco la cagion di quel riso?**  
 Can I know a little the reason for that laughter?  
 (May I inquire the reason for this laughter?)

**GUGLIELMO**

ɔ kɔspɛ't:tattʃɔ 'nonj 'vi 'pare 'ke a'b:ɟam 'dʒusta ra'dʒone  
**Oh, cospettaccio! Non vi pare che abbiam giusta ragione,**  
 Oh, darn it all! Don't you think that we have just reasons,

'il 'mio 'karo pa'drone  
**il mio caro** **padrone?**  
 my dear master?

**FERRANDO** (*jokingly*)

'kwanto pa'gar vo'lete e a 'monte e 'la sko'm:mes:sa  
**Quanto pagar volete, e a monte è la scommessa?**  
 How much pay do you wish, and forfeited is the bet?

(How much do you want to pay us, now that the bet is forfeited?)

**GUGLIELMO** (*jokingly*)

pa'gate 'la me'ta  
**Pagate la metà!**  
 Pay us half!

**FERRANDO**

pa'gate 'solo venti'kwat:tro ttse'k:kini  
**Pagate solo ventiquattro zecchini!**  
 Pay us only twenty four sequins!

**ALFONSO**

'poveri in:notfent'ini ve'nite 'kwa  
**Poveri innocentini, venite qua:**  
 Poor innocent little boys, come here:

'vi 'voλλo 'porre 'il di'tino 'im 'bok:ka  
**Vi voglio porre il ditino in bocca.**  
 You I want to put the little finger in mouth.

(Let me stick your little finger in your mouth.)<sup>42</sup>

**GUGLIELMO**

e a'vete an'kora ko'rad:dzo 'di fja'tar  
**E avete ancora coraggio di fiatar?**  
 And you have still (the) courage to breathe?

**ALFONSO**

a'vanti 'sera 'tʃi parle'rem  
**Avanti sera ci parlerem.**  
 Before evening we will talk.

**FERRANDO**

'kwando vo'lete  
**Quando volete!**  
 Whenever you wish!

**ALFONSO**

in'tanto si'lentsjo e ub:bi'djentsa 'fino a do'mam ma't:tina  
**Intanto, silenzio e ubbidienza fino a doman mattina.**  
 In the meanwhile, silence and obedience until tomorrow morning.

**GUGLIELMO**

'sjamo sol'dati e a'mjam 'la diffi'plina  
**Siamo soldati, e amiam la disciplina.**  
 We're soldiers and we love discipline.

<sup>42</sup> *Porre il ditino in bocca*, is an expression meaning "to treat someone like a baby", alluding to a baby sucking his thumb.



**ALFONSO**

orbene            an'date 'um 'poko            'ad            a'ttendermi            en'trambi  
**Orbene,**            **andate un poco**            **ad**            **attendermi**            **entrambi**  
 Now then,            go            for a while            to            wait for me            both of of you

'in            dʒardi'net:to            kɔ'la            'vi mande'ro            'kordini            'mjei  
**in**            **giardinetto.**            **Colà**            **vi manderò**            **gli ordini**            **miei.**  
 in the            little garden.            There            I will send you            the orders            mine.

**GUGLIELMO**

'ed            'ɔd:dʒi            'non 'si 'mandʒa  
**Ed**            **oggi**            **non si mangia?**  
 And            today            aren't we eating?

**FERRANDO**

'kɔza 'serve            a            ba'ttaʎʎa            f'i'nita  
**Cosa serve?**            **A**            **battaglia**            **finita**  
 What for?            Once (the)            battle (is)            ended

'fia            'la            'tʃena 'per            'noi            'pju sapor'ita  
**fia**            **la**            **cena per**            **noi**            **più saporita.**  
 be            the            supper for            us            tastier.

(What for? Once this battle is over, we can truly relish our supper...)

**NO. 17 ARIA****FERRANDO**

u'naura            am'o'roza            'del            'nɔstro            te'zɔro  
**Un'aura**            **amorosa**            **del**            **nostro**            **tesoro**  
 A breath            of love            from            our            treasure  
 (A loving breath from our sweethearts)

'un            'doltʃe            ristɔro            'al            'kɔr            pɔrdʒe'ra  
**un**            **dolce**            **ristoro**            **al**            **cor**            **porgerà,**  
 a            sweet            refreshment            to our            heart            will bring.

'al            'kɔr            'ke            nu'drito            'da            'speme            da'more  
**Al**            **cor**            **che**            **nudrito**            **da**            **speme, d'amore,**  
 The            heart            that (is)            nourished            by            hope,            by love,

'dun            'eska            mi'ʎʎore            bi'zɔppɔ            nɔ'na  
**d'un**            **esca**            **migliore**            **bisogno**            **non ha.**  
 of a            nourishment            better            need            has not.  
 (has no need of better food.)

**ALFONSO**

ɔ            'la sa'ria 'da 'ridere            'si            'pɔke            'sono            'le            'dɔn:ne            kɔ'stanti  
**Oh,**            **la saria da ridere:**            **si**            **poche**            **sono**            **le**            **donne**            **costanti**  
 Oh,            it makes me laugh,            so            few            are            the            women            constant

'ij            'kwesto 'mondo e            'kwi            've 'ne 'sɔn            'due  
**in**            **questo mondo e**            **qui**            **ve ne son**            **due!**  
 in            this            world and            here            there are            two of them!

(This is laughable! There are so few faithful women in this world and here we have two of them!)

'non sa'ra 'nulla  
**Non sarà nulla...**  
 That cannot be...

(Despina enters.)

'vjɛni fan'tʃul:la e 'dim:mi 'um 'pɔkɔ  
**Vieni, fanciulla,** e **dimmi un poco**  
 Come, girl, and tell me (a bit)

'dove 'sson e 'ke 'fan 'le 'tue pa'drone  
**dove son** e **che fan** **le tue padrone.**  
 where they are and what they're doing, your mistresses.

**DESPINA**

'le 'pɔvere bu'ffone 'stan:no nel dʒardi'net:to  
**Le povere buffone** **stanno nel giardinetto**  
 The poor silly girls are in the small garden

a la'ɲarsi kɔ'l:larja e 'kol:le 'moske  
**a lagnarsi coll'aria** e **colle mosche**  
 bemoaning with the air and with the flies

da'ver 'perso 'ʎi a'manti  
**d'aver perso gli amanti.**  
 of having lost their lovers.

**ALFONSO**

e 'kome 'kredi 'ke la'f:far fini'ra  
**E come credi che l'affar** **finirà?**  
 And how do you think that things will end?  
 (And how do you think it will turn out?)

vɔ'ʎʎamo spe'rare 'ke fa'ran:no dʒu'dittsjo  
**Vogliamo sperare che faranno** **giudizio?**  
 Do we want to hope that they will come to their senses?

**DESPINA**

'io 'lo farei e 'dove 'ppjangono 'es:se 'io ride'rei  
**Io lo farei;** e **dove piangono** **esse, io riderei.**  
 I would do it; and where weep they, I would laugh.  
 (I would wait and instead of weeping like they do, I'd be laughing.)

dispe'rarsi strɔ't:tsarsi per'ke 'pparte 'un a'mante  
**Disperarsi, strozzarsi** **perchè parte un amante?**  
 To despair, to choke oneself because leaves a lover?  
 (To despair, to choke to death because a lover leaves?)

gwar'date 'ke pa't:tsia  
**Guardate che pazzia!**  
 Behold, what madness!

'se 'ne 'piʎʎano 'due 'suno 'va 'vvia  
**Se ne pigliano due, s'uno va via.**  
 They should take two, if one goes off.  
 (If one lover goes off, they should take on two others!)

**ALFONSO**

'brava 'kwesta e pru'dentsa  
**Brava, questa è prudenza!**  
 Bravo, that is sensible!

(Aside.)

bi'zopja impuntigliarla  
**(Bisogna impuntigliarla.)**  
 (I must insist with her.)

**DESPINA**

ε 'led:dʒe 'di na'tura e 'nom prudenza 'sola  
**È legge di natura e non prudenza sola.**  
 It's (the) law of nature and not prudence alone.  
 (It's the law of nature, not just being sensible.)

a'mor kə'ze pja'tfer 'kɔmɔdɔ 'gusto 'dʒɔja divertimento, passa'tempo  
**Amor cos'è? Piacer, comodo, gusto, gioia, divertimento, passatempo,**  
 Love, what is it? Pleasure, convenience, taste, joy, diversion, pastime,

al:lɛ'gria nɔ'ne 'pju a'more 'se in'kɔmɔdɔ di'venta  
**allegria: Non è più amore se incomodo diventa,**  
 happiness. It's no longer love if a nuisance it becomes,

'se im'vetʃe 'di pja'tfer 'nɔwtʃe e tormenta  
**se invece di piacer, nuoce e tormenta.**  
 if instead of pleasing, annoys and torments.  
 (Love is no longer love if it becomes a nuisance, if instead of giving pleasure it gives only annoyance and torment.)

**ALFONSO**

'ma in'tanto 'kweste 'pattʃe  
**Ma intanto queste pazze...**  
 But meanwhile these madwomen...

**DESPINA**

fa'ran:nɔ a 'mɔdɔ 'nɔstrɔ ε 'bwɔn 'ke 'sap:pjano  
**Faranno a modo nostro. È buon che sappiano**  
 They will do as we tell them to. It's good that they should know

'des:ser a'mate 'da kɔ'lor  
**d'esser amate da color.<sup>43</sup>**  
 that they're loved by them.

**ALFONSO**

'lɔ 'san:nɔ  
**Lo sanno.**  
 They know it.

**DESPINA**

'dun'kwe riame'ran:nɔ  
**Dunque, riameranno.**  
 Then they will love again.

'di:lɛ'lo 'si 'swɔl 'dire e 'laffa 'fare 'il 'djavɔlɔ  
**"Diglielo", si vuol dire, "e lascia fare il diavolo".**  
 "Tell them", they say, "and let take care the devil".  
 (There's a saying "Just say the word and let the devil take care of it".)

<sup>43</sup>A warning to the novice: in this case *color* (the truncated form of *coloro*) means "them". *Colore*, or its truncated form *color* means "color".

## ALFONSO

'ma 'kome 'ffar 'vwɔi per'ke ri'tornino  
**Ma come far vuoi perchè ritornino,**  
 But how make you want so that they should return,

'or 'ke pa'rtiti 'sono e 'ke 'li 'sentano  
**or che partiti sono, e che li sentano**  
 now that gone they are, and that they should listen to them

e ten'tare 'si 'laffino 'kweste 'tue bestjo'line  
**e tentare si lascino, queste tue bestioline?**  
 and to be tempted they let themselves these your stupid little girls?  
 (But how will you arrange for them to return, now that they are gone, and make your stupid little girls listen to them and allow themselves to be tempted?)

## DESPINA

a 'me la'ffate 'la 'briga 'di kon'dur 'tutta 'la 'mak:kina  
**A me lasciate la briga di condur tutta la macchina.**  
 To me leave the trouble of carrying the whole machinery.  
 (Let me take care of making all the preparations.)

'kwando des'pina 'mak:kina 'una 'kɔza  
**Quando Despina macchina<sup>44</sup> una cosa**  
 When Despina machinates something

nɔm 'pwɔ maŋ'kar de'ffetto  
**non può mancar d'effetto.**  
 it cannot lack effect.  
 (It cannot fail to work.)

ɔ 'dʒa me'nati mi'l:lwɔmini 'pel 'nazo  
**Ho già menati mill'uomini pel naso,<sup>45</sup>**  
 I've already led a thousand men by the nose,

sa'prɔ me'nare 'due 'fem:mine  
**Saprò menare due femmine.**  
 I will know (how to) lead two women.

'son 'rik:ki i 'due mon'su mus'tak:ki  
**Son ricchi, i due monsù<sup>46</sup> mustacchi?**  
 Are they rich, the two *messieurs* mustachios?

## ALFONSO

'son ri'k:ki:simi  
**Son ricchissimi.**  
 They are very rich.

<sup>44</sup>The word *macchina* is the verb "to machinate" meaning to contrive a secret plan.

<sup>45</sup>See footnote No. 36 on page 169.

<sup>46</sup>*Monsù* is a bastardization of the French *monsieur*. It is usually used in these libretti to address gentlemen of high rank or foreign origin.

## DESPINA

'dove 'sson  
**Dove son?**  
 Where are they?

## ALFONSO

'sul:la 'strada at:ten'dendo 'mi 'stan:no  
**Sulla strada attendendo mi stanno.**  
 In the street waiting for me they are.

## DESPINA

'ite e 'sul 'fatto 'per 'la 'pik:kola 'porta a 'me rikondut'teteli  
**Itè, è sul fatto per la piccola porta a me riconduceteli.**  
 Go, and at once by the small door to me bring them.

vas'petto 'nel:la 'kamera 'mia pur'ke 'tutto 'fatt:fate  
**v'aspetto nella camera mia. Purchè tutto facciate**  
 I wait for you in the room mine. As long as everything you do

ko'mio vordine'ro 'pria 'di dōmani  
**com'io v'ordinerò, pria di domani**  
 as I order you, before morning

i 'vostri a'mit'fi kante'ran vi'ttorja  
**i vostri amici canteran vittoria;**  
 your friends will celebrate victory;

'ed 'essi a'vran 'il 'gusto 'ed 'io 'la 'glorja  
**ed essi avran il gusto, ed io la gloria.**  
 and they will have the pleasure and I, the glory.

*(They exit and we next find ourselves in a pleasant garden with two grassy banks at the sides.  
 Fiordiligi and Dorabella are sadly bemoaning their fate.)*

## NO. 18 FINALE

## FIORDILIGI, DORABELLA

a 'ke 'tutta 'in 'um mo'mento 'si kan'dʒo 'la 'sòrte 'mia  
**Ah, che tutta in un momento, si cangiò la sorte mia..**  
 Ah, how all in one moment changed the fate mine...

a 'ke 'um 'mar 'pjen 'di tormento ε 'la 'vita or'mai 'per me  
**Ah, che un mar pien di tormento è la vita or'mai per me.**  
 Ah, what a sea full of torment is life now for me.

fin'ke 'mmeko 'il 'karō 'bene  
**Finchè meco il caro bene**  
 While with me the dear beloved

'mi la'ffar 'le in'grate 'stel:le  
**mi lasciar le ingrate stelle,**  
 allowed to be with me the cruel stars,  
 (While the cruel stars permitted me to be with my beloved,)

'non sa'pea ko'zeran 'pene 'non sa'pea lan'gwir ko'ze  
**non sapea cos'eran pene, non sapea languir cos'è.**  
 I didn't know what was grief, I did not know languishing what it is.  
 (I didn't know the meaning of grief or languishing.)

(Ferrando and Guglielmo are heard from within, with Alfonso, trying to refrain them from doing something desperate.)

**FERRANDO, GUGLIELMO**

'si 'mɔra	'si	'si 'mɔra	'onde	ap:pa'gar	'le	in'grate
<b>Si mora,</b>	<b>si,</b>	<b>si mora,</b>	<b>onde</b>	<b>appagar</b>	<b>le</b>	<b>ingrate!</b>
Let me die,	yes,	let me die,	so as to	satisfy	the	cruel ones!

**ALFONSO**

'tʃe	'una	spe'rantsa	anj'kora	'nomj	'fate	o 'ddei	'nomj	'fate
<b>C'è</b>	<b>una</b>	<b>speranza</b>	<b>ancora,</b>	<b>non</b>	<b>fate,</b>	<b>o Dei,</b>	<b>non</b>	<b>fate!</b>
There's a	hope	still,	don't	do it,	oh gods,	don't	do it!	

**FIORDILIGI, DORABELLA**

'stel:le	'ke	'grida	o:rribili
<b>Stelle, che</b>	<b>grida</b>	<b>orribili!</b>	
Stars, what	cries	horrible!	

**FERRANDO, GUGLIELMO**

la'ffatemi  
**Lasciatemi!**  
 Let go of me!

**ALFONSO**

aspe't:tate  
**Aspettate!**  
 Wait!

(The two men, followed by Alfonso now enter upon the scene from outside.)

**FERRANDO, GUGLIELMO**

	lar'seniko	'tʃi 'liberi	'di	'tanta	krudel'ta
	<b>L'arsenico</b>	<b>ci liberi</b>	<b>di</b>	<b>tanta</b>	<b>crudeltà!</b>
(Let)	arsenic	deliver us	from	so much	cruelty!

(They gulp down the contents of their vials.)

**FIORDILIGI, DORABELLA**

'stel:le	'un	ve'len	'fu	'kwel:lo
<b>Stelle! un</b>	<b>velen</b>	<b>fu</b>	<b>quello?</b>	
Stars! A	poison	was	that?	
(Heaven! Was that a	poison?)			

**ALFONSO**

ve'lɛno	'bwɔno	e	'bbel:lo
<b>Veleno</b>	<b>buono</b>	<b>e</b>	<b>bello</b>
A poison	good	and	proper

'ke	ad'es:si	'im	'pɔki	ist'anti	'la 'vita	tɔllɛ'ra
<b>che</b>	<b>ad essi</b>	<b>in</b>	<b>pochi</b>	<b>istanti</b>	<b>la vita</b>	<b>toglierà.</b>
that	to them	in	a few	instants	their lives	will take away.

**FIORDILIGI, DORABELLA**

'il	'tradʒiko	spe't:takɔlo	dʒɛ'lare	'il	'kɔr	'mi 'fa
<b>Il</b>	<b>tragico</b>	<b>spettacolo</b>	<b>gelare</b>	<b>il</b>	<b>cor</b>	<b>mi fa.</b>
The	tragic	spectacle	freeze	my	heart	makes.
(This tragic spectacle	makes my heart	freeze.)				

**FIORDILIGI, DORABELLA, FERRANDO, GUGLIELMO, ALFONSO**

a	'ke	'del	'sole	'il	'rad:dʒo	'fosko	'per	'me	di'venta
<b>Ah</b>	<b>che</b>	<b>del</b>	<b>sole</b>	<b>il</b>	<b>raggio</b>	<b>fosco</b>	<b>per</b>	<b>me</b>	<b>diventa.</b>
Ah,	that	of the	sun	the	ray	dark	for	me	becomes.

(It seems to me the light of the sun has dimmed.)

'tremo	'le	'fibre	e	'lanima
<b>Tremo,</b>	<b>le</b>	<b>fibre</b>	<b>e</b>	<b>l'anima</b>
I tremble,	my	strength	and	my soul

'par	'ke	maŋ'kar	'mi 'senta
<b>par</b>	<b>che</b>	<b>mancar</b>	<b>mi senta,</b>
it seems	that	failing	I feel,

(I tremble and it seems that my strength and spirit are failing me.)

'ne	'pwo	'la	'lingwa o	'il	'lab:bro	a'tt:fenti	artiko'lar
<b>nè</b>	<b>può</b>	<b>la</b>	<b>lingua o</b>	<b>il</b>	<b>labbro</b>	<b>accenti</b>	<b>articular.</b>
nor	can	my	tongue or	my	lip	words	articulate.

(nor can my tongue and lips articulate any words.)

(Ferrando and Guglielmo fall onto two benches.)

**ALFONSO**

dʒa'k:ke	a	mo'rir	vi'tʃini	'sono	'kwei	meski'nel:li
<b>Giacchè</b>	<b>a</b>	<b>morir</b>	<b>vicini</b>	<b>sono</b>	<b>quei</b>	<b>meschinelli,</b>
Since	to	dying	close	are	those	poor wretches,

(Since those poor wretches are so close to death.)

pje'tade	al'meno	a	'kwel:li	tʃer'cate	'di	mo'strar
<b>pietade</b>	<b>almeno</b>	<b>a</b>	<b>quelli</b>	<b>cercate</b>	<b>di</b>	<b>mostrar.</b>
pity	at least	for	them	try	to	show.

**FIORDILIGI, DORABELLA**

'dʒente	ak:kò'rrete	'dʒente
<b>Gente,</b>	<b>accorrete,</b>	<b>gente!</b>
People,	come help,	people!

ne's:suno	o'd:diò	'tʃi 'sente	des'pina
<b>Nessuno</b>	<b>o Dio</b>	<b>ci sente!</b>	<b>Despina!</b>
No one,	oh God,	hears us!	Despina!

**DESPINA (coming in)**

'ki	'mi 'kʒama
<b>Chi</b>	<b>mi chiama?</b>
Who	calls me?

**FIORDILIGI, DORABELLA**

**Despina!**

**DESPINA**

'koza	'vedo	'morti	i	mes'kini	'io	'kredo
<b>Cosa</b>	<b>vedo!</b>	<b>Morti</b>	<b>i</b>	<b>meschini</b>	<b>io</b>	<b>credo,</b>
What	do I see!	Dead	the	wretches	I	think,

o 'prɔːsimi a spi'rar  
**o prossimi a spirar.**  
 or close to expiring.

(What do I see! I think the wretches are dead or close to it.)

**ALFONSO**

a 'ke pur'trɔːpɔ ε 'vero fu'renti dispe'rati  
**Ah che purtroppo è vero! Furenti, disperati,**  
 Ah, for indeed it's true! Raging, despairing,

'si 'sono av:vele'nati o a'more siŋgɔ'lar  
**si sono avvelenati, oh, amore singolar!**  
 they themselves poisoned, oh, love singular!  
 (they poisoned themselves. Oh, what singular love!)

**DESPINA**

abbandɔ'nar i 'mizeri sa'ria 'per 'voi vergɔŋna  
**Abbandonar i miseri saria per voi vergogna:**  
 To abandon the poor creatures would be for you shameful:

so'k:korrerli bi'zɔŋna  
**soccorrerli bisogna.**  
 to succor them is necessary.  
 (You must help them.)

**FIORDILIGI, DORABELLA, ALFONSO**

'kɔza pɔ's:sjam 'mai 'far  
**Cosa possiam mai far?**  
 What can we ever do?  
 (Whatever can we do?)

**DESPINA**

'di 'vita aŋ'kor 'dan 'sejŋno  
**Di vita ancor dan segno:**  
 Of life still they give sign:  
 (They still show signs of life:)

'kol:le pje'toze 'mani 'fate 'um 'pɔ 'lor sostejno  
**Colle pietose mani fate un po' lor sostegno.**  
 With your merciful hands make a bit them support.  
 (Give them some support with your merciful hands.)

(To Don Alfonso.)

e 'voi 'kom 'me kɔ'rrete  
**E voi con me correte:**  
 And you with me run:

'um 'mediko 'un an'tidoto vɔ'ljamɔ a ritferkar  
**un medico, un antidoto voliamo a ricercar.**  
 A doctor, an antidote let us fly to find.  
 (We two must hasten to find a doctor or an antidote.)

(Despina and Don Alfonso leave.)



**FIORDILIGI, DORABELLA**

'dei	'ke	tʃi'mento	ɛ	'kwesto
<b>Dei,</b>	<b>che</b>	<b>cimento</b>	<b>è</b>	<b>questo!</b>
Gods,	what	experience	is	this!

e'vento	'pju	fu'nesto	'non 'si pɔ'tea	trɔ'var
<b>Evento</b>	<b>più</b>	<b>funesto</b>	<b>non si potea</b>	<b>trovar!</b>
A situation	more	tragic	would be impossible to	find!

**FERRANDO, GUGLIELMO** (*to themselves*)

'pju	'bel:la	kɔm:mɛ'djɔla	'non 'si pɔ'tea	trɔ'var
<b>Più</b>	<b>bella</b>	<b>commediola</b>	<b>non si potea</b>	<b>trovar.</b>
A more	lovely	little comedy	would be impossible to	find!

(*The two men heave an exaggerated and dramatic sigh.*)

**Ah!**

**FIORDILIGI, DORABELLA**

sos'piran	'xi	imfe'litʃi
<b>Sospiran</b>	<b>gli</b>	<b>infelici!</b>
They're sighing,	the	unhappy creatures!

**FIORDILIGI**

'ke	fa't:tʃamɔ
<b>Che</b>	<b>facciamo?</b>
What	shall we do?

**DORABELLA**

'tu	'ke	'dditʃi
<b>Tu</b>	<b>che</b>	<b>dici?</b>
You,	what	do you say?

**FIORDILIGI**

'im	mo'menti	'si	do'lenti 'ki	po'triali	ab:bandɔ'nar
<b>In</b>	<b>momento</b>	<b>sì</b>	<b>dolenti chi</b>	<b>potriali</b>	<b>abbandonar?</b>
In	moments	so	painful who	could them	abandon?

**DORABELLA** (*approaching them*)

'ke	fi'gure	intere'ssanti
<b>Che</b>	<b>figure</b>	<b>interessanti!</b>
What	faces	interesting!

**FIORDILIGI** (*also getting closer*)

pɔ's:sjam	'fartʃi	'um 'pɔkɔ	a'vanti
<b>Possiam</b>	<b>farci</b>	<b>un poco</b>	<b>avanti.</b>
We can	bring ourselves	a bit	forward.

(We could move a little closer to them.)

**DORABELLA**

a	fre'd:dis:sima	'la	'testa
<b>Ha</b>	<b>freddissima</b>	<b>la</b>	<b>testa.</b>
He has very cold	the	head.	

(His head is very cold.)

## FIORDILIGI

'fred:da            'fred:da ε            an'kora 'kwesta  
**Fredda,**            **frèdda è**            **ancora questa.**  
 Cold,                cold is                also this one.

## DORABELLA

'ed            'il            'polso  
**Ed**            **il**            **polso?**  
 And his            pulse?

## FIORDILIGI

'io            'non            'kel            'sento  
**Io**            **non**            **gliel**            **sento.**  
 I                not            his it            feel.  
 (I can't feel it.)

## DORABELLA

'kwesto            'bat:te            'lento  
**Questo**            **batte**            **lento.**  
 This one            beats            slowly.

## FIORDILIGI, DORABELLA

a            'se            'tarda            an'kor            la'ita            'speme            'pju            'nomj 've            'di            'vita  
**Ah, se tarda ancor l'aita,**            **speme più non v'è**            **di**            **vita.**  
 Ah, if            delays more            the help            hope more            there isn't            of            life.  
 (If help is delayed much longer all hope of life will be gone.)

FERRANDO, GUGLIELMO (*to themselves*)

'pju            dɔ'mestike            e            tra't:tabili            'sono            en'trambe            diven'tate  
**(Più domestiche e trattabili sono entrambe diventate.**  
 (More subdued and amenable have both become.  
 (Both have become more subdued and amenable.)

'sta a ve'der            'ke            'lor            pje'tate 'va            'in            a'more a            termi'nar  
**Sta a veder che lor pietate va in amor a terminar.**  
 One can see            that            their            pity goes            in            love to            end.  
 (You'll see how their pity turns to love.)

## FIORDILIGI, DORABELLA

pɔ've'rini            'la 'lor            'morte            'mi fa'reb:be            lagri'mar  
**Poverini! La lor morte mi farebbe**            **lagrimar.**  
 Poor things!            Their            death            would make me            weep.

(Alfonso brings in Despina, disguised as a doctor.)

## ALFONSO

'ek:kovi 'il            'mediko            si'ppore            'bel:le  
**Eccovi il medico, signore belle.**  
 Here's the            doctor,            ladies            fair.

## FERRANDO, GUGLIELMO

des'pina            'im            'maskera            'ke            'trista            'pel:le  
**(Despina in maschera, che trista pelle!)**  
 (Despina in disguise, what ugly skin!)  
 (Despina in disguise, what a sorry sight!)

## DESPINA

	'salvete	a'mabiles	'bōne	pu'elle
	<b>Salvete</b>	<b>amabiles,</b>	<b>bonae</b>	<b>puellae!</b> <sup>47</sup>
(LATIN)	Greetings,	pleasant	good	girls!

## FIORDILIGI, DORABELLA

'parla	'un	liŋ'gwad:dʒo	'ke	'non sa'p:pjamɔ
<b>Parla</b>	<b>un</b>	<b>linguaggio</b>	<b>che</b>	<b>non sappiamo.</b>
He speaks	a	language	that	we don't know.

## DESPINA

'kome	kkɔ'mandano	'dunkwe	par'ljamɔ
<b>Come</b>	<b>comandano</b>	<b>dunque</b>	<b>parliamo:</b>
As	you command	then	we will speak:

'sɔ	'il 'grekɔ	e	'larabo
<b>So</b>	<b>il greco</b>	<b>e</b>	<b>l'arabo</b>
I know	Greek	and	Arabic,

'sɔ	'il 'turko	e	'il 'vandalɔ
<b>so</b>	<b>il turco</b>	<b>e</b>	<b>il vandalo,</b>
I know	Turkish	and	Vandal,

'lo 'zvevo	e	'il 'tartarɔ	'sɔ	aŋ'kor	par'lar
<b>lo svevo</b>	<b>e</b>	<b>il tartaro</b>	<b>so</b>	<b>ancor</b>	<b>parlar.</b>
Swabian	and	Tartar	I know also	to speak.	

## ALFONSO

'tanti	liŋ'gwad:dʒi	'per 'se	kɔn'servi
<b>Tanti</b>	<b>linguaggi</b>	<b>per se</b>	<b>conservi.</b>
All those	languages	to yourself	keep.

'kwei	mize'rabili	'per 'ora	ɔ's:servi
<b>Quei miserabili,</b>	<b>per ora</b>	<b>osservi:</b>	
Those miserable ones	for now	observe:	
(Keep all those languages to yourself; Look at those miserable wretches:)			

## FIORDILIGI, DORABELLA, ALFONSO

'prezɔ	'an:ɲo	'il	'tɔs:sikɔ	'ke	'si 'pwɔ 'far
<b>Preso han</b>	<b>del</b>	<b>tossico,</b> <sup>48</sup>	<b>che</b>	<b>si può far?</b>	
Taken	they have	some	poison.	what	can we do?

<sup>47</sup>For enterprising Despinas, a German accent is recommended. The salient characteristics of a German accent in Italian (or Latin) are as follows:

1. All initial s should be [z] *z*alvete *amabiles*, *ze molta*, *ze poca*
2. All words having a [w] glide in it like *dunque* should be *dunkve*. Also *kvesto*,
3. All r's should be guttural [R]
4. All words with a [dʒ] cluster like (*cagione*) should be [kaʃione] instead of [ka'dʒione]  
That goes for *origine*, *frigida*, *coraggio*, the latter strongly pronounced as [kɔ'RRattʃɔ]
5. To put the final stamp of German authenticity on the Italian, the occasional use of a [ə] schwa sound instead of the [e -ɛ] sound, at the end of the words *forte*, *cagione*, *l'indole*, *pozione*, *affanate*, *turbate*, *celebre* would be recommended.

<sup>48</sup>The usual word in Italian for poison is *veleno*. However, *tossico* (or its contracted form *tosco*) is also used. It derives from the same root that gives English the words *toxin*, *toxic*, *toxicity*, *toxicology*.

**DESPINA** (*taking their pulse and touching their foreheads*)

sa'per bi'zoŋnami 'pria 'la ka'dzone  
**Saper bisognami pria la cagione,**  
 Know I need first the reason,

e 'kwintʃi 'lindole 'del:la po'ttsjone  
**e quinci l'indole della pozione:**  
 and then the nature of the potion:

'se 'kalda o 'fridʒida 'se 'poka o 'molta  
**Se calda, o frigida, se poca, o molta,**  
 If hot, or cold, if little, or a lot,

'se 'in 'una 'volta o'v:vero 'im 'pju  
**se in una volta, ovvero in più.**  
 if at one time, or in several.

(If all at once or in several doses.)

**FIORDILIGI, DORABELLA, ALFONSO**

'prezo 'an lar'seniko si'ŋpor do'ttore  
**Preso han l'arsenico, signor dottore,**  
 Taken they have the arsenic, mister doctor,

'kwi 'detro 'il 'bev:vero  
**Qui dentro il bevvero,<sup>49</sup>**  
 Here. inside, they drank it,

'la 'kauza e a'more 'ed 'in 'un 'orso 'sel man'dar 'dʒu  
**la causa è amore, ed in un orso se'l mandar giù.**  
 the reason is love, and in one sip they gulped it down.

**DESPINA**

'nonʃ 'vi af:fa'nate 'nonʃ 'vi tur'bate  
**Non vi affanate, non vi turbate:**  
 Don't get anxious, don't get upset:

'ek:ko 'una 'prova 'di 'mia virt'u  
**Ecco una prova di mia virtù.**  
 Here's a proof of my skill.

(*Despina starts to pull out a giant magnet from her sack.*)

**FIORDILIGI, DORABELLA, ALFONSO**

'eʎʎi a 'dum 'ferro 'la 'man for'nita  
**Egli ha d'un ferro la man fornita.**  
 He has with an iron his hand furnished.

(He has taken up a metal object with his hand.)

<sup>49</sup>One finds *bevvero* and *bebbero* in different scores. It is the same meaning, just with a variant spelling.

## DESPINA

'kwɛstɔ ɛ 'kwɛl 'pɛttso 'di kala'mita 'pjɛtra mez'merika  
**Questo è quel pezzo di calamita, pietra mesmerica.**  
 This is the piece of magnet, stone Mesmeric,<sup>50</sup>

'kɛb:bɛ lɔ'ridʒine nɛ:lalɛ'maɲɲa  
**Ch'ebbe l'origine nell'Alemagna,<sup>51</sup>**  
 Which had its origins in Germany,

'kɛ 'pɔi 'si 'tʃɛlɛbrɛ 'la 'in 'frantʃa 'fu  
**che poi sì celebre là in Francia fu.**  
 that afterwards so celebrated there in France became.

*(She runs the magnet over the bodies of the two men, causing them to twist, squirm and move.)*

## FIORDILIGI, DORABELLA, ALFONSO

'kɔmɛ 'si 'mwɔvɔnɔ 'tɔrkɔnɔ 'skwɔtɔnɔ  
**Come si muovono, torcono, scuotono!**  
 How they move, twist, shake!

'in 'tɛrra 'il 'kranʒɔ 'prɛstɔ pɛr'kwɔtɔnɔ  
**in terra il cranio presto percuotono.**  
 on (the) ground their heads soon they will hit.  
 (they will hit their heads on the ground any moment.)

## DESPINA

a 'lɔr 'la 'frɔntɛ tɛ'nɛtɛ 'su  
**Ah, lor la fronte tenete su.**  
 Ah, their the forehead hold up.  
 (Hold up their foreheads.)

## FIORDILIGI, DORABELLA

'ɛk:kɔtʃi 'prɔntɛ  
**Eccoci pronte.**  
 Here we are, ready.

*(They gingerly place their hands on the men's foreheads.)*

## DESPINA

tɛ'nɛtɛ 'fɔrtɛ kɔ'rad:dʒɔ 'ɔr 'libɛri 'sjɛtɛ 'da 'mɔrtɛ  
**Tenete forte. Coraggio! or liberi siete da morte.**  
 Hold tightly. Courage! Now freed you are from death.

## FIORDILIGI, DORABELLA, ALFONSO

a't:tɔrnɔ 'gwardano 'fɔrtɛ ri'prɛndɔnɔ  
**Attorno guardano, forze riprendono...**  
 Around them they look, strength they're regaining...

<sup>50</sup>She is referring to the famous (?) Anton Friedrich **Mesmer** (1734-1815), Austrian physician after whom **mesmerism** was named. He conducted experiments on the supposed curative powers of the magnet. He also developed the theory of animal magnetism, and conducted séances in Paris in which he purportedly cured a gamut of diseases. He was finally denounced as an impostor by the French government. In English, the words **mesmerize**, **mesmerizing**, **mesmerized** are derived from his name. He was also, incidentally, the owner of the property on which Mozart's *Singspiel* "Bastien Und Bastienne" supposedly was performed for the first time.

<sup>51</sup>The modern name for Germany in Italian is **Germania**. Here we find *Alemagna*, and in "Don Giovanni" we will encounter *Lamagna/Almagna*.

a 'kwesto 'mediko 'vale 'um pe'ru  
**Ah, questo medico vale un Perù!**  
 Ah, this doctor is worth a Peru!<sup>52</sup>  
 (Ah, this doctor is worth his weight in gold!)

**FERRANDO, GUGLIELMO** (*rising*)

'dove 'sson 'ke 'loko ε 'kwesto  
**Dove son? Che loco è questo?**  
 Where am I? What place is this?

'ki ε ko'lui ko'lor 'ki 'ssono  
**Chi è colui, color chi sono?**  
 Who is he, they, who are they?

'son 'di 'dʒove i'n:nantsi 'al 'trono  
**Son di Giove innanzi al trono?**  
 Am I of Jove before the throne?  
 (Am I standing before Jove's throne?)

'sei 'tu 'palla o tʃite'rea  
**Sei tu Palla, o Citerea?**  
 Are you Pallas or Cythera?<sup>53</sup>

'no 'tu 'sei 'lalma 'mia 'ddea  
**No tu sei l'alma mia Dea:**  
 No, you are the soul my goddess:  
 (No, you are the goddess of my soul:)

'ti ra'v:vizo 'al 'doltʃe 'vizo  
**Ti ravviso al dolce viso**  
 I recognize you by (your) sweet face

e 'al:la 'man 'kor 'bej ko'nosko  
**e alla man, ch'or ben conosco**  
 and by the hand, that now well I know,

e ke 'sola ε 'il 'mio te'zor  
**e che sola è il mio tesor.**  
 and which alone is my treasure.

<sup>54</sup>**DESPINA, ALFONSO** (*to the girls*)

'son e'f:et:ti an'kor 'del 'tosko 'non a'b:bjate al'kun ti'mor  
**Son effetti ancor del tosco, non abbiate alcun timor.**  
 There are effects still of the poison, don't have any fear.

<sup>52</sup>As is well known, the Spanish Conquistadores found immeasurable wealth in the New World, especially Mexico and Peru. Details abound telling of the Spaniards' cruelty, obsessed with transporting back to Mother Spain galleons brimming with gold booty pilfered from the native Americans. It's this Peru that eventually began to connote "weight in gold" in Italian.

<sup>53</sup>Pallas is a stock epithet for the goddess Athena, commonly called Pallas Athena. Cythera is an Island in the Aegean Sea, favorite spot of Aphrodite, Greek goddess of love (Venus), called *Citerea* in poetic Italian.

<sup>54</sup>Despina should by now drop the German accent, once she is involved with other people or in the final ensemble.

## FIORDILIGI, DORABELLA

sa'ra           'ver   'ma   'tante           'zmorfje       'fan:no   'torto   'al 'no:stro       o'nor  
**Sarà**           **ver,**   **ma**   **tante**           **smorfie**       **fanno torto al nostro**       **onor.**  
 That may be true, but so many grimaces cause damage to our honor.  
 (That may be true, but such unseemly behavior compromises our honor.)

FERRANDO, GUGLIELMO (*to themselves*)

'dal:la           'vɔʎʎa   'ke   o   'di       'ridere  
**Dalla**           **voglia che ho di ridere,**  
 From the desire that I have of laughing,

'il       pol'mon           'mi 'skɔ:p:pja           o'ror  
**il polmon mi scoppia or or.**  
 my lung is bursting in me any moment.  
 (From my desire to laugh my lungs will burst at any moment!)

(*They now address their respective sweethearts (in reverse.)*)

'per   pje'ta           bbe'l:lidol       'mio  
**Per pietà, bell'idol mio...**  
 For pity's sake, lovely idol mine...

## FIORDILIGI, DORABELLA

'pju           re'zister           'nom po's:sio  
**Più resister non poss'io...**  
 No longer resist can't I...  
 (I can resist no longer...)

## FERRANDO, GUGLIELMO

'vɔldʒi   a   'me   'le   'lutʃi   'ljete  
**Volgi a me le luci liete!**  
 Turn to me your eyes joyful!

DESPINA, ALFONSO (*to the girls*)

'im   pɔ'kore           'lo ve'drete       'per   virtu   'del   magne'tizmo  
**In poch'ore, lo vedrete, per virtù del magnetismo,**  
 In a few hours, you'll see, by virtue of the magnetism,

fini'ra           'kkwel   paro's:sizmo       tome'ran:no           'al           'primo u'mor  
**finirà quel parossismo, torneranno al primo umor.**  
 will cease that paroxysm, they will go back to their first humor.  
 (their paroxysms will cease and they'll return to their normal state.)

## FERRANDO, GUGLIELMO

'dam:mi           'um   'batʃɔ   'mio   te'zɔrɔ  
**Dammi un bacio, mio tesoro;**  
 Give me a kiss, my treasure;

'un   'sol   'batʃɔ   o   'kwi   'mi 'mɔrɔ  
**un sol bacio o qui mi moro!**  
 one sole kiss or here I'll die!

## FIORDILIGI, DORABELLA

'stel:le           'um   'batʃɔ  
**Stelle! Un bacio?**  
 Heavens! A kiss?

**DESPINA, ALFONSO**

sek'on'date 'per e'f:fetto 'di bon'tate  
**Secondate, per effetto di bontate.**  
 Second them, as (a) matter of goodness.  
 (Do as they ask, as an act of kindness.)

**FIORDILIGI, DORABELLA**

a 'ke 'trò:pò 'si ri'kjede 'da 'una 'fida o'nesta a'mante  
**Ah, che troppo si richiede da una fida, onesta amante.**  
 Ah, too much is asked from a faithful, honest lover.

òl'tra:d:dzàta e 'la 'mia 'fede òl'tra:d:dzàto e 'kwestò 'kòr  
**Oltraggiata è la mia fede, oltraggiato è questo cor!**  
 Outraged is my loyalty, outraged is my heart!

**DESPINA, ALFONSO** (*to themselves*)

'un kwa'dret:to 'pju dʒo'kondo  
**Un quadretto più giocondo**  
 A little picture more amusing

'non 'si 'vide 'in 'tut:to 'il 'mondo  
**non si vide in tutto il mondo.**  
 hasn't been seen in all the world.

'kwel 'ke 'pju 'mi 'fa 'da 'ridere  
**Quel che più mi fa da ridere**  
 That which most makes me laugh

e kwe'l:lira e 'kwel fu'ror  
**è quell'ira e quel furor.**  
 is that anger and that fury.

**FERRANDO, GUGLIELMO**

'un kwa'dret:to 'pju dʒo'kondo  
**Un quadretto più giocondo**  
 A little picture more amusing

'non 'se 'visto 'in 'tut:to 'il 'mondo  
**non s'è visto in tutto il mondo.**  
 hasn't been seen in all the world.

'ma 'non 'sò 'se 'finta o 'vera  
**Ma non so se finta o vera**  
 But I don't know if feigned or true

'sia kwe'l:lira e 'kwel fu'ror  
**sia quell'ira e quel furor.**  
 is that anger and that fury.

**FIORDILIGI, DORABELLA**

dispe'rati attòs:sikàti 'ite 'al 'djavòl 'kwanti 'sjete  
**Disperati, attossicati, ite al diavol quanti siete!**  
 Desperate ones, poisoned ones, go to the devil all of you!  
 (You desperate, poisoned ones, go to the devil, all of you!)



'tardi	in'ver	'vi penti'rete	'se	'pju	'krejfe	'il 'mio	fu'ror
<b>Tardi</b>	<b>inver</b>	<b>vi pentirete,</b>	<b>se</b>	<b>più</b>	<b>crebbe</b>	<b>il mio</b>	<b>furor!</b>
Later	truly	you'll be sorry, if		more	grows	my	fury!

(Later you'll be truly sorry if my fury increases still more!)

**DESPINA, ALFONSO**

**Un quadretto più giocondo non si vide in tutto il mondo, etc.**

'kio	'ben	'so	'ke	'tanto	'fwoko
<b>Ch'io</b>	<b>ben</b>	<b>so</b>	<b>che</b>	<b>tanto</b>	<b>fuoco</b>
For I	well	know	that	such	fire

kandʒe'ras:si	'iŋ	'kwel	da'mor
<b>cangerassi</b>	<b>iu</b>	<b>quel</b>	<b>d'amor.</b>
will change itself	into	that	of love.

(will change into the fire of love.)

**FERRANDO, GUGLIELMO**

**Un quadretto più giocondo non s'è visto in tutto il mondo, etc.**

'ne vo'rrei	'ke	'tanto	'fwoko	terminas:se	'iŋ	'kwel	da'mor
<b>nè vorrei</b>	<b>che</b>	<b>tanto</b>	<b>fuoco</b>	<b>terminasse</b>	<b>in</b>	<b>quel</b>	<b>d'amor.</b>
I wouldn't wish	that	such	fire	should end	in	that	of love.

(I wouldn't wish that fire to end up as fire of love.)

**END OF ACT I**

## ACT II

(In a room in the home of Dorabella and Fiordiligi, they converse with Despina.)

## DESPINA

an'date 'la 'ke 'sjete 'due bi'd:dzarre ra'gattse  
**Andate là, che siete due bizzarre ragazze!**  
 Go on, for you're two strange girls!

## FIORDILIGI

o kɔspe'ttat:tʃo 'kɔza pretende'resti  
**Oh, cospettaccio! Cosa pretenderesti?**  
 Oh, good heavens! What do you want?

## DESPINA

'per 'me 'nul:la  
**Per me, nulla.**  
 For myself, nothing.

## FIORDILIGI

'per 'ki 'dun:kwe  
**Per chi, dunque?**  
 For whom, then?

## DESPINA

'per 'voi  
**Per voi.**  
 For you two.

## DORABELLA

'per 'noi  
**Per noi?**  
 For us?

## DESPINA

'per 'voi 'sjete 'voi 'dɔn:ne o 'nno  
**Per voi. Siete voi donne o no?**  
 For you two. Are you women or not?

## FIORDILIGI

e 'per 'kwesto  
**E per questo?**  
 What do you mean by that?

## DESPINA

e 'per 'kwesto dɔ'vete 'far 'da 'dɔn:ne  
**E per questo dovete far da donne.**  
 I mean you must act like women.

## DORABELLA

tʃɔ'e  
**Cioè?**  
 That is?  
 (How?)

## DESPINA

tra:t'tar	la'mor	ã baga'telə	'le	ok:ka'sjoni	'bel:le	'non ne'glidzer	dʒa'm:mai
<b>Trattar</b>	<b>l'amor</b>	<b>en bagatelle,</b>	<b>le</b>	<b>occasioni</b>	<b>belle</b>	<b>non negliger<sup>1</sup></b>	<b>giammai;</b>
Treat	love	lightly,	the	opportunities	good	not neglect	ever.

(Treat love lightly and don't allow a good opportunity to slip by;)

kan'dʒar	a 'tempə	a 'tempə	'es:ser	kə'stanti
<b>Cangiar</b>	<b>a tempo,</b>	<b>a tempo</b>	<b>esser</b>	<b>costanti:</b>
Change	sometimes,	sometimes	be	constant:

kəketi'd:dzar	'koŋ	'grattsja	preve'nir	'la diz'grattsja
<b>coquetizzar</b>	<b>con</b>	<b>grazia,</b>	<b>prevenir</b>	<b>la disgrazia,</b>
flirt	with	charm,	prevent	the misfortune

'si	ko'mune	a	'ki	'si 'fida 'in	'womo
<b>sì</b>	<b>comune</b>	<b>a</b>	<b>chi</b>	<b>si fida in</b>	<b>uomo.</b>
so	common	in	who	trusts in	a man.

man'dʒar	'il	'fiko	e	'non dʒi'ttar	'il	'pomo
<b>Mangiar</b>	<b>il</b>	<b>fico</b>	<b>e</b>	<b>non gittar</b>	<b>il</b>	<b>pomo.</b>
Eat	the	fig	and	don't throw away	the	apple.

(Enjoy the company of one man while keeping another one in reserve.)

## FIORDILIGI (to herself)

'ke	'djavolo
<b>Che</b>	<b>diavolo!</b>
What (the)	devil!

(To Despina.)

'tai	'kɔze	'fal:le	'tu	'se	'nai 'voʎʎa
<b>Tai</b>	<b>cose</b>	<b>falle</b>	<b>tu</b>	<b>se</b>	<b>n'hai voglia.</b>
Such	things	do them	yourself	if	you feel like it.

## DESPINA

'io	'dʒa	'le 'fattʃɔ	'mɑ	vɔ:r'rei	'ke	'aŋke	'voi
<b>Io</b>	<b>già</b>	<b>le faccio.</b>	<b>Ma</b>	<b>vorrei</b>	<b>che</b>	<b>anche</b>	<b>voi</b>
I	already	do them.	But	I'd like	that	also	you

fa'tfeste	'um 'pɔ	'lo	'stes:so	'per	e'zempjo	
<b>faceste un po'</b>	<b>lo</b>	<b>stesso.</b>	<b>Per</b>	<b>esempio:</b>		
did	a bit	(of)	the	same.	For	example:

i 'vostri	gani'medi	'son	an'dati	'al:la	'gwerra
<b>I vostri</b>	<b>ganimedi</b>	<b>son</b>	<b>andati</b>	<b>alla</b>	<b>guerra?</b>
Your	Ganymedes <sup>2</sup>	have	gone	to	war?

im'fiŋ	'ke	'tornano	'fate	'al:la mili'tare	reklu'tate
<b>Infin che</b>	<b>tornano,</b>	<b>fate</b>	<b>alla militare:</b>	<b>reclutate.</b>	
Until	they return,	act	as soldiers do:	Recruit!	

<sup>1</sup>This is one of the rare instances in Italian when *gli* is pronounced [gli] and not [ki]. *negligere*, *negligenza*, and *negligente*, meaning "neglect", "negligence", and "negligent". Also *glicerina* (glycerin), and *gliscine* "wisteria".

<sup>2</sup>Ganymede in Greek mythology was the cup-bearer of Zeus and a prototype of Greek male beauty.

**DORABELLA**

'il 'tʃelo 'tʃe 'ne 'gwardi  
**Il cielo ce ne guardi!**  
 Heaven preserve us!

**DESPINA**

e 'ke 'noi 'sjamo 'in 'terra e 'non 'in 'tʃelo  
**Eh, che noi siamo in terra e non in cielo!**  
 Hey, but we are on earth and not in heaven!

fi'datevi 'al 'mio 'ddzelo  
**Fidatevi al mio zelo.**  
 Have faith in my eagerness (to help you).

dʒa'k:ke 'kkwesti foras'tjeri va'dorano la'ʃʃatevi adɔ'rar  
**Giacchè questi forastieri v'adorano, lasciatevi adorar**  
 Since these foreigners adore you, let yourselves be adored.

'son 'rik:ki 'bel:li 'nɔbili dʒene'rozi  
**Son ricchi, belli, nobili, generosi,**  
 They're rich, handsome, well-born, generous,

'kome 'fede 'fetʃe a 'voi 'don alfonso  
**come fede fece a voi Don Alfonso;**  
 as assurance gave to you Don Alfonso;  
 (as Don Alfonso attested to you;)

a'veaŋ kɔ'rad:dʒo 'di mo'rire 'per 'voi  
**Avean coraggio di morire per voi:**  
 They had (the) courage to die for you:

'kwesti 'som 'merti 'ke spre'titsar 'non si'den:no  
**Questi son merti che sprezzar non si denno**  
 These are virtues that scorned musn't be

'da 'dʒovani 'kwal 'voi 'bel:le e ga'lanti  
**da giovani qual voi belle e galanti,**  
 by young women like you, lovely and elegant,

'ke 'pɔn 'star 'sentsa a'mor 'non 'sentsa a'manti  
**che pon<sup>3</sup> star senza amor, non senza amanti.**  
 who can be without love (but) not without lovers.

(To herself.)

'par 'ke 'tʃi 'troviŋ 'gusto  
**(Par che ci trovin gusto.)**  
 (It seems that in this they find pleasure)  
 (It seems they find the idea pleasurable.)  
 (I think they are catching on to the idea.)

<sup>3</sup>A contraction of *possono*.

## FIORDILIGI

'per 'bak:kɔ 'tʃi fa'resti 'far 'del:le 'bel:le 'kɔze  
**Per Bacco, ci faresti far delle belle cose!**  
 By Jove, you'd have us do some lovely things!

'kredi 'tu 'ke vɔ'λλamo 'favɔla divent'ar 'de'λλi ɔttsi'ozi  
**Credi tu che vogliamo favola diventar degli oziosi?**  
 Do you think that we want to the talk become of idlers?  
 (Do you think we want to become the subject of idle gossip?)

'ai 'nɔstri 'kari 'spɔzi 'kredi 'tu 'ke vɔ'λλam 'dar 'tal tor'mento  
**Ai nostri cari sposi credi tu che vogliam dar tal tormento?**  
 To our dear fiancés do you think that we want to give such torment?

## DESPINA

e 'ki 'ditʃe 'ke a'b:bjate a 'far 'lorɔ al'kun 'tɔrto  
**E chi dice che abbiate a far loro alcun torto?**  
 And who says that you would have to do them any harm?

## DORABELLA

'non 'ti 'par 'ke 'sia 'tɔrto ba'stante  
**Non ti par che sia torto bastante**  
 Don't you think that it is harm enough

'se 'nɔtɔ 'si fa'tʃes:se 'ke tra't:tjamo ko'stor  
**se noto si facesse che trattiamo costor.**  
 if known it was that we're entertaining these (men).

## DESPINA

'an'ke 'per 'kwestɔ 'tʃe 'um 'mɛd:dzo siku'ris:simo  
**Anche per questo c'è un mezzo sicurissimo:**  
 Even for that there's a way most sure:

'io 'vɔλλɔ 'spardʒer 'fama 'ke 'vɛŋgɔnɔ 'da 'mme  
**Io voglio sparger fama che vengono da me.**  
 I want to spread (the) rumor that they're coming for me.

## DORABELLA

'ki 'vwoi 'kil 'kreda  
**Chi vuoi ch'il creda?**  
 Who do you want it to believe?  
 (Who do you think will believe it?)

## DESPINA

ɔ 'bbel:la 'non a 'forse 'merto 'una kame'rjera  
**Oh, bella! Non ha forse merito merito una cameriera**  
 Oh, come on now! Not has perhaps merit a chambermaid

da'ver 'due tʃitʃi'zbei 'di 'me fi'datevi  
**d'aver due cicisbei? Di me fidatevi.**  
 of having two admirers? Trust me.  
 (Come on now! Doesn't a chambermaid merit having two admirers? Trust me.)

## FIORDILIGI

'nɔ 'son 'trɔp:pɔ au'datʃi 'kwesti 'twɔi fɔras'tjeri  
**No: son troppo audaci questi tuoi forastieri.**  
 No. They're too bold, these your foreigners.

nɔ'nebbɐ	'la	bal'dantsa	'fin 'di	'kjeder'	'dei	'batʃi
<b>Non ebber</b>	<b>la</b>	<b>baldanza</b>	<b>fin di</b>	<b>chieder</b>	<b>dei</b>	<b>baci?</b>
Didn't they have	the	audacity	even to	ask for	some	kisses?

**DESPINA** (to herself)

'ke diz'grattsja  
**(Che disgrazia!)**  
 (What misfortune!)

(To her mistresses.)

'io	'vi 'pɔs:so	as:siku'rar	'ke	'le	'kɔze	'ke	'am 'fatto
<b>Io</b>	<b>vi posso</b>	<b>assicurar</b>	<b>che</b>	<b>le</b>	<b>cose</b>	<b>che</b>	<b>han fatto</b>
I	can you	assure	that	the	things	that	they've done

'furo	e'ffetti 'del	'tɔs:siko	'ke	'am 'prezo
<b>furo</b>	<b>effetti del</b>	<b>tossico</b>	<b>che</b>	<b>han preso:</b>
were	effects of the	poison	that	they took:

konvul'sjoni	del'iri	fɔ'l:lie	vaned:dʒa'menti
<b>Convulsioni,</b>	<b>deliri,</b>	<b>follie,</b>	<b>vaneggiamenti.</b>
Convulsions,	delyriums,	mad behavior,	wild ravings.

'ma	'or	ve'drete	'kome	'sson	diskreti
<b>Ma</b>	<b>or</b>	<b>vedrete</b>	<b>come</b>	<b>son</b>	<b>discreti,</b>
But	now	you'll see	how	they're	discreet,

manje'rozi	mɔ'desti	e	mansu'eti	la'ffateli	ve'nir
<b>manierosi,</b>	<b>modesti</b>	<b>e</b>	<b>mansueti.</b>	<b>Lasciateli</b>	<b>venir.</b>
polite,	modest	and	meek.	Let them	come.

**DORABELLA**

e'ppoi  
**E poi?**  
 And afterwards?

**DESPINA**

e'ppoi	'kaspita	'fate 'voi
<b>E poi?</b>	<b>Caspita!</b>	<b>Fate voi!</b>
And afterwards!	Blast it all!	It's up to you!

(To herself.)

'lo 'det:to	'ke	ka'dreb:bero
<b>(L'ho detto</b>	<b>che</b>	<b>cadrebbero.)</b>
(I said	that	they'd fall!)

**FIORDILIGI**

'kɔza	dɔ'b:bjamɔ	'far
<b>Cosa</b>	<b>dobbiamo</b>	<b>far?</b>
What	must we	do?

**DESPINA**

'kwel 'ke	vo'lete	'sjete	'dɔs:sa	e	'di	'karne
<b>Quel che</b>	<b>volete:</b>	<b>Siete</b>	<b>d'ossa</b>	<b>e</b>	<b>di</b>	<b>carne,</b>
Whatever	you want:	Are you	of bone	and	of	flesh,

o 'koza 'sjete  
**o cosa siete?**  
 or what are you?

## NO. 19 ARIA

## DESPINA

'una 'donna a 'kwindidʒi 'an:ni  
**Una donna a quindici anni**  
 A woman at fifteen years

(A woman at the age of fifteen)

'de: sa'per 'oɲni 'gram 'mɔda  
**dee saper ogni gran moda,**  
 should know everything that goes on,

'dove 'il 'djavolo a 'la 'kɔda 'koza ɛ 'bene e 'mal kɔ'ze  
**dove il diavolo ha la coda, cosa è bene e mal cos'è;**  
 where the devil has its tail, what is good and bad what is;  
 (where the devil hides its tail, what is good and what is bad;)

'de: sa'per 'le mali'ttsjette 'ke in:na'morano 'ki a'manti  
**Dee saper le maliziette che innamorano gli amanti,**  
 She must know the little tricks that ensnare her lovers,

'findʒer 'rizo 'findʒer 'pjanti in'ven'tar i 'bei per'ke  
**finger riso, finger pianto, inventar i bei perchè.**  
 feign laughter, feign tears, invent the good excuses.<sup>4</sup>

'de 'in 'um mo'mento 'dar 'retta a 'tʃento  
**Dee in un momento dar retta a cento;**  
 She must in one moment pay attention to a hundred (men);

'kol:le pu'pil:le par'lar 'kom 'mil:le  
**colle pupille parlar con mille,**  
 With her eyes speak with a thousand (men),

'dar 'speme a 'tutti 'siem 'bel:li o 'brutti  
**dar speme a tutti, sien belli o brutti,**  
 give hope to all, be they handsome or ugly,

sa'per nas'kondersi 'sentsa kom'fondersi  
**saper nascondersi senza confondersi,**  
 know how to hide (her feelings) without becoming flustered,

'sentsa arro's:sire sa'per men'tire  
**senza arrossire saper mentire**  
 without blushing know how to lie

e 'kwal re'dʒina da:l'alto 'soʎʎo  
**e, qual regina dall'alto soglio,**  
 and, like a queen, from her lofty throne,

<sup>4</sup>Perchè in Italian means both "why", and "because". The sense of "because" is being used here as an "excuse".

'kol	'pɔs:sɔ	e	'vvoʎʎɔ	'farsi	ub:'bi'dir
<b>col</b>	<b>"posso</b>	<b>e</b>	<b>voglio"</b>	<b>farsi</b>	<b>ubbidir.</b>
with an	"I can	and	I will"	have herself	obeyed.

(with an "I can and I will" command obedience.)

(To herself.)

'par	'kab:bjɑŋ	'gusto	'di	'tal	dɔ:'trina
<b>(Par</b>	<b>ch'abbian</b>	<b>gusto</b>	<b>di</b>	<b>tal</b>	<b>dottrina;</b>
(It seems	that it is to their	taste	(of)	such a	doctrine;

(It appears they like my philosophy;)

'viva	des'pina	'ke	'ssa	ssev'vir
<b>Viva</b>	<b>Despina</b>	<b>che</b>	<b>sa</b>	<b>servir.)</b>
Long live	Despina	who	knows how to	serve.)

(Long live Despina, who serves them well.)

(She leaves.)

#### FIORDILIGI

sɔ'rel:la	'kɔza	'ditʃi
<b>Sorella,</b>	<b>cosa</b>	<b>dici?</b>
Sister,	what	do you say?

#### DORABELLA

'io	'son	stɔr'dita	'dal:lo	'spirto	imfer'nal	'di	'tal	ra'gatt:sa
<b>Io</b>	<b>son</b>	<b>stordita</b>	<b>dallo</b>	<b>spirto</b>	<b>infernal</b>	<b>di</b>	<b>tal</b>	<b>ragazza.</b>
I	am	amazed	by the	spirit	infernal	of	that	girl.

(I am amazed at that girl's devilish audacity.)

#### FIORDILIGI

'ma 'kredimi	e	'una	'pat:tʃa
<b>Ma credimi,</b>	<b>è</b>	<b>una</b>	<b>pazza.</b>
Believe me,	she's	a	crazy one.

'ti 'par	'ke	'siamo	'iŋ 'kazɔ	'di	se'gwir	'swɔi	kon'siʎʎi
<b>Ti par</b>	<b>che</b>	<b>siamo</b>	<b>in caso</b>	<b>di</b>	<b>seguir</b>	<b>suoi</b>	<b>consigli?</b>
Do you think	that	we can	possibly	(to)	follow	her	advice?

#### DORABELLA

ɔ	'tʃertɔ	'se	'tu	'piʎʎi	'pel rɔ'veʃʃɔ	'il	ne'gɔttʃɔ
<b>Oh</b>	<b>certo,</b>	<b>se</b>	<b>tu</b>	<b>pigli</b>	<b>pel rovescio</b>	<b>il</b>	<b>negozio.</b>
Oh,	certainly,	if	you	take	upside down	the	business.

(Oh, certainly, if you turn the whole business upside down.)  
 (Certainly, if you look at the whole business from another perspective.)

#### FIORDILIGI

'antsi	'io	'lo 'piʎʎɔ	'per	'il 'suo	'vero 'drit:to
<b>Anzi</b>	<b>io</b>	<b>lo piglio</b>	<b>per</b>	<b>il suo</b>	<b>vero dritto;</b>
On the contrary,	I	look at it	from	its	true perspective;

'noŋ 'kredi 'tu	de'lit:to	'per	'due	'dʒovani	ɔ'mai	prɔ'mes:se 'spɔze
<b>Non credi tu</b>	<b>delitto</b>	<b>per</b>	<b>due</b>	<b>giovani</b>	<b>omai</b>	<b>promesse</b> <b>spose</b>
Don't you think (it a)	crime	for	two	young	at last	betrothed girls



'il 'far 'di 'kweste 'kɔze  
**il far di queste cose?**  
 the doing of these things?

(Don't you think it is a crime for two engaged girls like ourselves to do these things?)

**DORABELLA**

'el:la 'non 'ditʃe 'ke fa:t:tʃamɔ al'kum 'mal  
**Ella non dice che facciamo alcun mal.**  
 She doesn't say that we do any harm.

**FIORDILIGI**

e 'mal 'ke 'bbasta 'il 'far par'lar 'di 'noi  
**È mal che basta il far parlar di noi.**  
 It's harm enough to have them talk about us.

**DORABELLA**

'kwando 'si 'ditʃe 'ke 'venɣom 'per des'pina  
**Quando si dice che vengon per Despina!...**  
 If we say that they're coming for Despina!...

**FIORDILIGI**

o 'tu 'sei 'trɔp:pɔ 'larga 'di kɔʃʃentsa  
**Oh, tu sei troppo larga di coscienza!**  
 Oh, you are too broad of conscience!  
 (Oh, your conscience is too broad!)  
 (You're too broadminded!)

e 'ke di'ran:mo 'ʎi 'spɔzi 'nɔstri  
**E che diranno gli sposi nostri?**  
 And what will they say, the fiancés ours?

**DORABELLA**

'null:la o 'non sa'pran la'ffare e'de 'tutto fi'nito  
**Nulla: o non sapran l'affare, ed è tutto finito;**  
 Nothing. Either they'll know nothing of the matter and it's all finished,

o sa'pran 'kwalke 'kɔza e a:l'lor di'remo 'ke 'ven:nero 'per 'lei  
**o sapran qualche cosa e allor diremo che vennero per lei.**  
 or they'll learn something and then we'll say that they came for her.

**FIORDILIGI**

'ma i 'nɔstri 'kɔri  
**Ma i nostri cori?**  
 But our hearts?

**DORABELLA**

'restano 'kwel 'ke 'sono 'per divertirsi 'um 'pɔkɔ  
**Restano quel che sono. Per divertirsi un poco**  
 They remain what they are. To amuse ourselves a little

e 'nom mo'rire 'dal:la malin'kon'ia  
**e non morire dalla malinconia,**  
 and not die of melancholy,

'non 'si 'man'ka 'di 'fe sɔ'rel:la 'mia  
**non si manca di fe, sorella mia.**  
 is not lacking in faith, sister mine.

## FIORDILIGI

'kwesto ε 'ver  
**Questo è ver.**  
 This is true.

## DORABELLA

'duŋkwe  
**Dunque?**  
 Then?

## FIORDILIGI

'fa 'um 'pɔ 'tu 'ma 'nom 'vɔλλɔ a'ver 'kolpa  
**Fa' un po' tu; ma non voglio aver colpa,**  
 Do a bit yourself; but I don't want to be blamed,

'sɛ 'pɔi 'naʃʃe 'un im'brɔλλɔ  
**sɛ poi nasce un imbroglio.**  
 if afterwards arises a scandal.

(You go ahead; but I don't want to take the blame if there's a scandal afterwards.)

## DORABELLA

'ke im'brɔλλɔ 'naʃʃer 'deve 'kon 'tanta prekautsʃjon  
**Che imbroglio nascer deve, con tanta precauzion?**  
 What scandal arise can, with so many precautions?  
 (What scandal can there be, with so many precautions?)

pe'raltro as'kolta 'per in'tendertʃi 'bene  
**Per altro, ascolta: per intenderci bene,**  
 Incidentally, listen: To understand each other well,

'kwəl 'vɔi 'ʃʃɛλλer 'de 'due nartʃizi  
**qual vuoi sceglier de' due narcisi?**  
 which one do you wish to choose of the two Narcissi?  
 (which of the two Narcissi do you choose for yourself?)

## FIORDILIGI

de'tʃidi 'tu sɔ'rel:la  
**Decidi tu, sorella.**  
 You decide. sister.

## DORABELLA

'io 'dʒa dde'tʃizi  
**Io già decisi.**  
 I already decided.

## NO. 20 DUET

## DORABELLA

prende'rɔ 'kkwel brunet:tino 'ke 'pju 'lepido 'mi 'par  
**Prenderò quel brunettino, che più lepido mi par.**  
 I will take that dark one, who more witty seems to me.

## FIORDILIGI

'ed in'tanto 'io 'kol bjon'dino 'vo 'um 'po ri'dere e bur'lar  
**Ed intanto io col biondino, vo' un po' ridere e burlar.**  
 And meanwhile with the blond one, I'd like to a bit laugh and joke.

**DORABELLA**

skertso'zetta 'ai 'dolti 'det:ti 'io 'di 'kwel risponde'ro  
**Scherzosetta ai dolci detti io di quel risponderò.**  
 Playfully to the sweet words I to that one will answer.  
 (Playfully I will answer to that one's sweet words.)

**FIORDILIGI**

sospirando i sospiretti 'io dell'altro imite'ro  
**Sospirando, i sospiretti io dell'altro imiterò.**  
 Sighing, the little sighs I of the other one will imitate.

**DORABELLA**

'mi di'ra 'bem 'mio 'mi 'moro  
**Mi dirà: "Ben mio, mi moro!"**  
 He will say to me: "My love, I'm dying!"

**FIORDILIGI**

'mi di'ra 'mio 'bel te'zoro  
**Mi dirà: "mio bel tesoro!"**  
 He will say to me: "My lovely treasure!"

**FIORDILIGI, DORABELLA**

'ed in'tanto 'ke 'diletto 'ke spa'ssetto 'io prove'ro  
**Ed intanto che diletto, che spassetto io proverò!**  
 And meanwhile what delight, what fun I will have!

*(Don Alfonso enters.)*

**ALFONSO**

a ko'rrete 'al dza'r'dino 'le 'mie 'kare ra'gattse  
**Ah, correte al giardino, le mie care ragazze!**  
 Ah, run to the garden, my dear girls!

'ke al:le'gria 'ke 'mmuzika 'ke 'kkanto  
**Che allegria! Che musica! Che canto!**  
 What gaiety! What music! What singing!

'ke bri'l:lante spe't:takolo 'ke in'kanto 'fate 'presto ko'rrete  
**Che brillante spettacolo! Che incanto! Fate presto, correte!**  
 What brilliant display! What magic! Hurry, run!

**DORABELLA**

'ke 'djamine 'esser 'pwo  
**Che diamine esser può?**  
 What the heck can it be?

**ALFONSO**

'tosto ve'drete  
**Tosto vedrete.**  
 Soon you will see.

*(They arrive in a garden by the seashore, with grass seats and two small stone tables. By the rivervank, on a barge decorated with flowers, musicians, singers and servants congregate. Awaiting their arrival are Despina, Ferrando and Guglielmo, all richly clad.)*

## NO. 21 DUET WITH CHORUS

## FERRANDO, GUGLIELMO

sekɔn'date      au'ret:te      a'mike      i 'mjei      de'ziri  
**Secondate,**      **aurette**      **amiche,**      **i miei**      **desiri,**  
 Aid,      breezes      friendly,      my      desires,  
 (Friendly breezes, aid my desires,)

e      pɔrtate i 'mjei      sos'piri 'al:la      'ddea      'di      'kwesto 'kɔr  
**e**      **portate i miei**      **sospiri alla**      **Dea**      **di**      **questo cor.**  
 and      take      my      sighs      to the      goddess      of      this      heart,

'voi      'ke      u'diste 'mil:le      'volte 'il      te'nor 'del:le      'mie      'pene  
**Voi**      **che**      **udiste mille**      **volte il**      **tenor<sup>5</sup> delle**      **mie**      **pene<sup>6</sup>.**  
 You      who      heard      a thousand      times      the      strains      of      my      woes.

ripe'tete      'al      'karɔ      'bene      'tut:to 'kwel      'ke      u'diste      a'l:lor  
**ripetete**      **al**      **caro**      **bene**      **tutto quel**      **che**      **udiste**      **allor.**  
 repeat      to the      dear      beloved      all      that      you heard      then.

## CHORUS

sekɔn'date      au'ret:te      a'mike      'il      de'zir      'di      'si      'bei      'kɔr  
**Secondate,**      **aurette**      **amiche,**      **il**      **desir**      **di**      **sì**      **bei**      **cor.**  
 Aid,      breezes      friendly,      the      desire      of      such      fine      hearts.

ALFONSO (*to the servants, who are bringing vases with flowers*)

'il 'tut:to      depɔ'nete      'sopra      'kkwei      tavo'lini  
**Il tutto**      **deponete**      **sopra**      **quei**      **tavolini,**  
 Everything      put down      on top of      those      little tables,

e      'nel:la      'barka      riti'ratevi      a'mitʃi  
**e**      **nella**      **barca**      **ritiratevi,**      **amici.**  
 and      to the      barge      go back,      friends.

(Put everything down on the little tables and go back to the boat, my friends.)

## DORABELLA, FIORDILIGI

kɔ'ze      'tal      maske'rata  
**Cos'è**      **tal**      **mascherata?**  
 What is      this      masquerade?

DESPINA (*to Ferrando and Guglielmo*)

'animo      'via      kɔ'rad:dʒo      a'vete      'perso      'luzo      'del:la      fa'vel:la  
**Animo,**      **via,**      **coraggio!**      **Avete**      **perso**      **l'uso**      **della**      **favella?**  
 Be brave,      come on,      courage!      Have you      lost      the use      of      words?  
 (Be brave, come on now, courage! Has the cat got your tongue!)

(*The boat sails off from the riverbank.*)

<sup>5</sup>Tenor (a truncated form of *tenore*) means "the purport, the way, the manner", as when one says in English: "I don't like the **tenor** of your letter" The other meaning of *tenore* is, of course, the **tenor** voice, from the word *tenere* (to hold), indicating that the **tenor** "holds" the high vocal line in a chorus above basses and baritones.

<sup>6</sup>Moreover, *pene*, pronounced ['pene], the word for "suffering, woe, misery, troubles" etc. is spelled the same as *pene*, pronounced ['pene], the male reproductive organ, the **penis**. (This is one of the many pairs of **homographs** in Italian, words spelled the same but pronounced with an open vowel instead of a closed one, (or vice versa) acquiring a totally different meaning.) There is a possible intended salty pun here by the two conspirators DaPonte and Mozart. (See footnote No. 36 on page 169 in Act I.)

**FERRANDO**

'io	'tremo	e	'palpito	'dal:la	'testa	'al:le	'pjante
<b>Io</b>	<b>tremo</b>	<b>e</b>	<b>palpito</b>	<b>dalla</b>	<b>testa</b>	<b>alle</b>	<b>piante.</b>
I	tremble	and	shake	from	head	to	foot.

**GUGLIELMO**

a'mor	'lega	'le	'membra	a	'vero	a'mante
<b>Amor</b>	<b>lega</b>	<b>le</b>	<b>membra</b>	<b>a</b>	<b>vero</b>	<b>amante.</b>
Love	binds	the	limbs	of a	true	lover.

**ALFONSO** (to the women)

'da 'brave	in:kora'd:dziteli	in:kora'd:dziteli
<b>Da brave,</b>	<b>incoraggiteli!</b>	<b>(incoraggiteli!)</b> <sup>7</sup>
Come on now girls,	encourage them!	(encourage them!)

**FIORDILIGI** (to the lovers)

par'late  
**Parlate.**  
 Speak.

**DORABELLA** (to the lovers)

'liberi	'dite	'pur	'kwel	'ke	bra'mate
<b>Liberi</b>	<b>dite</b>	<b>pur</b>	<b>quel</b>	<b>che</b>	<b>bramate.</b>
Freely	tell	then	that	which	you desire.
(Tell us freely what you desire.)					

**FERRANDO**

ma'dama  
**Madama...**  
 My lady...

**GUGLIELMO**

'antsi	ma'dame
<b>Anzi,</b>	<b>madame...</b>
Rather...	my ladies...

**FERRANDO**

'parla	'pur	'tu
<b>Parla</b>	<b>pur</b>	<b>tu.</b>
Speak	also	you.
(You speak.)		

**GUGLIELMO**

'no 'no	'parla 'pur 'tu
<b>No, no,</b>	<b>parla pur tu.</b>
No, no	you speak.

**ALFONSO**

a	kos'petto 'del 'djavolo	la'ffate	'tali	'zmo:rfje
<b>Ah,</b>	<b>cospetto del diavolo!</b>	<b>Lasciate</b>	<b>tali</b>	<b>smorfio</b>
Ah,	to the devil with it all!	Drop	this	skittishness

<sup>7</sup>And here comes the cause of the endless polemic. Is this a misprint, or is it Italian of Da Ponte's time? The dictionaries have no such verb as *incoraggiare*. They only show *incoraggiare*. My esteemed colleague and supreme authority on *Così Fan Tutte*, Renato Capecchi, an unimpeachable scholar on matters Da Pontean sustains that it is an old form of the modern verb, yet all scores seem to have taken the matter into their modern hands and "corrected" it to *incoraggiateli*. The final decision must perforce rest with the conductor.

'del	'sekolo	pa'ssato	despi'net:ta	termi'njam	'kwesta 'festa
<b>del</b>	<b>secolo</b>	<b>passato.</b>	<b>Despinetta,</b>	<b>terminiam</b>	<b>questa festa:</b>
of the	century	past.	Despinetta,	let us end	this charade:

(Ah, the hell with it! Drop this old-fashioned skittishness. Despinetta, let's put an end to this charade.)

'fa	'tu	'kon	'lei	'kwel	'kiò	fa'rò	'koŋ	'kwesta
<b>Fa</b>	<b>tu</b>	<b>con</b>	<b>lei</b>	<b>quel</b>	<b>ch'io</b>	<b>farò</b>	<b>con</b>	<b>questa.</b>
Do	you	with	her	that	which I	will do with		this one.

## NO. 22 QUARTET

ALFONSO (*taking Dorabella by the hand; Despina takes Fiordiligi's*)

'la	'mano	a	'me	'date	mwo'vetevi	'um 'pò
<b>La</b>	<b>mano</b>	<b>a</b>	<b>me</b>	<b>date,</b>	<b>muovetevi</b>	<b>un po'.</b>
Your	hand	to	me	give,	move yourself	a little.

(To the lovers.)

'se	'voi	'nom par'late	'per	'voi	parle'ro
<b>Se</b>	<b>voi</b>	<b>non parlate,</b>	<b>per</b>	<b>voi</b>	<b>parlerò.</b>
If	you	don't speak,	for	you	I will speak.

(To the girls.)

per'dono	'vi 'kjede	'un	'skjavo	tre'mante
<b>Perdono</b>	<b>vi chiede</b>	<b>un</b>	<b>schiaivo</b>	<b>tremante.</b>
Forgiveness	asks of you	a	slave	trembling.

(A trembling slave implores your pardon.)

vof'feze	'lo 'vede	'ma	'solo	unist'ante
<b>V'offese,</b>	<b>lo vede,</b>	<b>ma</b>	<b>solo</b>	<b>un istante.</b>
He offended you,	he sees,	but	only	for an instant.

'or	'pena	'ma	'tatʃe
<b>Or</b>	<b>pena,</b>	<b>ma</b>	<b>tace...</b>
Now	he suffers,	but	keeps silent...

## FERRANDO, GUGLIELMO

'tatʃe  
**Tace...**  
 Keeps silent...

## ALFONSO

'or	'laffavi	'im 'patʃe
<b>Or</b>	<b>lasciavi</b>	<b>in pace...</b>
Now	he leaves you	in peace...

## GUGLIELMO, FERRANDO

'im 'patʃe  
**In pace...**  
 In peace...

## ALFONSO

'nom 'pwò	'kwel 'ke	'vwòle
<b>Non può</b>	<b>quel che</b>	<b>vuole,</b>
He can't have	what	he wants,

vɔ'rɾa	'kwel 'ke	'pwɔ
<b>vorrà</b>	<b>quel che</b>	<b>può.</b>
he will want	what	he can have.

**FERRANDO, GUGLIELMO** (*repeating Alfonso's words with a deep sigh*)  
**Non può quel che vuole, vorrà quel che può.**

**ALFONSO** (*to the girls*)

'su 'vvia	rispon'dete	gwar'date	e	ri'dete
<b>Su via,</b>	<b>rispondete!</b>	<b>Guardate...</b>	<b>e</b>	<b>ridete?</b>
Come on,	answer!	You look...	and	you laugh?

**DESPINA** (*placing herself in front of the two girls*)

'per	'voi	'la	ris'pɔsta	a	'lɔrɔ	da'rɔ
<b>Per</b>	<b>voi</b>	<b>la</b>	<b>risposta</b>	<b>a</b>	<b>loro</b>	<b>darò.</b>
For	you	the	answer to	them	I will	give.

(I will answer them for you.)

'kwel:lɔ 'kɛ	'stato	ɛ	'stato
<b>Quello ch'è</b>	<b>stato</b>	<b>è</b>	<b>stato.</b>
That which has	been	has	been.

(What is done is done.)

skɔr'djamtʃi	'del	pa's:sato
<b>Scordiamci</b>	<b>del</b>	<b>passato:</b>
Let us forget	about the	past:

'rompasi	ɔ'mai	'kwel	'lattʃɔ	'seppo	'di	servitu
<b>Rompasi</b>	<b>omai</b>	<b>quel</b>	<b>laccio, segno</b>	<b>di</b>	<b>servitù.</b>	
Let it be broken	henceforth	that	bond, symbol	of	servitude.	

(Henceforth let this bond, a symbol of servitude, be broken.)

(*Despina takes Dorabella's hand and Alfonso takes Fiordiligi's. They make them break their garlands and place them entwined around the young men's arms.*)

(*To the lovers.*)

a	'me	por'dzete	'il	'brattʃɔ	'ne	sospirate	'pju
<b>A</b>	<b>me</b>	<b>porgete</b>	<b>il</b>	<b>braccio,</b>	<b>nè</b>	<b>sospirate</b>	<b>più.</b>
To	me	give	your	arm,	don't	sigh	any more.

**ALFONSO, DESPINA**

'per	kar'ita	part'jamɔ	'kwel 'ke	'sanj	'far	ve'd:dʒamɔ
<b>Per</b>	<b>carità,</b>	<b>partiamo,</b>	<b>quel che</b>	<b>san</b>	<b>far</b>	<b>veggiamo.</b>
For	pity's sake	let's leave,	what	they can	do	we will see.

'le 'stimo	'pju	'del	'djavɔlɔ	'sɔra	'non 'kaskan	'dʒu
<b>Le stimo</b>	<b>più</b>	<b>del</b>	<b>diavolo</b>	<b>s'ora</b>	<b>non cascan</b>	<b>giù.</b>
I value them	more	than the	devil	if now	they don't fall	down.

(I reckon the girls are smarter than the devil if they don't succumb now.)

(*Dorabella takes Guglielmo's arm and Fiordiligi strolls with Ferrando. There is a bit of dumb show, with embarrassed glances and nervous laughter.*)

## FIORDILIGI

o 'ke 'bbel:la dʒornata  
**Oh, che bella giornata!**  
 Oh, what a lovely day!

## FERRANDO

ka'l'det:ta anzi'ke 'nno  
**Caldetta, anziche no.**  
 A bit warm, than not.

## DORABELLA

'ke ve't:tsozi arbo'ʃfel:li  
**Che vezzosi arboscelli!**  
 What pretty shrubs!

## GUGLIELMO

'tʃerto 'som 'bel:li 'an:no 'pju 'foʎʎe 'ke 'frut:ti  
**Certo, son belli; hanno più foglie che frutti.**  
 Certainly, they're lovely; They have more leaves than fruits.

## FIORDILIGI

'kwei vi'ali 'kome 'sono le'd:dʒadri vo'lete pas:se'd:dʒar  
**Quei viali come son leggiadri. Volete passeggiar?**  
 Those paths, how they're charming. Would you like to stroll?

## FERRANDO

'som 'pronto o 'kara 'ad 'oɲni 'vostro 'tʃen:no  
**Son pronto, o cara, ad ogni vostro cenno.**  
 I'm ready, oh (my) dear, for every your command.

## FIORDILIGI

'trɔ:p:pa 'grattsja  
**Troppa grazia!**  
 You're too kind!

FERRANDO (*as he passes close to Guglielmo*)

'ek:kotʃi 'al:la 'gran 'krizi  
**Eccoci alla gran crisi.**  
 Here we are, at the great crisis.  
 (Here we are, at the moment of truth.)

## FIORDILIGI

'kɔ:za 'ʃi a'vete 'det:to  
**Cosa gli avete detto?**  
 What did you him tell?

## FERRANDO

e 'ʃi rak:koman'dai 'di divertirla 'bene  
**Eh, gli raccomandai di divertirla bene.**  
 Er... I told him to amuse her well.

DORABELLA (*to Guglielmo*)

pas:se'd:dʒamo 'anʎe 'noi  
**Passeggiamo anche noi.**  
 Let us stroll also (us).



**GUGLIELMO**

'kome 'vvi 'pjatʃe

**Come vi piace.**

As you wish.

*(After a few moments of strolling.)*

ai'me

**Ahimè!**

Alas!

**DORABELLA**

'ke 'kɔza a'vete

**Che cosa avete?**

What is the matter with you?

**GUGLIELMO**

'io	'mi 'sento	'si	'mmale	'anima 'mia	'ke	'mi 'par 'di mmo'rire
<b>Io</b>	<b>mi sento</b>	<b>sì</b>	<b>male,</b>	<b>anima mia,</b>	<b>che</b>	<b>mi par di morire.</b>
I	feel	so	ill,	my love,	that	I think I am dying.

**DORABELLA** *(to herself)*

'non ɔte'rɾa	njen'tis:simo
<b>(Non otterrà</b>	<b>nientissimo.)</b>
(He won't get	absolutely nothing.)
(He will get absolutely nowhere with me.)	

*(To Guglielmo.)*

sa'ran:no	rima'zuʌʎi	'del	ve'leŋ	'ke	be'veste
<b>Saranno</b>	<b>rimasugli</b>	<b>del</b>	<b>velen</b>	<b>che</b>	<b>beveste.</b>
It could be	the residue	of the	poison	that	you drank.

**GUGLIELMO** *(with fire)*

a	'ke	'um	ve'lenɔ	a's:sai	'pju. fforte	'io	'bevo
<b>Ah,</b>	<b>che</b>	<b>un</b>	<b>veleno</b>	<b>assai</b>	<b>più forte</b>	<b>io</b>	<b>bevo</b>
Ah,	for	a	poison	much	stronger	I	drink

'iŋ	'kwe	'krudi	e	'fokozi	mɔndʒi'bel:li	amo'rozi
<b>in</b>	<b>que'</b>	<b>crudi</b>	<b>e</b>	<b>focosi</b>	<b>mongibelli?</b>	<b>amorosi!</b>
in	those	cruel	and	fiery	volcanoes	amorous!

(Ah, I drink a far stronger poison from your cruel volcanoes of love!)

*(Fiordiligi and Ferrando go off strolling.)***DORABELLA**

sa'ra	vve'lenɔ	'kalidɔ	'fatevi	'um 'pɔkɔ	'fresko
<b>Sarà</b>	<b>veleno</b>	<b>calido;</b>	<b>fatevi</b>	<b>un poco</b>	<b>fresco.</b>
It must be	poison	hot;	make yourself	a little	cool.

(It must have been some hot poison! Cool yourself down a bit.)

<sup>7</sup>*Mongibello* is a curious Italian word of disparate etymologies meaning "Mount Vesuvius", the volcano outside of Naples. Half the word comes from the Latin *mons*, (mountain), and the Arabic *Jebel* (mountain). Of course, it contains *bello* in it (meaning lovely) and it is being applied to Dorabella's "fiery" eyes. Let us not forget, however, that half the word derives from *mons*, and that sends us right back...you guessed it...Footnote No. 36 on page 169! (A geographic tidbit for those living in Colorado: Outside Aspen, a few miles north, there is a little town called **El Jebel** very appropriately called "The Mountain".)

**GUGLIELMO**

in'grata	'voi	bur'late	'ed in'tanto	'io	mi 'moro
<b>Ingrata,</b>	<b>voi</b>	<b>burlate,</b>	<b>ed intanto</b>	<b>io</b>	<b>mi moro!</b>
Thankless one,	you	are joking,	and meanwhile	I	am dying!

*(To himself.)*

'son spa'riti	'dove	'djamin	'son	'iti
<b>(Son spariti:</b>	<b>dove</b>	<b>diamin</b>	<b>son</b>	<b>iti?</b>
(They've disappeared.	Where	the heck	have they	gone?

**DORABELLA**

e 'via	'nomj 'fate
<b>Eh via,</b>	<b>non fate...</b>
Oh, go on,	don't do it...
(Oh, go on, don't die...)	

**GUGLIELMO**

'io	'mi 'moro	krud'ele	e	'voi	bur'late
<b>Io</b>	<b>mi moro,</b>	<b>crudole,</b>	<b>e</b>	<b>voi</b>	<b>burlate?</b>
I	am dying,	cruel one,	and	you	are joking?

**DORABELLA**

'io	'burlo
<b>Io</b>	<b>burlo?</b>
I	am joking?

**GUGLIELMO**

'dunjkw	'datemi	'kwalke	'sseppjo	'anima	'bel:la	'del:la	'vostra	pje'ta
<b>Dunque</b>	<b>datemi</b>	<b>qualche</b>	<b>segno,</b>	<b>anima</b>	<b>bella,</b>	<b>della</b>	<b>vostra</b>	<b>pietà.</b>
Then	give me	some	sign,	soul	lovely,	of	your	pity.
(Then, my dearest, give me some sign of your pity.)								

**DORABELLA**

'due	'se	vo'lete	'dite	'ke	'far	'ded:dʒo	e	'lo ve'drete
<b>Due,</b>	<b>se</b>	<b>volete;</b>	<b>dite</b>	<b>che</b>	<b>far</b>	<b>deggio</b>	<b>e</b>	<b>lo vedrete.</b>
Two,	if	you wish;	tell me	what	do	I must	and	you'll see.

**GUGLIELMO** *(to himself)*

'skertsa	o	'ditʃe	da'v:vero
<b>(Scherza,</b>	<b>o</b>	<b>dice</b>	<b>davvero?)</b>
Is she joking,	or	is she speaking	in earnest?)

*(To Dorabella, showing her a heart-shaped locket.)*

'kwesta	'pittʃola	o'f:ferta	dattʃe'ttare	de'ppatevi
<b>Questa</b>	<b>picciola</b>	<b>offerta</b>	<b>d'accettare</b>	<b>degnatevi.</b>
This	little	offering	to accept	will you deign.
(Would you deign to accept this little gift from me?)				

**DORABELLA**

'uŋ	'kore
<b>Un</b>	<b>core?</b>
A	heart?

**GUGLIELMO**

'uŋ	'kɔre	ɛ	'simbolo	'di	'kwel:lo	'karde
<b>Un</b>	<b>core:</b>	<b>è</b>	<b>simbolo</b>	<b>di</b>	<b>quello</b>	<b>ch'arde,</b>
A	heart.	It's a	symbol	of	that heart	which burns,

lan'gwiŋfe	e	'spazima	'per	'voi
<b>languisce</b>	<b>e</b>	<b>spasima</b>	<b>per</b>	<b>voi.</b>
languishes	and	suffers agonies	for	you.

**DORABELLA** (*to herself*)

'ke	'dono	pre'ttsjozo
<b>(Che</b>	<b>dono</b>	<b>prezioso!)</b>
What	(a) gift	precious!)

**GUGLIELMO**

lat:tŋe'ttate  
**L'accettate?**  
 Will you accept it?

**DORABELLA**

kru'dele	'di	se'dur	'non ten'tate	uŋ	'kɔr	fe'dele
<b>Crudèle!</b>	<b>di</b>	<b>sedur</b>	<b>non tentate</b>	<b>un</b>	<b>cor</b>	<b>fedèle.</b>
Cruel one!	To	seduce	don't try	a	heart	faithful.

**GUGLIELMO** (*to himself.*)

'la	mɔn'taŋna	va'tŋil:la	'mi 'spjatŋe	'ma	impe'ŋnato
<b>(La</b>	<b>montagna</b>	<b>vacilla.</b>	<b>Mi spiace;</b>	<b>ma</b>	<b>impegnato</b>
(The	mountain	is tottering.	I don't like it,	but	at stake

ɛ	lɔ'nor	'di	sɔl'dato
<b>è</b>	<b>l'onor</b>	<b>di</b>	<b>soldato.)</b>
is	the honor	of (a)	soldier.)

(Aloud to Dorabella.)

va'dɔrɔ  
**V'adoro!**  
 I adore you!

**DORABELLA**

'per	pje'ta
<b>Per</b>	<b>pietà...</b>
For	pity's sake...

**GUGLIELMO**

'son	'tutto	'vostro
<b>Son</b>	<b>tutto</b>	<b>vostro!</b>
I'm	all	yours!

**DORABELLA**

ɔ 'ddei  
**Oh, Dei!**  
 Oh, gods!

**GUGLIELMO**

tʃe'dete            ɔ            'kkara  
**Cedete,**            **o**            **cara!**  
 Give in,            oh            dearest!

**DORABELLA**

'mi fa'rete                            mo'rir  
**Mi farete**                            **morir...**  
 You'll make me                        die...

**GUGLIELMO**

mo'rremo            in'sjeme            amo'roza            'mia            'speme            lat:tʃe'ttate  
**Morremo**            **insieme,**            **amorosa**            **mia**            **speme.**            **L'accettate?**  
 We will die            together,            loving            my            hope.            Will you accept it?  
 (We will die together, my (beloved) loving hope. Will you accept it?)

**DORABELLA** (*after a brief pause, with a sigh*)

la't:tʃe'ttato  
**L'accetto!**  
 I accept it!

**GUGLIELMO** (*to himself*)

infe'litʃe            fe'r:rando  
**(Infelice**            **Ferrando!)**  
 (Unhappy            Ferrando!)

(*To Dorabella.*)

o            'ke            di'letto  
**Oh, che diletto!**  
 Oh, what delight!

**NO. 23 DUET****GUGLIELMO**

'il            'kore            'vi 'dono            be'l:lidolo            'mio  
**Il core vi dono,**            **bell'idolo**            **mio.**  
 This heart I give you,            lovely idol            mine.

'ma            'il 'vostro            'vo            an'kio            'via            'datelo a            'mme  
**Ma il vostro vo' anch'io:**            **via, datelo a me.**  
 But yours            I want also I:            Come, give it to me.  
 (But I also want yours, give it to me.)

**DORABELLA**

'mel 'date            'lo 'prendo            'ma            'il 'mio            'nomj 'vi 'rendo  
**Mel date, lo prendo,**            **ma il mio non vi rendo.**  
 Give it to me, I'll take it,            but mine I won't give you.

inʃ'van            'mel kje'dete            'pju            'meko            'ei            no'ne  
**Invan mel chiedete:**            **più**            **meco**            **ei**            **non è.**  
 In vain you ask me for it,            no longer            with me            it            is not.  
 (It's useless for you to ask for it for it's no longer mine.)

**GUGLIELMO**

'se            'teko            'non 'lai            per'ke            'bbatte            'kwj  
**Se teko non l'hai,**            **perchè batte**            **qui?**  
 If with you            you don't have it,            why does it beat            here?

**DORABELLA**

'se 'a 'me 'tu 'lo 'dai 'ke 'mai 'baltsa 'li  
**Se a me tu lo dai, che mai balza li?**  
 If to me you give it, what ever is beating there?

**DORABELLA, GUGLIELMO**

e 'il 'mio korit'fino 'ke 'pju no'ne 'meko  
**È il mio coricino che più non è meco:**  
 It is my little heart that no longer isn't with me.

'ei 'ven:ne a 'star 'teko 'ei 'bat:te ko'zi  
**Ei venne a star teco, ei batte così.**  
 It came to be with you, it beats like that.

**GUGLIELMO** (*trying to put the heart where she keeps the portrait of Ferrando*)

'kwi 'lajfa 'ke 'il 'metta  
**Qui lascia che il metta.**  
 Here let that it I put in.  
 (Let me put it in there.)

**DORABELLA**

'ei 'kwi 'nom 'pwə 'star  
**Ei qui non può star.**  
 It here cannot stay.

**GUGLIELMO**

tin'tendo fur'betta  
**T'intendo, furbetta.**  
 I understand you, you cunning one.

**DORABELLA**

'ke 'ffai  
**Che fai?**  
 What are you doing?

**GUGLIELMO**

'noj gwardar  
**Non guardar.**  
 Don't look.

(*He removes her locket with Ferrando's portrait and puts his own heart in its place.*)

**DORABELLA**

'nel 'petto 'un ve'zuvjo da'vere 'mi 'par  
**Nel petto un Vesuvio d'avere mi par.**  
 In my breast a Vesuvius of having it seems to me.  
 (I feel as if I have a Vesuvius in my breast.)

**GUGLIELMO** (*to himself*)

fe'rrando mes'kino po'ssibil 'nom 'par  
**(Ferrando meschino! Possibil non par.)**  
 (Ferrando wretch! Possible it doesn't seem.)  
 (Wretched Ferrando! It doesn't seem possible.)

(*To Dorabella.*)

lɔ'kjetto a 'me 'dzira  
**L'occhietto a me gira.**  
 Your little eye to me turn.  
 (Look at me with your dear little eyes.)

**DORABELLA**

'ke 'brami  
**Che brami?**  
 What do you want?

**GUGLIELMO**

ri'mira 'se 'meλλɔ 'pwɔ an'dar  
**Rimira se meglio può andar.**  
 Look again if better it can go.  
 (Look, look, could anything be better?)

**DORABELLA, GUGLIELMO**

ɔ 'kambjo fe'litʃe 'di 'kɔri e da'ffetti  
**Oh, cambio felice di cuori e d'affetti!**  
 Oh, exchange happy of hearts and of affections!

'ke 'nwɔvi di'letti 'ke 'doltʃe pe'nar  
**Che nuovi diletti, che dolce penar!**  
 What new delights, what sweet suffering!

*(They go off arm in arm. Fiordiligi rushes in, followed by Ferrando.)*

**FERRANDO**

'barbara 'perke 'ffud:dʒi  
**Barbara, perchè fuggi?**  
 Cruel one, why do you run away?

**FIORDILIGI**

ɔ 'visto u'naspide u'nidra 'um bazi'lisko  
**Ho visto un aspide, un'idra, un basilisco!**  
 I have seen a snake, a hydra, a basilisk!<sup>8</sup>

**FERRANDO**

a kru'del 'ti ka'pisko  
**Ah, crudel, ti capisco!**  
 Ah, cruel one, I understand you!

'laspide 'lidra 'il bazi'lisko  
**L'aspide, l'idra, il basilisco,**  
 The serpent, the hydra, the basilisk,

e 'kwanto i 'libitʃi de'zerti 'an 'di 'pju 'fjero  
**e quanto i libici deserti han di più fiero**  
 and all that the Libyan deserts have of most ferocious

<sup>8</sup> A basilisk is the king of serpents (From the Greek *basileos*, king), also called a COCKATRICE and alleged to be hatched from a cock's egg. It was reputed to be capable of "looking anyone dead on whom it fixed its eyes". Also the name given to a Central American lizard.

The Basiliske...  
 From powerful eyes close venim doth convay  
 Into the lookers hart, and killeth farre away.  
 SPENSER: *The Faerie Queene* IV, vii, 37.

'im 'me 'solo 'tu 'vedi  
**in me solo tu vedi.**  
 in me only you see.

(and all the most ferocious beasts of the Lybian deserts is only what you see in me.)

**FIORDILIGI**

'e 'vvero 'tu 'vvoi 'tormi 'la 'patʃe  
**È vero. Tu vuoi tormi<sup>9</sup> la pace.**  
 It's true, You want to take away from me the peace of mind.  
 (It's true. You want to rob me of my peace of mind.)

**FERRANDO**

'ma 'per 'farti fe'litʃe  
**Ma per farti felice.**  
 But to make you happy.

**FIORDILIGI**

'tʃes:sa 'di molestarmi  
**Cessa di molestarmi!**  
 Stop tormenting me!

**FERRANDO**

'non 'ti 'kjedo 'ke 'uŋ 'gwardo  
**Non ti chiedo che un guardo.**  
 I don't ask of you but one glance.

**FIORDILIGI**

'partiti  
**Partiti!**  
 Leave!

**FERRANDO**

'non spe'rarlo 'se 'pria 'ki 'ok:ki 'men 'fjeri a 'me 'non 'dʒiri  
**Non sperarlo, se pria gli occhi men fieri a me non giri.**  
 Don't hope for that, unless first your eyes less angry to me you don't turn.  
 (Don't hope for that, unless you look on me more kindly.)

o 'tʃel 'ma 'tu 'mi 'gwardi e'ppoi sos'piri  
**O ciel, ma tu mi guardi e poi sospiri!**  
 Oh heaven, but you look at me and then you sigh!

**NO. 24, ARIA****FERRANDO**

a 'lo 'ved:dʒo kwe'l:lanima 'bel:la  
**Ah, lo veggio: quell'anima bella**  
 Ah, I see it. Your soul beautiful

'al 'mio 'pjanto re'zister 'non 'sa  
**al mio pianto resister non sa;**  
 to my weeping resist it can't;

'non e 'fatta 'per 'es:ser ru'bel:la  
**Non è fatta per esser rubella**  
 She isn't made to be rebellious

<sup>9</sup>*Tormi* is a contraction of *togliermi*. *Togliere* means "to take away", therefore *togliermi* (or *tormi*) means "take away from me."

'aʎʎi	af:fetti	'di	a'mika	pje'ta
<b>agli</b>	<b>affetti</b>	<b>di</b>	<b>amica</b>	<b>pietà.</b>
to the	affections	of	friendly	pity.

(Ah, I see it. Your sweet soul cannot resist my tears. It is not capable of rebelling against such friendly feelings.)

'iŋ	'kwel	'gwardɔ	'iŋ	'kwei	'kari	sos'piri
<b>In</b>	<b>quei</b>	<b>guardi, in</b>	<b>quei</b>	<b>cari</b>	<b>sospiri</b>	
In	those	looks, in	those	dear	sighs	

'doltʃe	'rad:dʒɔ	lam'ped:dʒa	'al	'mio	'kɔr
<b>dolce</b>	<b>raggio</b>	<b>lampeggia</b>	<b>al</b>	<b>mio</b>	<b>cor;</b>
sweet	ray	shines	to	my	heart;

(By those glances, by those dear sighs, a sweet ray of hope lights up my heart.)

'dʒa	ris'pondi	a	'mjei	'kaldi	de'ziri
<b>Già</b>	<b>rispondi</b>	<b>a'</b>	<b>miei</b>	<b>caldi</b>	<b>desiri,</b>
Already	you are responding	to	my	warm	desires,

'dʒa	'tu	'ʃedi	'al	'pju	'tɛnɛɔ	a'mor
<b>già</b>	<b>tu</b>	<b>cedi</b>	<b>al</b>	<b>più</b>	<b>tenero</b>	<b>amor.</b>
already	you	give in to the	most	tender	love.	

(Sadly.)

'ma	'tu	'fud:dʒi	spje'tata	'tu	'tatʃi
<b>Ma</b>	<b>tu</b>	<b>fuggi,</b>	<b>spietata,</b>	<b>tu</b>	<b>taci</b>
But	you	flee,	pitiless one,	you	are silent

'ed	in'vano	'mi 'senti	lan'gwir
<b>ed</b>	<b>invano</b>	<b>mi senti</b>	<b>languir?</b>
and	in vain	you hear me	languishing?

a	tʃe'ssate	spe'rantse	fa'l:latʃi
<b>Ah</b>	<b>cessate,</b>	<b>speranze</b>	<b>fallaci:</b>
Ah,	cease,	hopes	false;

'la	kru'del	'mi kɔn'dan:na	a	mo'rir
<b>La</b>	<b>crudel</b>	<b>mi condanna</b>	<b>a</b>	<b>morir.</b>
The	cruel one	is condemning me	to	die.

(He leaves. Fiordiligi is left alone.)

#### FIORDILIGI

'ei	'parte	'senti	a'nno	part'ir	'si 'laffi
<b>Ei</b>	<b>parte...</b>	<b>Senti!...</b>	<b>Ah, no:</b>	<b>partir</b>	<b>si lasci,</b>
He's	leaving...	Listen!...	Ah, no,	leave	let him,

(He's leaving...Listen!...Ah, no, let him go.)

'si 'tolga	'ai	'zguardi	'mjei	lin'fausto	ɔ'd:dʒɛt:ɔ
<b>Si tolga</b>	<b>ai</b>	<b>sguardi</b>	<b>miei</b>	<b>l'infasto</b>	<b>oggetto</b>
Let it be removed	from the	sight	mine	the shameful	object

'del:la	'mia	debo'let:tsa
<b>della</b>	<b>mia</b>	<b>debolezza.</b>
of	my	weakness.

(Let the shameful object of my weakness be removed from my sight.)



a 'kwal tʃi'mento 'il 'barbaro 'mi 'poze  
**A qual cemento quel barbaro mi pose...**  
 In what quandary that cruel man has placed me...

'um 'premjɔ e 'kwestɔ 'ben do'vuto a 'mie 'kolpe  
**Un premio è questo ben dovuto a mie colpe!**  
 A reward is this well deserved for my sins!  
 (This is a well deserved reward for my sins!)

'in 'tale i'stante do'vea 'di 'nwɔvɔ a'mante  
**In tale istante dovea di nuovo amante**  
 In such a moment should I of a new lover

i sos'piri askɔl'tar  
**i sospiri ascoltare?**  
 the sighs listen to?

lal'trui kwe'rele do'vea 'voldʒer 'in 'dʒɔkɔ  
**L'altrui querele dovea volger in gioco?**  
 This other man's proposal should I take lightly?  
 (Should I at this time listen to a new lover's sighs? Should I take this other man's proposal lightly?)

a 'kwestɔ 'kɔre a 'radʒone kɔn'dan:ni o 'dʒustɔ a'more  
**Ah, questo core a ragione condanni, o giusto amore!**  
 Ah, this heart with reason you condemn, oh righteous love!  
 (Oh, righteous love, you condemn my heart with good reason!)

'io 'ardɔ e lar'dor 'mio 'non e 'pju e'f:fetto  
**Io ardo, e l'ardor mio non è più effetto**  
 I am burning, and my ardor is no longer the effect

'dun a'mor virtu'ozo e 'zmanja a'f:fan:ɲo ri'mɔrsɔ  
**d'un amor virtuoso. È smania, affanno, rimorso,**  
 of a love virtuous. It's craze, anxiety, remorse,

pent'imento led:dʒe'ret:tʃa perfidja e trad'imento  
**pentimento, leggerezza, perfidia e tradimento!**  
 repentance, fickleness, perfidy and betrayal!

**NO. 25 RONDO  
 FIORDILIGI**

'per pje'ta 'ben 'mio per'dona  
**Per pietà, ben mio, perdona**  
 For pity's sake, my beloved, forgive

al:le'rror du'nalma a'mante  
**all'error dun'alma amante:**  
 the transgression of a soul loving:

'fra kwes'tombre e 'kweste 'pjante  
**Fra quest'ombre e queste piante**  
 Among these shadows and these trees

'sempre as'kozo o'd:diɔ sa'ra  
**sempre ascoso, oh Dio sarà!**  
 always hidden, Oh God it shall be!

svene'ra	kwestempja	'voʎʎa
<b>Svenerà</b>	<b>quest'empia</b>	<b>voglia</b>
Will destroy	this evil	desire

lar'dir	'mio	'la 'mia	ko'stantsa	perde'ra	'la	rimem'brantsa
<b>l'ardir</b>	<b>mio,</b>	<b>la mia</b>	<b>costanza</b>	<b>perderà</b>	<b>la</b>	<b>rimembranza</b>
the boldness	mine,	my	constancy	will lose	the	memory

'ke	ver'gonja	e	o'rro	'mi 'fa
<b>che</b>	<b>vergogna</b>	<b>e</b>	<b>orror</b>	<b>mi fa.</b>
that	shame	and	horror	gives to me.

(My boldness will destroy this evil desire from my veins and my constancy will force me to lose the memory (of this new passion) which fills me with horror and shame.)

a	'ki	'mai	'maŋkɔ	'ddi	'fede
<b>A</b>	<b>chi</b>	<b>mai</b>	<b>mancò</b>	<b>di</b>	<b>fede</b>
To	whom	ever	lacked	of	faith

'kwestɔ	'vano	in'grato	'kɔr
<b>questo vano,</b>	<b>ingrato</b>	<b>cor!</b>	
this vain,	ungrateful	heart!	

(Whose fidelity did my vain, ungrateful heart betray!)

'si dɔ'vea	mi'ʎʎor	mer'tfede
<b>Si dovea</b>	<b>miglior</b>	<b>mercede</b>
You deserved	a better	reward

'karɔ	'bene	'al	'tuɔ	kan'dor
<b>caro bene,</b>	<b>al</b>	<b>tuo</b>	<b>candor.</b>	
dear beloved,	for	your	purity.	

(She leaves and Ferrando and Guglielmo enter.)

**FERRANDO** (*very happy*)

a'mikɔ	a'b:bjamo	'vinto
<b>Amico, abbiamo</b>	<b>vinto!</b>	
Friend, we have	won!	

**GUGLIELMO**

'un	'ambo	o	'un	'terno
<b>Un</b>	<b>ambo, o</b>	<b>un</b>	<b>terno?</b>	
A	deuce	or	a	treble. <sup>10</sup>

**FERRANDO**

'una	tʃiŋ'kwina	a'miko	fjordi'lidzi	e	'la mo'destia	'iŋ 'karne
<b>Una</b>	<b>cinquina,</b>	<b>amico; Fiordiligi</b>	<b>e</b>	<b>la modestia</b>	<b>in carne.</b>	
A	quinella, (my)	friend; Fiordiligi	is	modesty	incarnate.	

**GUGLIELMO**

'njente	'meno
<b>Niente</b>	<b>meno?</b>
Nothing	less?

<sup>10</sup> *Ambo* and *terno* are lottery terms. If we apply it to New York horse racing terms, we could say that an *ambo* is a daily double, a *terno*, is a trifecta, and a *cinquina* is a quinella. This most valuable information was supplied to me by one of the Metropolitan Opera's stagehands, Steve Diaz, an expert on matters of horse race betting.

**FERRANDO**

njen'tis:simo	'sta	a:t'tento	e	a'skolta	'kome	'ffu
<b>Nientissimo.</b>	<b>Sta'</b>	<b>attento</b>	<b>e</b>	<b>ascolta</b>	<b>come</b>	<b>fu.</b>
Absolutely nothing less.	Pay	attention	and	listen	how	it went.

**GUGLIELMO**

tas'kolto	'di	'pur 'su
<b>T'ascolto:</b>	<b>di'</b>	<b>pur su.</b>
I'm listening:	Tell me	then.

**FERRANDO**

'pel	dʒardi'net:to	'kome	era'vam	da'k:kòrdo
<b>Pel</b>	<b>giardinetto,</b>	<b>come</b>	<b>eravam</b>	<b>d'accordo</b>
In the	little garden,	as	we had	agreed

a	pas:sè'd:ʒar	'mi 'met:to	'le 'dò	'il	'brat:tʃo
<b>a</b>	<b>passaggiar</b>	<b>mi metto.</b>	<b>Le do</b>	<b>il</b>	<b>braccio;</b>
to	stroll	I began.	I give her	my	arm;

'si 'parla	'di	'mil:le	'kòze	indif:fe'renti
<b>Si parla</b>	<b>di</b>	<b>mille</b>	<b>cose</b>	<b>indifferenti:</b>
We talk	about	a thousand	things	trivial.

al'fine	'vjensi	al:la'mor
<b>Alfine</b>	<b>viensi</b>	<b>all'amor.</b>
At last	we come	to love.
(At last we come to the subject of love.)		

**GUGLIELMO**

a'vanti  
**Avanti.**  
Go on.

**FERRANDO**

'fingò	'lab:bra	tre'manti	'fingò	'di	'pjandʒer
<b>Fingo</b>	<b>labbra</b>	<b>tremanti,</b>	<b>fingo</b>	<b>di</b>	<b>pianger,</b>
I pretend	lips	trembling,	I pretend	to	weep,

'fingò	'di	mo'rir	'al	'suo	'pje
<b>fingo</b>	<b>di</b>	<b>morir</b>	<b>al</b>	<b>suo</b>	<b>piè.</b>
I pretend	to	die	at	her	feet.

**GUGLIELMO**

'bravo	a's:sai	'per	'mia	'fe	'ed	'el:la
<b>Bravo</b>	<b>assai</b>	<b>per</b>	<b>mia</b>	<b>fe.</b>	<b>Ed</b>	<b>ella?</b>
Bravo	indeed,	by	my	faith!	And	she?

**FERRANDO**

'el:la	'da	'prima	'ride	'skertsà	'mi 'burla
<b>Ella</b>	<b>da</b>	<b>prima</b>	<b>ride,</b>	<b>scherza,</b>	<b>mi burla.</b>
She	at	first	laughs, jokes,		makes fun of me.

**GUGLIELMO**

e'ppoi  
**E poi?**  
And then?

**FERRANDO**

e'ppoi            'findʒe            dimpjeto'zirsi  
**E poi**            **fin**ge            **d'impietosirsi.**  
 And then        she pretends    to take pity on me.

**GUGLIELMO**

o            kɔspe'ttat:tʃo  
**Oh,**        **cospettaccio!**  
 Oh,        damnation!

**FERRANDO**

al'fin            'skɔp:pja            'la            'bomba  
**Alfin**            **scoppia**            **la**            **bomba.**  
 At last        explodes        the        bomb.  
 (Finally the bombshell came.)

'pura    si'k:kome            ko'lomba            'al    'suo    'karo    gu'λλelmo            'el:la    'si 'serba  
**Pura**    **siccome**            **colomba**            **al**    **suo**    **caro**    **Guglielmo**            **ella**    **si serba:**  
 Pure    as a            dove,            for    her    dear    Guglielmo            she    keeps herself:

'mi dis'kat:tʃa            su'perba            'mi mal'trat:ta            'mi 'fud:dʒe  
**Mi discaccia**            **superba,**            **mi maltratta,**            **mi fugge,**  
 She repulses me        haughtily,        she mistreats me,        she flees from me,

testi'monjo            ren'dendomi            e            me's:sad:dʒo  
**testimonio**            **rendendomi**            **e**            **messaggio**  
 proof            giving me            and            message  
 (giving me the message and absolute proof)

'ke    'una    'femmina            e'l:le    'sentsa            pa'rad:dʒo  
**che**    **una**    **femmina**            **ell'è**    **senza**            **paraggio.**  
 that    a        woman            she is    without            equal.

**GUGLIELMO**

'bravo 'tu            'bravo 'io            'brava 'la 'mia pe'nelope  
**Bravo tu,**            **bravo io,**            **brava la mia Penelope!**<sup>11</sup>  
 Bravo you,        bravo me,        brava my Penelope!  
 (Congratulations to you, me and my Penelope!)

'laffa            'um 'po            'kio    'ti a'b:brat:tʃi            o            'mio    'fido            mer'kurjo  
**Lascia**            **un po'**            **ch'io**    **ti abbracci,**            **o**            **mio**    **fido**            **Mercurio!**  
 Permit            (a bit)            that I    embrace you,            oh            my    faithful            Mercury!<sup>12</sup>

(They embrace.)

**FERRANDO**

e            'la 'mia dɔra'bel:la            'kome 'sse            dipɔrtata  
**E**        **la mia Dorabella?**            **Come s'è**            **diportata?**  
 And    my    Dorabella?        How    did she        behave?

<sup>11</sup>Penelope was the faithful wife of Ulysses.

<sup>12</sup>Mercury was the messenger of the gods.

o 'non 'tʃi o ne'p:pur 'dub:bjɔ  
**Oh, non ci ho neppur dubbio!**  
 Oh, I don't have any doubts!

a's:sai ko'nosko 'kwel:la sen'sibil 'alma  
**Assai conosco quella sensibil alma.**  
 Too well I know that gentle soul.

**GUGLIELMO**

e'p:pur 'un 'dub:bjɔ pa'rlandoti a kwa'ttɔrɔk:ki  
**Eppur un dubbio, parlandoti a quattrocchi,**  
 And yet, a doubt, speaking to you in confidence,<sup>13</sup>

'non sa'ria 'mal 'se 'tu la'ves:si  
**Non saria mal se tu l'avessi.**  
 It wouldn't be bad if you had it.  
 (And yet, in confidence, it wouldn't hurt if you had some doubts.)

**FERRANDO**

'kome  
**Come?**  
 What?

**GUGLIELMO**

'diko ko'zi 'per 'dir  
**Dico così per dir.**  
 I'm just saying that.

(*Aside.*)

a'vrei pja'tʃere dindo'rarʃi 'la 'pill:lola  
**Avrei piacere d'indorargli<sup>14</sup> la pillola.**  
 I'd like to sweeten his pill.

**FERRANDO**

'stel:le 'tʃes:se 'el:la 'forse 'al:le lu'zinge 'tue  
**Stelle! Cesse ella forse alle lusinghe tue?**  
 Stars! Gave in she perhaps to the flatteries yours?  
 (Heavens! Did she perhaps fall for your flattery?)

a 'sio po'tes:si so'spe'ttarlo so'l'tanto  
**Ah, s'io potessi sospettarlo soltanto!**  
 Ah, if I could suspect it only!  
 (Ah! If I so much as suspected it...)

**GUGLIELMO**

ε 'sempre 'bene 'il so'spe'ttare 'inj 'kwesto 'mondo  
**È sempre bene il sospettare in questo mondo.**  
 It's always good to suspect in this world.  
 (It's always a good thing to be suspicious in this world.)

<sup>13</sup>A *quattro occhi* literally "with four eyes", a variation of "eyeball to eyeball". except that in Italian it is "eyeballs to eyeballs", implying two people talking alone in confidence under a total of four eyes.

<sup>14</sup>*Indorare* really means "to gild" (from *oro*, gold); *Indorare la pillola* "to gild his pill", becomes "sweeten his pill" in English.

**FERRANDO**

e'terni 'ddei fa'vel:la a 'fwoko 'lento 'nom 'mi 'far 'kwi mo'rir  
**Eterni Dei, favella! A fuoco lento non mi far qui morir...**  
 Eternal gods, speak! At a fire slow don't make me here die...  
 (Eternal gods, speak to me! Don't torture me here over a slow flame!)

'ma 'no 'tu 'vwɔi 'prenderti 'meko 'spas:so  
**Ma no, tu vuoi prenderti meco spasso.**  
 But no, you want to take for yourself with me jest.  
 (But no, you want to tease me.)

'el:la 'non 'ama 'non a'dora 'ke 'me  
**Ella non ama, non adora che me.**  
 She doesn't love, doesn't adore but me.  
 (She doesn't love and adore anyone but me.)

**GUGLIELMO**

'tʃerto 'antsi 'im 'prɔva 'di 'suo a'mor  
**Certo! Anzi, in prova di suo amor,**  
 Certainly! Moreover, as proof of her love,

'di 'sua 'fede 'kwesto 'bel ritra't:tino 'el:la 'mi 'djede  
**di sua fede, questo bel ritrattino ella mi diede.**  
 of her faith, this lovely little portrait she gave to me.

(He shows Ferrando the portrait Dorabella had given him.)

**FERRANDO** (*furious*)

'il 'mio ri'trat:tɔ a 'perfida  
**Il mio ritratto! Ah, perfida!**  
 My portrait! Ah, wicked one!

(Is about to leave.)

**GUGLIELMO**

'ove 'vvai  
**Ove vai?**  
 Where are you going?

**FERRANDO**

a 'trarle 'il 'kor 'dal 'fel:le'rato 'pet:tɔ  
**A trarle il cor dal scellerato petto**  
 To tear her heart out of (her) villainous breast

e a vendi'kar 'il 'mio tra'dito a'ffet:tɔ  
**e a vendicar il mio tradito affetto.**  
 and to avenge my betrayed affections.

**GUGLIELMO**

'fermati  
**Fermati!**  
 Stop!

**FERRANDO** (*resolved*)

'no 'mi 'laffa  
**No, mi lascia!**  
 No, let me go!

## GUGLIELMO

'sei 'tu 'pat:tsɔ 'per 'una 'dɔn:na 'ke 'nom 'val 'due 'soldi  
**Sei tu pazzo? Per una donna che non val due soldi?**  
 Are you mad? For a woman who isn't worth two cents?

(To himself.)

'nom vɔ:rrei 'ke fɑtʃes:se 'kwɔlke kɔrbel:le'ria  
**(Non vorrei che facesse qualche corbelleria.)**  
 (I wouldn't want that he do some foolishness.)  
 (I wouldn't want him to do something foolish.)

## FERRANDO

'numi 'tante prɔ'mes:se e 'lagrime e sos'piri  
**Numi! Tante promesse, e lagrime, e sospiri**  
 Gods! So many promises, and tears and sighs,

e dʒura'menti 'in 'si 'pɔki mɔ'menti 'lɛmpja ɔbli'ɔ  
**e giuramenti in sì pochi momenti l'empia obliò?**  
 and vows in so few moments the wicked one forgot?

## GUGLIELMO

'per 'bak:kɔ 'io 'non 'lo 'sɔ  
**Per Bacco, io non lo so.**  
 By Jove, I don't know.

## FERRANDO

'ke 'fare 'or 'ded:dʒɔ  
**Che fare or deggio?**  
 What to do now should I?  
 (What should I do now?)

a 'kwɔl partito a 'kwɔl i'dea mɑ'p:pi'λλɔ  
**A qual partito, a qual idea m'appiglio?**  
 To what course of action, (to) what plan shall I follow?

'ab:bi 'di 'me pje'ta 'dam:mi kon'si'λλɔ  
**Abbi di me pietà: dammi consiglio.**  
 Have on me pity, give me advice.

## GUGLIELMO

a'miko 'non sa'prei 'kwɔl kon'si'λλɔ a 'te 'dar  
**Amico, non saprei qual consiglio a te dar.**  
 Friend, I wouldn't know what advice to you to give.

## FERRANDO

'barbara in'grata 'in 'un 'dʒorno 'im 'pɔke 'ore  
**Barbara! Ingrata! In un giorno... in poche ore!...**  
 Cruel one! Ungrateful one! In one day... in (a) few hours!...

## GUGLIELMO

'tʃertɔ 'un 'kazo kweste 'da 'far stu'pore  
**Certo, un caso quest'è da far stupore.**  
 Certainly, a case this is to give astonishment.

NO. 26 ARIA  
GUGLIELMO

'dɔn:ne        'mie        'la 'fate        a        'tanti  
**Donne**        **mie,**        **la fate**        **a**        **tanti**  
Women        mine,        you do it        to        so many

'ke        'se        'il        'ver        'vi 'ded:dʒo        'dir  
**che,**        **se**        **il**        **ver**        **vi deggio**        **dir,**  
that,        if        the        truth        I must you        tell,

'se        'si 'lagnano        'xi        a'manti  
**se**        **si lagnano**        **gli**        **amanti,**  
if        they complain, the        lovers,

'li        kɔ'mintʃɔ        a        kompa'tir  
**li**        **comincio**        **a**        **compatir.**  
them        I begin        to        feel sorry for.

(Dear ladies you cheat on so many men that, to tell you the truth, if your lovers complain I begin to sympathize with them.)

'io        'vɔ 'bene        'al        'ses:sɔ        'vɔstro  
**Io**        **vo' bene**<sup>15</sup>        **al**        **sessò**        **vostro,**  
I        am fond        of the        sex        yours,  
(I am fond of the fair sex)

'lo sa'pete        o'ɲɲun        'lɔ 'sa  
**lo sapete,**        **ognun**        **lo sa:**  
you know it,        everyone        knows it.

'oɲɲi        'dʒorno        've 'lɔ 'mostro  
**Ogni**        **giorno**        **ve lo mostro,**  
Every        day        I prove it to you,

'vi 'dɔ        'seɲno        damista;  
**vi do**        **segno**        **d'amistà;**  
I give you        proofs        of friendship;

'ma        'kwel        'farla        a        'tanti        e        'tanti  
**Ma**        **quel**        **farla**        **a**        **tanti**        **e**        **tanti**  
But        this        doing it        to        so many        and        so many (men)

mav:v'iliffɛ        'inj        verita  
**m'avvilisce,**        **in**        **verità.**  
mortifies me,        in        truth.

'mil:le        'volte        'il        'brando        'prezi  
**Mille**        **volte**        **il**        **brando**        **presi**  
A thousand        times        my        weapon        I've drawn

'per        sa'var        'il 'vɔstro        o'nor  
**per**        **salvar**        **il vostro**        **onor,**  
to        save        your        honor,

<sup>15</sup>*Voler bene* in Italian means "to love", "to be fond of". The *vo'* is a contraction of *voglio*. Without the contraction, the line would be *Io voglio bene al sesso vostro*.



'mil:le        'volte    'vi difezi  
**mille**        **volte**    **vi difesi**  
 a thousand    times    I've defended you

'kol:la        'bok:ka e        'pju            'kol            'kør  
**colla**        **bocca e**        **più**            **col**            **cor;**  
 with my        mouth and        even more,        with my        heart;

**Ma quel farla a tanti e tanti**

ε            'uŋ        vi'ttsjet:to        sek:ka'tor  
**è un vizietto**        **seccator.**  
 is a        little vice        annoying.  
 (is an annoying little vice.)

'sjete    'vage    'sjete    a'mabili  
**Siete vaghe, siete amabili,**  
 You're lovely, you're pleasant,

'pju        te'zori            'il 'tʃel            'vi 'dje  
**più tesori**        **il ciel**            **vi diè,**  
 many treasures    heaven            has bestowed upon you,

e            'le 'grattsje        'vi tʃir'kondano  
**e le grazie**        **vi circondano**  
 and        graces            surround you

'dal:la        'testa    'sino            'ai        'pje  
**dalla testa sino ai piè;**  
 from your head down to your feet;  
 (from head to toe;)

'ma        'la 'fate            a        'tanti            e        'tanti  
**Ma la fate a tanti e tanti,**  
 But you do it to so many and so many,

'ke        kre'dibile        'non    ε  
**che credibile non è.**  
 that believable not it is.  
 (that it is unbelievable.)

'ke        'se        'gridano        'xi        a'manti  
**Che, se gridano gli amanti,**  
 That, if scream the lovers,

'an:no        'tʃerto        'un        'gran    per'ke  
**hanno certo un gran perchè.**  
 they have for sure a great reason.<sup>16</sup>  
 (If the lovers scream, they surely have good reason to.)

(He exits leaving Ferrando alone. Don Alfonso and Guglielmo sneak in later and talk in the background.)

<sup>16</sup>*Perchè* in Italian can mean "why?" and also "because". In English when one answers "because" one is giving a reason for something that has been asked. Therefore in this sense, *perchè* signifies "reason". Because of the repetition of the phrase *un gran perchè* at slower and faster tempi, it is a great help for the baritone to use assimilation in the faster passages to facilitate the delivery of this line, thus: [an:no 'tʃerto 'uŋ'gran per'ke]. In the slower tempo, the phonetic transcription above stands.

## FERRANDO

'inj	'kwal	'fjɛrɔ	kɔn'trastɔ	'inj	'kwal	dɪ'zordine
<b>In</b>	<b>qual</b>	<b>fiero</b>	<b>contrasto,</b>	<b>in</b>	<b>qual</b>	<b>disordine</b>
In	what	fierce	conflict,	in	what	turmoil

'di	pen'sjeri	e	da'fɛtti	'io	'mi ri'trovɔ
<b>di</b>	<b>pensieri</b>	<b>e</b>	<b>d'affetti</b>	<b>io</b>	<b>mi ritrovo?</b>
of	thoughts	and	of affections	I	find myself again?

'tanto	in'sɔlito	e	'il	'kazo	'mio
<b>Tanto</b>	<b>insolito</b>	<b>è</b>	<b>il</b>	<b>caso</b>	<b>mio,</b>
So	unusual	is	the	situation	mine,

'ke	'non 'altri	'non	'io	'basto	'per konsi'λλarmi
<b>che</b>	<b>non altri,</b>	<b>non</b>	<b>io</b>	<b>basto</b>	<b>per consigliarmi...</b>
that	no one,	not (even)	I myself	can	advise me...

alfonso	'kwanto	'rider	vɔ'rrai	'della	'mia	stupi'det:tsa
<b>Alfonso,</b>	<b>quanto</b>	<b>rider</b>	<b>vorrai</b>	<b>della</b>	<b>mia</b>	<b>stupidità!</b>
Alfonso,	how	laugh	you will	at	my	stupidity!

'ma	'mi vendike'rɔ	sa'prɔ	'ddal	'senɔ	kantʃe'l:lar	kwel:li'nikwa
<b>Ma</b>	<b>mi vendicherò:</b>	<b>saprò</b>	<b>dal</b>	<b>seno</b>	<b>cancellar</b>	<b>quell'iniqua...</b>
But	I will get revenge:	I will	from my	breast	banish	that wicked woman...

kantʃe'l:larla	'trɔ:pɔ	o'ddio	'kwɛstɔ	'kɔr	'per	'lei	'mi 'parla
<b>Cancellarla?</b>	<b>Troppo,</b>	<b>o Dio,</b>	<b>questo</b>	<b>cor</b>	<b>per</b>	<b>lei</b>	<b>mi parla.</b>
Banish her?	Too much,	oh God,	this	heart	for	her	speaks to me.

(Banish her? Oh, God, my heart pleads for her too ardently.)

## NO. 27 CAVATINA

## FERRANDO

tra'dito	skɛrnito	'dal	'perfido	'kɔr
<b>Tradito,</b>	<b>schernito</b>	<b>dal</b>	<b>perfido</b>	<b>cor,</b>
Betrayed,	scorned	by her	perfidious	heart,

'io	'sentɔ	'ke	an'kɔra	kwɛs'talma	la'dɔra
<b>io</b>	<b>seno</b>	<b>che</b>	<b>ancora</b>	<b>quest'alma</b>	<b>l'adora.</b>
I	feel	that	still	my soul	adores her.

(Even though her perfidious heart has betrayed and scorned me, I feel that I still adore her.)

'io	'sentɔ	'per	'ɛ:ssa	'le	'vɔtʃi	da'mɔr
<b>Io</b>	<b>seno</b>	<b>per</b>	<b>essa</b>	<b>le</b>	<b>voci</b>	<b>d'amor.</b>
I	hear	for	her	the	voices	of love.

(I hear the voices of love speaking on her behalf.)

ALFONSO (*approaching Ferrando*)

'bravɔ	'kwɛsta	e	kɔs'tantsa
<b>Bravo!</b>	<b>Questa è</b>		<b>costanza!</b>
Bravo!	That	is	fidelity!

## FERRANDO

an'date	ɔ	'barbarɔ	'per	'voi	'mizero	'sono
<b>Andate,</b>	<b>o</b>	<b>barbaro!</b>	<b>Per</b>	<b>voi</b>	<b>misero</b>	<b>sono.</b>
Go away,	oh	cruel man.	Because of	you	miserable	I am.

**ALFONSO**

'via	'se	sa'rete	'bwɔno	'vi torne'ro	'la	'kalma	an'tika
<b>Via,</b>	<b>se</b>	<b>sarete</b>	<b>buono</b>	<b>vi tornerò</b>	<b>la</b>	<b>calma</b>	<b>antica.</b>
Come now,	if	you're	sensible	I'll restore	your	peace of mind	former.

u'dite

**Udite:**

Listen:

*(He points to Guglielmo.)*

fjordi'lidzi	a	gu'kkelmo	'si kon'serva	fe'del
<b>Fiordiligi</b>	<b>a</b>	<b>Guglielmo</b>	<b>si conserva</b>	<b>fedel,</b>
Fiordiligi	to	Guglielmo	has stayed	faithful,

e	dɔra'bel:la	im'fe'del	a	'voi	'fu
<b>e</b>	<b>Dorabella</b>	<b>infedel</b>	<b>a</b>	<b>voi</b>	<b>fu.</b>
and	Dorabella	unfaithful	to	you	was.

**FERRANDO**

'per	'mia	ver'gɔɲa
<b>Per</b>	<b>mia</b>	<b>vergogna.</b>
To	my	shame!

**GUGLIELMO**

'karɔ	a'miko	bi'zɔɲa	'far	'del:le dif:fe'rentse	'in	'ɔɲi	'kɔza
<b>Caro</b>	<b>amico,</b>	<b>bisogna</b>	<b>far</b>	<b>delle differenze</b>	<b>in</b>	<b>ogni</b>	<b>cosa:</b>
Dear	friend,	one must	make	distinctions	in	all	things:

'ti 'par	'ke	'una	'spɔza	man'kar	'pɔ:ssa	a	'un	gu'kkelmo
<b>Ti par</b>	<b>che</b>	<b>una</b>	<b>sposa</b>	<b>mancar-</b>	<b>possa</b>	<b>a</b>	<b>un</b>	<b>Guglielmo?</b>
Do you think	that	a	fiancée	betray	could	(to)	a	Guglielmo?

(Do you think a fiancée capable of betraying someone like me?)

'um	'pit:tʃɔl	'kalkɔlɔ	'nom 'parlo	'per	lɔ'darmi
<b>Un</b>	<b>picciol</b>	<b>calcolo,</b>	<b>non parlo</b>	<b>per</b>	<b>lodarmi,</b>
A	little	comparison,	(I'm not talking	to	flatter myself),

'se	fa:t:tʃamɔ	'tra	'noi	'tu	'vedi	a'miko
<b>se</b>	<b>facciamo</b>	<b>tra</b>	<b>noi...</b>	<b>Tu</b>	<b>vedi,</b>	<b>amico,</b>
if	we make	between	us...	You	see,	friend,

'ke	'um	'pɔko	'pju	'di 'merto
<b>che</b>	<b>un</b>	<b>poco</b>	<b>più</b>	<b>di merto...</b>
that	a	little	more	merit...

(I'm not talking to flatter myself, but a little comparison between the two of us will show that I have a little more to offer...)

**ALFONSO**

e	aɲ'kio	'lo 'diko
<b>Eh,</b>	<b>anch'io</b>	<b>lo dico.</b>
Oh,	also I	say it.

(Oh, I agree.)

**GUGLIELMO** (to Alfonso)

in'tanto	'mi da'rete	tʃiŋ'kwanta	ttsek:k'i'netti
<b>Intanto</b>	<b>mi darete</b>	<b>cinquanta</b>	<b>zecchinetti.</b>
In the meanwhile	you'll give me	fifty	little sequins.

**ALFONSO**

vɔlɔn'tjeri	'pria	pe'rɔ	'ddi pa'gar
<b>Volentieri.</b>	<b>Pria</b>	<b>però</b>	<b>di pagar</b>
Gladly.	Before	however	paying

'vɔ	'ke	fa'ttʃamɔ	'kwalke 'altra	espe'rjentsa
<b>vo'</b>	<b>che</b>	<b>facciamo</b>	<b>qualche altra</b>	<b>esperienza.</b>
I'd like us	to	make	another	experiment.

**GUGLIELMO**

'kome  
**Come?**  
What?

**ALFONSO**

a'b:bjate	pa'ttsjentsa	inj'fin	dɔ'mani	'sjete	en'trambi	'mjei	'skjavi
<b>Abbate</b>	<b>pazienza;</b>	<b>infin</b>	<b>domani</b>	<b>siete</b>	<b>entrambi</b>	<b>miei</b>	<b>schiaivi:</b>
Have	patience;	until	tomorrow	you're	both	my	slaves:

a	'me	'voi	'deste	pa'rɔla	'da	sɔldati	'di	'far	'kwel	'kio	'vi di'rɔ
<b>A</b>	<b>me</b>	<b>voi</b>	<b>deste</b>	<b>parola</b>	<b>da</b>	<b>soldati</b>	<b>di</b>	<b>far</b>	<b>quel</b>	<b>ch'io</b>	<b>vi dirò.</b>
To	me	you	gave	word	of a	soldier	to	do	what	I	tell you.

ve'nite	'iɔ	'spero	mɔs'trarvi	'ben	'ke	'fɔlɪle	ɛ	'kwel	tʃɛr'velɪɔ
<b>Venite: Io</b>	<b>io</b>	<b>spero</b>	<b>mostrarvi</b>	<b>ben</b>	<b>che</b>	<b>folle</b>	<b>è</b>	<b>quel</b>	<b>cervello</b>
Come: I	I	hope	to show you	well	how	foolish	is	the	brain

'ke	'sul:la	'fraska	aŋ'kor	'vende	lu'ttʃelɪɔ
<b>che</b>	<b>sulla</b>	<b>frasca</b>	<b>ancor</b>	<b>vende</b>	<b>l'uccello.</b>
that	on the	branch	still	sells	the bird. <sup>17</sup>

(Come, I hope to show you positively how foolish it is to count your chickens before they're hatched.)

(They leave. Next we see a room with several doors, a mirror and a table. Dorabella and Despina enter.)

**DESPINA**

'ɔra	'vedo	'ke	'sjete	'una	'dɔn:na	'di 'garbo
<b>Ora</b>	<b>vedo</b>	<b>che</b>	<b>siete</b>	<b>una</b>	<b>donna</b>	<b>di garbo.</b>
Now	I see	that	you are	a	woman	of the world.

**DORABELLA**

'di	re'zister	ten'tai	'kwel	dɛmɔ'njet:to	a	'un	arti'fittsjo
<b>Di</b>	<b>resister</b>	<b>tentai:</b>	<b>quel</b>	<b>demonietto</b>	<b>ha</b>	<b>un</b>	<b>artificio,</b>
To	resist	I tried:	That	little demon	has	a	cunning,

unelɔ'kwentsa	'un	'trat:to
<b>un'eloquenza,</b>	<b>un</b>	<b>tratto</b>
an eloquence,	some	manners

<sup>17</sup>A saying that warns people not to boast about something before it is a certainty: "Don't count your chickens before they're hatched". With a similar ornithological bent, the Italians have the expression "don't sell the bird while it is still on the branch".

'ke 'ti 'fa ka'der 'dʒu 'se 'sei 'di 'sas:so  
**che ti fa cader giù se sei di sasso.**

that make you fall down even if you're of stone.

(I tried to resist him: But that little devil has such cunning, such eloquence, such manners that he can make you succumb even if you're made of stone.)

## DESPINA

'kɔrpo 'di sata'nas:so 'kwesto 'vwɔl 'dir sa'per  
**Corpo di satanasso, questo vuol dir saper!**

Body of big Satan, that means knowing!

(The devil! You've really learned something!)

'tanto 'di 'rarɔ 'noi 'pɔvere ra'gatt:se a'b'bjamo 'um 'pɔ 'di 'bene  
**Tanto di raro noi povere ragazze abbiamo un po' di bene,**

So rarely we poor girls have a little happiness,

'ke bi'zɔŋpa pi'ʎʎarlo a'l:lor 'kei 'vjene  
**che bisogna pigliarlo allor ch'ei viene.**

that we have to take it when it comes.

(Fiordiligi enters.)

'ma 'ek:kɔ 'la sɔ'rel:la 'ke 'tʃef:fo  
**Ma ecco la sorella. Che ceffo!**

But here is your sister. What a puss!

## FIORDILIGI

ʃaɟu'rate 'ek:kɔ 'per 'vɔstra 'kolpa 'inj 'ke 'stato 'mi 'trɔvɔ  
**Sciagurate! Ecco per vostra colpa in che stato mi trovo!**

Wretches! Here, through your fault in what state I find myself!

(You wretches! Behold the state in which I find myself, through your fault!)

## DESPINA

'kɔza ɛ 'nato 'kara madami'dʒel:la  
**Cosa è nato, cara madamigella?**

What has happened, dear lady?<sup>18</sup>

## DORABELLA

'ai 'kwalke 'mmal sɔ'rel:la  
**Hai qualche mal, sorella?**

Do you have some illness, sister?

## FIORDILIGI

ɔ 'il 'dʒavolo 'ke 'porti 'me 'te 'lei 'don al'fonso  
**Ho il diavolo che porti me, te, lei, Don Alfonso,**

I have the devil, that should take me, you, her, Don Alfonso,

i fɔras'tjeri ɛ 'kwanti 'pat:tsi a 'il 'mondo  
**i forastieri e quanti pazzi ha il mondo!**

the strangers and all the madmen (that) has the world!

(I have the devil, and may he take me, you, her, Don Alfonso, the strangers and all the madmen in the world!)

<sup>18</sup>Madamigella is really, "young lady", comparable to the French *mademoiselle*.

**DORABELLA**

'ai	per'duto	'il	dʒu'dittsjo
<b>Hai</b>	<b>perduto</b>	<b>il</b>	<b>giudizio?</b>
Have you	lost	your	reason?

**FIORDILIGI**

'ped:dʒo	inorri'diffi	'io 'amɔ	e	la'mor 'mio
<b>Peggio...</b>	<b>Inorridisci:</b>	<b>io amo!</b>	<b>e</b>	<b>l'amor mio</b>
Worse...	Be horrified...	I'm in love!	And	my love

'non ɛ	'sol	'per	gu'λλɛlmo
<b>non è sol</b>	<b>per</b>	<b>Guglielmo.</b>	
isn't only	for	Guglielmo.	

**DESPINA**

'mɛλλɔ  
**Meglio!**  
 Better!  
 (That's better!)

**DORABELLA**

e	'ke 'ssi	'ke	'anjke	'tu	'se	in:namɔ'rata
<b>E</b>	<b>che sì,</b>	<b>che</b>	<b>anche</b>	<b>tu</b>	<b>se'</b>	<b>innamorata</b>
And	so it is,	that	also	you	are	in love

'del	ga'lante	bjon'dino
<b>del</b>	<b>galante</b>	<b>biondino?</b>
with the	gallant	little blond one?

(So you have really fallen in love with the charming little blond one?)

**FIORDILIGI** (*sighing*)

a	pur'trɔp:po	'per	'noi
<b>Ah,</b>	<b>purtroppo</b>	<b>per</b>	<b>noi!</b>
Ah,	so much the worse	for	us!

**DESPINA**

'ma 'brava  
**Ma brava!**  
 Well done!

**DORABELLA**

'tjeni	settanta'mila	'batʃi
<b>Tieni</b>	<b>settantamila</b> <sup>19</sup>	<b>baci.</b>
Have	seventy thousand	kisses.

(Here, I give you seventy thousand kisses.)

'tu	'il	bjon'dino	'io	lbru'net:to	'ek:kɔtʃi ɛn'trambe	'spɔze
<b>Tu</b>	<b>il</b>	<b>biondino,</b>	<b>io</b>	<b>l brunetto:</b>	<b>Eccoci entrambe</b>	<b>spose!</b>
You	the	blonde one.	I	the dark one:	There! Both of us	brides!

**FIORDILIGI**

'kɔza	'dditʃi	'nom 'pensi	'aλλi	inʃɛ'litʃi
<b>Che</b>	<b>dici!</b>	<b>Non pensi</b>	<b>agli</b>	<b>infelici</b>
What	are you saying!	Aren't you thinking	of the	unhappy men

<sup>19</sup>One also sees *settantamille* in some scores. It means the same, being a variant spelling of the other.

'ke	sta'mane	part'ir	'ai	'loro	'pjanti
<b>che</b>	<b>stamane</b>	<b>partir?</b>	<b>Ai</b>	<b>loro</b>	<b>pianti,</b>
who	this morning	left?	Of	their	weeping,
'al:la	'lor	fedel'ta	'tu	'pju	'nom 'pensi
<b>alla</b>	<b>lor</b>	<b>fedeltà</b>	<b>tu</b>	<b>più</b>	<b>non pensi?</b>
of	their	faithfulness	you	no longer	don't think?
ko'zi	'bbarbari	'sensi	'dove	ap:pren'desti	
<b>Così</b>	<b>barbari</b>	<b>sensi</b>	<b>dove</b>	<b>apprendesti?</b>	
Such	cruel	sentiments,	where	did you learn them?	
'si	di'versa	'da	'te	'kome	'ti 'festi
<b>Si</b>	<b>diversa</b>	<b>da</b>	<b>te</b>	<b>come</b>	<b>ti festi?</b>
So	unlike	from	yourself	how	did you become?
(How did you become so unlike yourself?)					

**DORABELLA**

'odimi	'sei	'tu	'tferta	'ke	'nom 'mwɔjano	'iŋ	'gwerra
<b>Odimi:</b>	<b>sei</b>	<b>tu</b>	<b>certa</b>	<b>che</b>	<b>non muoiano</b>	<b>in</b>	<b>guerra,</b>
Listen to me:	Are	you	certain	that	they won't die	in	war,

i 'noŋtri	'vek:ki	a'manti	e	a:l'lora	en'trambe
<b>i nostri</b>	<b>vecchi</b>	<b>amanti?</b>	<b>E</b>	<b>allora</b>	<b>entrambe</b>
our	old	lovers?	And	then	both of us

reste'rem	'kol:le	'mani	'pjene	'di	'moske
<b>resterem</b>	<b>colle</b>	<b>mani</b>	<b>piene</b>	<b>di</b>	<b>mosche.</b>
will be left	with our	hands	full	of	flies. <sup>20</sup>

'tra	'um	'ben	'tferto	e	'un	in'tferto
<b>Tra</b>	<b>un</b>	<b>ben</b>	<b>certo</b>	<b>e</b>	<b>un</b>	<b>incerto</b>
Between	a	good thing	certain	and	an	uncertain one

'tfe	'sempre	'uŋ	'gran	di'varjo
<b>c'è</b>	<b>sempre</b>	<b>un</b>	<b>gran</b>	<b>divario!</b>
there's	always	a	big	difference!

(There's always a big difference between something that is certain and something that is not!)  
(A bird in hand is better than two in the bush!)

**FIORDILIGI**

e	'se	'poi	tórne'ran:ɔ
<b>E</b>	<b>se</b>	<b>poi</b>	<b>torneranno?</b>
And	if	later	they should return?

**DORABELLA**

'se	tórne'ran	'lor 'dan:ɔ
<b>Se</b>	<b>torneran,</b>	<b>lor danno!</b>
If	they return,	too bad for them!

'noi	sa'remɔ	a:l'lor	'moʎʎi	'noi	sa'remɔ
<b>Noi</b>	<b>saremo</b>	<b>allor</b>	<b>mogli,</b>	<b>noi</b>	<b>saremo</b>
We	will be	then	wives,	we	will be

<sup>20</sup>It's hard catching a handful of flies. The expression appropriately means empty-handed, and by extension, disappointed.

lɔn'tane	'mil:le	'miʎʎa
<b>lontane</b>	<b>mille</b>	<b>miglia.</b>
far away	a thousand	miles.

**FIORDILIGI**

'ma	'non 'sɔ	'kome 'mai
<b>Ma</b>	<b>non so</b>	<b>come mai</b>
But	I don't know	how

'si 'pwɔ	kan'dʒar	'in	'un	'sol	'dʒorno	'uŋ	'kɔre
<b>si può</b>	<b>cangiar</b>	<b>in</b>	<b>un</b>	<b>sol</b>	<b>giorno un</b>	<b>core?</b>	
one can	change	in	one	single	day a	heart?	

**DORABELLA**

'ke	dɔ'manda	ri'dikɔla	'sjam	'dɔn:ne
<b>Che</b>	<b>domanda</b>	<b>ridicola!</b>	<b>Siam</b>	<b>donne!</b>
What a	question	ridiculous!	We're	women!

e'ppɔi	'tu	kɔ'mai	'fattɔ
<b>E poi</b>	<b>tu,</b>	<b>com'hai</b>	<b>fatto?</b>
And then	you,	how did you	do it?

**FIORDILIGI**

'io	sap'rɔ	'vviŋtfermi
<b>Io</b>	<b>saprò</b>	<b>vincermi.</b>
I	will know how to	control myself.

**DESPINA**

'voi	'non sap'rete	'nul:la
<b>Voi</b>	<b>non saprete</b>	<b>nulla.</b>
You	won't know how to	nothing.

**FIORDILIGI**

fa'rɔ	'kke	'tu	'lo 'veda
<b>Farò</b>	<b>che</b>	<b>tu</b>	<b>lo veda.</b>
I'll make	that	you	see it.
(I will show you.)			

**DORABELLA**

'kredi	sɔ'rel:la e	'meʎʎɔ 'ke	'tu	'tʃeda
<b>Credi,</b>	<b>sorella, è</b>	<b>moglio che</b>	<b>tu</b>	<b>ceda.</b>
Believe me,	sister, it's	better that	you	give in.

**NO. 28, ARIA****DORABELLA**

e	a'more	'un	ladron'tʃel:lɔ	'un	serpen'tel:lɔ	e	a'mor
<b>È</b>	<b>amore un</b>	<b>ladroncello,</b>	<b>un</b>	<b>serpentello</b>	<b>è</b>	<b>amor.</b>	
Is	love a	little thief,	a	little serpent	is	love.	
(Love is a little thief and a little serpent.)							

'ei	'tɔʎʎe	e	'da	'la 'patʃe	'kome	'ʎi 'pjatʃe	'ai	'kɔr
<b>Ei</b>	<b>toglie</b>	<b>e</b>	<b>da</b>	<b>la pace,</b>	<b>come</b>	<b>gli piace,</b>	<b>ai</b>	<b>cor.</b>
He	takes away	and	gives back	the peace,	as	he pleases,	to the	hearts.



'per 'xi 'ok:ki 'al 'seno a'ppena 'umj 'varko a'prir 'si 'fa  
**Per gli occhi al seno appena un varco aprir si fa,**  
 Through the eyes to the bosom no sooner a path opened has he,  
 (No sooner has he opened a path through your eyes to your heart,)

'ke 'lanima iŋka'tena e 'tɔλλe liber'ta  
**che l'anima incatena e toglie libertà.**  
 than the soul he enchains and takes away freedom.  
 (than he takes away your freedom and enchains your soul.)

'porta dol'tʃet:tsa e 'gusto 'se 'tu 'lo 'laffi 'far  
**Porta dolcezza e gusto se tu lo lasci far;**  
 He brings sweetness and pleasure if you let him have his way;

'ma 'tempje 'di diz'gusto 'se 'tenti 'di pu'ŋnar  
**Ma l'empie di disgusto se tenti di pugnar.**  
 But he fills you with loathing if you try to fight (him back.)

'se 'nel 'tuo 'petto 'ei 'sjede 'seλλi 'ti 'bek:ka 'kwi  
**Se nel tuo petto ei siede, s'egli ti becca qui,**  
 If in your breast he settles, if he pecks at you here,  
 (If he settles in your heart, and if he has bitten you here,)

'fa 'tutto 'kwel:lo 'kei 'kjede 'ke aŋ'kiɔ fa'rɔ kko'zi  
**fa tutto quello ch'ei chiede che anch'io farò così.**  
 do everything that he asks, for also I will do thus.  
 (do everything that he asks, as I shall do too.)

*(Dorabella and Despina leave.)*

**FIORDILIGI**

'kome 'tutto kon'dzura a se'durre 'il 'mio 'kɔr  
**Come tutto congiura a sedurre il mio cor!**  
 How everything conspires to tempt my heart!

'ma 'no 'si 'mɔra e 'non 'si 'tʃeda  
**Ma no! Si mora e non si ceda!**  
 But no! I'd (rather) die and I won't give in!  
 (But no! I'd rather die than yield!)

e'rrai 'kwando 'al:la 'swɔra  
**Errai quando alla suora**  
 I was wrong when to my sister

'io 'mi sco'persi 'ed 'al:la 'serva 'mia  
**io mi scopersi ed alla serva mia:**  
 I revealed myself and to the servant mine.  
 (I was wrong to reveal my feelings to my sister and my servant.)

'es:se a 'lui di'ran 'tutto 'ed 'ei 'pju au'datʃe  
**Esse a lui diran tutto, ed ei, più audace,**  
 They to him will tell everything, and he, more bold,

'fia 'di 'tutto ka'patʃe  
**fia di tutto capace...**  
 will be of everything capable...

(Those two will tell him everything; that will embolden him and he is capable of doing anything...)

'aʎʎi 'ɔ:kki 'mjei 'mai 'pju 'noŋ kompa'risca  
**Agli occhi miei mai più non comparisca!**  
 To my eyes never again should he present himself!  
 (May he never appear before my eyes again!)

a 'tutti i 'servi minatttje'rɔ 'il kon'dʒedɔ  
**A tutti i servi minacerò il congedo,**  
 To all the servants I will threaten the dismissal,

(Ferrando, Guglielmo and Alfonso come in and overhear the last portion of Fiordiligi's speech.)

'se 'lɔ 'laffam pa's:sar ve'der 'noŋ 'vɔʎʎɔ 'kwel sedutt:tor  
**se lo lascian passar; veder non voglio quel seduttore.**  
 if they let him come in; to see I don't wish that seducer.  
 (I will threaten all the servants with dismissal if they let him in. I don't wish to see that seducer.)

**GUGLIELMO** (to his friends)

bra'vissima 'la 'mia 'kasta arte'mizja 'la sen'tite  
**Bravissima, la mia casta Artemisia! La sentite!**  
 Well said, my chaste Artemis!<sup>21</sup> Do you hear her!

**FIORDILIGI**

'ma po'tria dɔra'bel:lɑ 'sentsa sa'puta 'mia  
**Ma potria Dorabella senza saputa mia...**  
 But could Dorabella without knowledge mine...

'pjano 'um pen'sjero 'per 'la 'mente 'mi 'passa  
**Piano... un pensiero per la mente mi passa:**  
 Wait... a thought through my mind is passing:  
 (Wait...I've just had an idea:)

'iŋ 'kaza 'mia rest'ar 'molti uni'formi  
**In casa mia restar molti uniformi**  
 In house mine remained many uniforms

'di gu'ʎʎelmo e 'di fe'rrandɔ  
**di Guglielmo e di Ferrando...**  
 of Guglielmo and of Ferrando...

ar'dir des'pina  
**Ardir... Despina!**  
 Be daring... Despina!

(Despina enters.)

**DESPINA**

'kɔza 'tʃe  
**Cosa c'è?**  
 What is it?

<sup>21</sup>Artemis was an ancient Italian goddess, associated with Diana, the moon-goddess, also the goddess of hunting and the woodlands. Associated with fertility, she was worshipped by women.

"Queen and huntress, chaste and fair,  
 Now the sun is laid to sleep,  
 Seated in thy silver chair,  
 State in wonted manner keep.

## FIORDILIGI

'tjeni 'um 'pɔ 'kwesta 'kjaɐ e 'sentsa 'replika  
**Tieni un po' questa chiave e senza replica,**  
 Take for a moment this key and without argument,

'sentsa 'replika al'kuna  
**senza replica alcuna,**  
 without any argument at all,

'prendi 'nel gwarda'roba e 'kwi 'mi 'pɔrta  
**prendi nel guardaroba e qui mi porta**  
 take from the wardrobe and here bring me

'due 'spade 'due ka'p:pe:li  
**due spade, due cappelli**  
 two swords, two hats,

e 'due vestiti 'de 'no:stri 'spɔzi  
**e due vestiti de' nostri sposi.**  
 and two uniforms belonging to our fiancés.

## DESPINA

e 'ke vo'lete 'fare  
**E che volete fare?**  
 And what do you want to do?

## FIORDILIGI

'van:ne 'non repli'kare  
**Vanne; non replicare.**  
 Go! Don't ask questions.

## DESPINA

kɔ'manda 'in abre'ʒe 'dɔn:na arɔ:'gantsa  
**(Comanda in abrége donna Arroganza!)**  
 (Commands in short<sup>22</sup> Miss Arrogance!)  
 (What shortness in her orders, Miss Arrogance!)

*(She leaves.)*

## FIORDILIGI

'non 'tʃe 'altro ɔ spe'rantsa 'ke dɔra'bel:la  
**Non c'è altro: ho speranza che Dorabella**  
 There's nothing else to do: I have hope that Dorabella

'stes:sa segwi'ra le'zempjɔ 'al 'kampo  
**stessa seguirà l'esempio. Al campo!**  
 herself will follow my example. To the battlefield!

'altra 'strada 'non 'resta 'per serbartʃi in:mo'tfenti  
**Altra strada non resta per serbarci innocenti.**  
 Another way doesn't remain to keep ourselves pure.

<sup>22</sup>In *abrége* is really French meaning "to shorten", "to cut short". Despina is referring to the curt (short) way in which Fiordiligi is giving her orders.

ALFONSO (to himself)

o kka'pito ab:bas'tantsa

**Ho capito abbastanza.**

I've understood enough.

(I've heard and understood what she's up to.)

(To Despina, who enters with the uniforms.)

'van:ne 'pur 'non te'mer

**Vanne pur, non temer.**

Go then, don't fear.

(Go to her, don't fear.)

DESPINA (to Fiordiligi)

'ek:komi

**Eccomi.**

Here I am.

FIORDILIGI

'van:ne 'sei ka'val:li 'di 'pōsta 'voli 'un 'servo a ordi'nar

**Vanne. Sei cavalli di posta voli un servo a ordinar.**

Go. Six horses of post hurry a servant to order.

(Go and arrange for a servant to hurry and get six post horses.)

'di a dōra'bel:la 'ke par'lar 'le vōr'rei

**Di' a Dorabella che parlar le vorrei.**

Tell Dorabella that speak with her I would like.

DESPINA

sa'ra sser'vita

**Sarà servita.**

It shall be done.

(To herself.)

'kwesta 'dōn:na 'mi 'par 'di 'sen:no u'ffita

**(Questa donna mi par di senno uscita.)**

(This woman seems to me of senses left.)

(This woman seems to be out of her mind.)

(She leaves.)

FIORDILIGI

'labito 'di fe'r'rando sa'ra 'bbwōno 'per 'me

**L'abito di Ferrando sarà buono per me;**

The suit of Ferrando will be good for me;

(Ferrando's uniform will fit me;)

'pwō dōra'bel:la 'prender 'kwel 'di gu'λλelmo

**Può Dorabella prender quel di Guglielmo.**

Can Dorabella take the one of Guglielmo.

(Dorabella can take Guglielmo's)

'iŋ 'kwesti ar'nezi rad:dʒundʒe'rem 'xi 'spōzi 'nōstri

**In questi arnesi raggiungerem gli sposi nostri:**

In this guise we'll rejoin the fiancés ours:

(In this guise we'll rejoin our fiancés:)

'al 'loro 'fjan̄ko pu'ɲnar po'tremo  
**Al loro fianco pugn̄ar potremo,**  
 By their side fight we can,

e mo'rir 'se 'fa 'dwɔpɔ  
**e morir, se fa d'uopo.**  
 and die, if necessary.

*(She removes her headdress.)*

'ite 'im ma'lor̄a orna'menti fa'tali 'io 'vi de'testo  
**Ite in malora, ornamenti fatali! Io vi detesto.**  
 Go to the devil, ornaments accursed! I detest you.

**GUGLIELMO** *(to his friends)*

'si 'pwɔ 'dar una'mor 'simile a 'kwesto  
**(Si può dar un amor simile a questo?)**  
 (Can there be a love similar to this one?)

**FIORDILIGI**

'di tɔr'nar 'non spe'rate 'al:la 'mia 'fronte  
**Di tornar non sperate alla mia fronte**  
 Of returning do not hope to my brow  
 (Do not hope to be worn on my brow again)

'pria 'kio 'kwi 'torni 'kol 'mio 'ben  
**pria ch'io qui torni col mio ben;**  
 before that I here return with my beloved;

'inj 'vɔstrɔ 'loko pɔ'rro 'kkwesto ka'p:pe:l:lo  
**In vostro loco porrò questo cappello.**  
 In your stead I will put on this hat.

o 'kome 'ei 'mi tras'forma 'le sem'bjantse e 'il 'vizo  
**Oh, come ei mi trasforma le sembianze e il viso!**  
 Oh, how it transforms me the appearance and the face!

'kome a'ppena 'io me'dezma 'mi ra'v:vizo  
**Come appena io medesima mi ravviso!**  
 How barely I myself recognize myself!

**NO. 29, DUET, FIORDILIGI, FERRANDO**

**FIORDILIGI**

'tra 'xi am'ples:si 'im 'pɔki is'tanti  
**Tra gli amplessi in pochi istanti**  
 In the embraces in a few moments

dʒundʒe'rɔ 'ddel 'fido 'spɔzo  
**giungerò del fido sposo.**  
 I will be of the faithful betrothed.  
 (I will soon be in the arms of my faithful betrothed.)

skono'ʃʃuta a 'lui da'vanti 'inj kwes'tabito ve'rro  
**Sconosciuta a lui davanti in quest'abito verrò.**  
 Unbeknownst to him before in this attire I will come.  
 (I will come before him without his knowledge.)

o	'ke	'dʒɔja	'il 'suo	'bel	'kɔre	prɔve'ra	'nel	rav:vi'zarmi
<b>Oh,</b>	<b>che</b>	<b>gioia</b>	<b>il suo</b>	<b>bel</b>	<b>core</b>	<b>proverà</b>	<b>nel</b>	<b>ravvisarmi!</b>
Oh,	what	joy	his	lovely	heart	will feel	at	recognizing me!

**FERRANDO** (*entering, to Fiordiligi*)

'ed	in'tanto	'di	do'lore	meski'nel:lɔ	'io	'mi mo'r:rɔ
<b>Ed</b>	<b>intanto</b>	<b>di</b>	<b>dolore,</b>	<b>meschinello</b>	<b>io</b>	<b>mi morirò.</b>
And	meanwhile	of	grief,	wretched	I	will die.

**FIORDILIGI**

'ke	'ved:dʒɔ	'son	tra'dita	'de	par'tite
<b>Che</b>	<b>veggio!</b>	<b>son</b>	<b>tradita.</b>	<b>Deh,</b>	<b>partite!</b>
What	do I see!	I'm	betrayed.	Please,	leave!

**FERRANDO** (*taking the sword off the table and unsheathing it*)

a'nno	'mia	'vita	'koŋ	'kwel	'ferro	'di	'tua	'mano
<b>Ah, no,</b>	<b>mia</b>	<b>vita!</b>	<b>con</b>	<b>quel</b>	<b>ferro</b>	<b>di</b>	<b>tua</b>	<b>mano</b>
Ah, no,	my	life!	With	that	sword	by	your	hand

'kwestɔ	'kɔr	'tu	feri'rai
<b>questo</b>	<b>cor</b>	<b>tu</b>	<b>ferirai;</b>
this	heart	you	will pierce;

e	'se	'fɔrtsa	'tu	'non 'ai
<b>E</b>	<b>se</b>	<b>forza</b>	<b>tu</b>	<b>non hai,</b>
And	if	strength	you	don't have,

'io	'la	'man	'ti red:dʒe'rɔ
<b>io</b>	<b>la</b>	<b>man</b>	<b>ti reggerò.</b>
I	your	hand	will guide.

(*He kneels.*)

**FIORDILIGI**

'tatʃi	ai'me	'son	ab:bas'tantsa	tɔrmen'tata	'ed	imfe'litʃe
<b>Taci,</b>	<b>ahimè!</b>	<b>Son</b>	<b>abbastanza</b>	<b>tormentata</b>	<b>ed</b>	<b>infelice!</b>
Be silent,	alas!	I am	sufficiently	tormented	and	unhappy!

**FERRANDO, FIORDILIGI**

a	'ke	ɔ'mai	'la 'sua	(la 'mia)	kɔs'tantsa
<b>Ah</b>	<b>che</b>	<b>omai</b>	<b>la sua</b>	<b>(la mia)</b>	<b>costanza</b>
Ah	that	now	her	(my)	constancy

a	'kwei	'zɡwardi	a	'kwel	'ke 'ditʃe
<b>a</b>	<b>quei</b>	<b>sguardi,</b>	<b>a</b>	<b>quel</b>	<b>che dice</b>
at	those	glances,	at	what	he/she says

kɔmintʃa	a	vatʃi'l:lar
<b>comincia</b>	<b>a</b>	<b>vacillar.</b>
begins	to	waver.

**FIORDILIGI**

'sɔrdʒi  
**Sorgi!**  
Rise!

**FERRANDO**

in'van 'lo 'kredi

**Invan lo credi.**

In vain you believe it.

(It's useless to insist.)

**FIORDILIGI**

'per pje'ta

**Per pietà,**

For pity's sake,

'da

**da**

from

'me

**me**

me

'ke

**che**

what

'kjedi

**chiedi?**

do you want?

**FERRANDO**

'il 'tuɔ 'kɔr o

**il tuo cor o**

Your heart or

'la 'mia 'mɔrte

**la mia morte.**

my death.

**FIORDILIGI**

a 'non 'son

**Ah, non son**

Ah, I am not

'pju

**più**

any longer

'forte

**forte...**

strong...

**FERRANDO**

'tʃedi 'kara

**Cedi, cara!**

Yield, dearest!

*(He takes her hand and kisses it.)***FIORDILIGI**

'dei kon'siλλo

**Dei, consiglio!**

Gods, advice!

(Advise me, gods!)

**FERRANDO**

'vɔldʒi a 'me

**Volgi a me**

Turn to me

pje'tozo 'il

**pietoso il**

pitying your

'tʃiλλo

**ciglio:**

eyes.

'in 'me 'sol

**In me sol**

In me only

trɔ'var 'tu

**trovar tu**

find you

'pwoi

**puoi**

can

'spɔzɔ a'mante

**sposo, amante...**

husband, lover...

e

**e**

and

'pju

**più,**

more

'se

**se**

if

'vwoi

**vuoi.**

you wish.

*(Most tenderly.)*

'idol 'mio 'pju

**Idol mio, più**

Idol mine, more

'non tar'dar

**non tardar.**

do not delay.

**FIORDILIGI (trembling)**

'dʒustɔ 'tʃel

**Giusto ciel!**

Merciful heaven!

'kru'del

**Crudel,**

Cruel man,

'ai

**hai**

you've

'vinto

**vinto:**

won:

'fa	'di	'me	'kwel 'ke	'ti 'par
<b>Fa</b>	<b>di</b>	<b>me</b>	<b>quel che</b>	<b>ti par.</b>
Do	with	me	what	you want.

**FIORDILIGI, FERRANDO**

ab:'bra:t't:famtʃi	o	'karo	'bene
<b>Abbracciamci</b>	<b>o</b>	<b>caro</b>	<b>bene,</b>
Let us embrace	oh	dearest	beloved,

e	'un	kon'forto	a	'tante	'pene
<b>e</b>	<b>un</b>	<b>conforto</b>	<b>a</b>	<b>tante</b>	<b>pene</b>
and	a	comfort	for	so much	suffering

'sia	lan'gwir	'di	'doltʃe	a'f:fet:to
<b>sia</b>	<b>languir</b>	<b>di</b>	<b>dolce</b>	<b>affetto,</b>
be it	to languish	with	sweet	affection

'di	di'let:to	sosp'i'rar
<b>di</b>	<b>diletto</b>	<b>sospirar.</b>
of	delight	to sigh.

(and let a comfort for all our suffering be to languish with sweet affection and to sigh with delight.)

(They exit and Guglielmo and Alfonso enter.)

**GUGLIELMO**

a	pove'retto	'me	'koza	'o	ve'duto	'koza	o	sen'tito 'mai
<b>Ah,</b>	<b>poveretto</b>	<b>me!</b>	<b>cosa</b>	<b>ho</b>	<b>veduto,</b>	<b>cosa</b>	<b>ho</b>	<b>sentito mai!</b>
Ah,	poor	me!	What	have I	seen,	what	have I	heard!

**ALFONSO**

'per	kari'ta	si'lentsjo
<b>Per</b>	<b>carità,</b>	<b>silenzio!</b>
For	pity's sake,	silence!

**GUGLIELMO**

'mi pe'lerei	'la	'barba	'mi gra:f'fje'rei	'la	'pel:le
<b>Mi pelerei</b>	<b>la</b>	<b>barba,</b>	<b>mi graffierei</b>	<b>la</b>	<b>pelle,</b>
I'll pull out	my	beard,	I'll tear out	my	skin,

e	da'rei	'kol:le	'korna	'entro	'le	'stel:le
<b>e</b>	<b>darei</b>	<b>colle</b>	<b>corna</b>	<b>entro</b>	<b>le</b>	<b>stelle!</b>
and	I'll butt	with my	horns	against the	stars!	

(and I'll butt the stars with my cuckold's horns!)

'fu	'kwel:la	fjordi'lidzi	'la pe'nelope	larte'mizja	'del	'sekolo
<b>Fu</b>	<b>quella,</b>	<b>Fiordiligi,</b>	<b>la Penelope,</b>	<b>l'Artemisia</b>	<b>del</b>	<b>secolo!</b>
It was	she,	Fiordiligi,	my Penelope,	the Artemis	of the	century!

bri:k:kona	as:sa:s:sina	furfante	'ladra	'kajna
<b>briccona,</b>	<b>assassina,</b>	<b>furfante,</b>	<b>ladra,</b>	<b>cagna!</b>
Rascal,	murderess,	scoundrel,	thief,	bitch!

**ALFONSO** (*happily, to himself*)

la'ʃʃamolo	sfoggar
<b>Lasciamolo</b>	<b>sfogar.</b>
Let's let him	blow off steam.



**FERRANDO** (*entering*)

e'b:ben

**Ebben?**

Well?

**GUGLIELMO**

'la 'mia 'fjor 'fjor 'di 'djavolo  
**La mia Fior... fior di diavolo,**  
 My Fior... flower of (the) devil,<sup>23</sup>

'ke 'stròttsi 'lei 'prima e 'dòpo 'me  
**che strozzi lei prima e dopo me!**  
 may he choke her first and then me!

**FERRANDO** (*ironically*)

'tu 'vedi 'bene 'van 'delle diffe'rentse 'in 'ogni 'kòza  
**Tu vedi bene: V'han delle differenze in ogni cosa.**  
 You see well: There are some differences in everything.

'um 'pòko 'pju 'di 'merto  
**Un poco più di merto...**  
 A little more to offer...

**GUGLIELMO**

a 'tjessa 'di tormen'tarmi 'ed 'una 'via pju'ttòsto  
**Ah, cessa di tormentarmi; ed una via piuttosto**  
 Ah, cease tormenting me; and a way rather

stu'djam 'di kastìgare sonoramente  
**studiam di castigare sonoramente.**  
 let us study to punish (them) soundly.

**ALFONSO**

'io 'so 'kwál ε spò'zarle  
**Io so qual è: sposarle.**  
 I know what it is: Marry them.

**GUGLIELMO**

vò'rrei pju'ttòsto spò'zare 'la 'barka 'di ka'ronte  
**Vorrei piuttosto sposare la barca di Caronte.**  
 I'd rather marry the ferry of Charon.<sup>24</sup>

**FERRANDO**

'la 'gròtta 'di vul'kanò  
**La grotta di Vulcano.**  
 The grotto of Vulcan.<sup>25</sup>

<sup>23</sup>Perhaps this is a good time to say that the name *Fior -di -ligi* means "flower-of-devotion".

<sup>24</sup>Charon in Greek mythology was the hideous old man who ferried the spirits of the dead across the river Styx in hell.

<sup>25</sup>Vulcan was a son of Jupiter and god of fire. His workshop (grotto) was under Mount Aetna and other volcanoes, where he forged his metals.

**GUGLIELMO**

'la 'pɔrta del:liŋ'ferno  
**La porta dell'inferno.**  
 The door of hell.

**ALFONSO**

'duŋkwe re'state 'tʃelibi 'in e'terno  
**Dunque restate celibi in eterno.**  
 Then stay bachelors for all eternity.

**FERRANDO**

maŋke'ran 'forse 'dɔn:ne 'ad 'wɔmini 'kome 'noi  
**Mancheran forse donne ad uomini come noi?**  
 Will there lack maybe women for men like us?

**ALFONSO**

'non 'tʃe ab:bɔn'dantsa 'daltrɔ  
**Non c'è abbondanza d'altro.**  
 There isn't abundance of anything else.  
 (There are plenty of women.)

'ma 'altre 'ke 'faran 'se 'tʃɔ 'fer 'kweste  
**Ma l'altre che faran se ciò fer questo?**  
 But the others what will they do if this did these?  
 (But if these women did this, what will the others do?)

'iŋ 'fondo 'voi 'le a'mate  
**In fondo voi le amate**  
 Down deep you love them

'kweste 'vɔstre kɔr'nak:kje spen:na'k:kjate  
**queste vostre cornacchie spennacchiate.**  
 these, your crows plucked.  
 (down deep you love these plucked crows of yours.)

**GUGLIELMO**

a pur'trɔp:pɔ  
**Ah, purtroppo!**  
 Ah, indeed!

**FERRANDO**

pur'trɔp:pɔ  
**Purtroppo!**  
 Indeed!

**ALFONSO**

e'b:ben pi'ʎgatele kɔ'mel:le 'son na'tura 'nom po'tea  
**Ebben, pigliatele com'elle son. Natura non potea**  
 Well then, take them as they are. Nature couldn't

'fare et:tʃe'ttsjone 'il privi'ledʒo  
**fare eccezione, il privilegio**  
 make exception, the privilege

'di kre'are 'due 'dɔn:ne 'daltra 'pasta  
**di creare due donne d'altra pasta**  
 of creating two women of different stuff

'per 'i 'vɔstri 'bei 'muzi 'in 'ɔpɲi 'kɔza  
**per i vostri bei musi. In ogni cosa**  
 for your pretty mugs. In every thing

'tʃi 'vwɔl filɔzɔfia ve'nite 'meko  
**ci vuol filosofia. Venite meco:**  
 you need philosophy. Come with me.

'di kombi'nar 'la 'kɔza studje'rem 'la ma'njera  
**Di combinar la cosa studierem la maniera.**  
 Of arranging the matter we will study the way.  
 (We will find a way to arrange matters.)

'vɔ 'ke aŋ'kor 'kwesta 'sera  
**Vo' che ancor questa sera**  
 I want that still this evening

'dɔp:pje 'nɔttse 'si 'fat:tʃano  
**doppie nozze si facciano.**  
 double weddings should be performed.

fra'ttanta unɔ'ttava askɔl'tate  
**Frattanto, un'ottava ascoltare:**  
 In the meantime, an octave<sup>26</sup> listen to:

feli'tʃis:simi 'voi 'se 'la impa'rate  
**Felicissimi voi se la imparate.**  
 Very happy you, if you learn it.  
 (In the meantime listen to this poem. If you learn it by heart, you will be very happy.)

## NO. 30 ANDANTE

## ALFONSO

'tutti a'k:kuzan 'le 'dɔn:ne 'ed 'io 'le 'skuzo  
**Tutti accusan le donne, ed io le scuso**  
 Everyone accuses the women, and I excuse them

'se 'mil:le 'vɔlte 'al 'di 'kandʒan a'more  
**se mille volte al di cangian amore.**  
 if a thousand times a day they change (their) love.

'altri 'un 'vittsjo 'lo 'kʒama 'ed 'altri 'un 'uzo  
**Altri un vizio lo chiama ed altri un uso:**  
 Some a vice call it and others a habit:

'ed a 'me 'par netʃes:sita 'ddel 'kɔre  
**Ed a me par necessità del core.**  
 And to me it seems (a) necessity of the heart.

la'mante 'ke 'si 'trova al'fin de'luzo  
**L'amante che si trova alfin deluso**  
 The lover who finds himself in the end deceived

<sup>26</sup>In this case "octave" means a poem with eight stanzas.

'noŋ kən'dan:ni      la'ltrui      'ma      'il      'prɔprjo      e'rrore  
**non condanni**      **l'altrui,**      **ma**      **il**      **proprio**      **errore;**  
 let him not condemn    the other one's but    his    own    mistake;  
 (should blame no other than himself;)

dʒa:k:ke      'dʒovani      'vek:kje      e      'bel:le      e      'brut:te  
**Giacchè**      **giovani,**      **vecchie,**      **e**      **belle**      **e**      **brutte,**  
 since      young ones,      old ones      and      lovely ones      and      ugly ones,

ripe'tete      'kom      'me      kɔ'zi      'ffan      'tut:te  
**ripetete**      **con**      **me:**      **"Così fan tutte!"**  
 repeat      with      me:      "Thus behave all women!"  
 (repeat with me: "All women behave like that!")

**FERRANDO, GUGLIELMO, ALFONSO****Così fan tutte!***(Despina enters.)***DESPINA**

vi'titɔrja      padron'tʃini      a      spɔ'zarvi      di'sposte  
**Vittoria,**      **padroncini!**      **A**      **sposarvi**      **disposte**  
 Victory,      dear masters!      To      marry you      ready

'son      'le      'kare      ma'dame  
**son**      **le**      **care**      **madame.**  
 are      the      dear      ladies.

'a      'nome      'vɔstrɔ      'lɔrɔ      'io      prɔ'mizi      'ke      'in      'tre      'dʒorni  
**A**      **nome**      **vostro**      **loro**      **io**      **promisi**      **che**      **in**      **tre**      **giorni**  
 In the      name      yours      them      I      promised      that      in      three      days

'tʃirka      pa'tiran:no      'kon      'voi  
**circa**      **partiranno**      **con**      **voi.**  
 more or less      they will leave      with      you.

'lordin      'mi 'dʒero      'di      trɔ'var      'un      nɔ'tajo  
**L'ordin**      **mi diero**      **di**      **trovar**      **un**      **notaio**  
 The order      they gave me      to      find      a      notary

'ke      'stipuli      'il      kon'trat:to      'al:la      'lor      ka'mera  
**che**      **stipuli**      **il**      **contratto;**      **alla**      **lor**      **camera**  
 to      draw up      the      (marriage)      contract;      In      their      room

atten'dendo 'vi      'stan:no      'sjete      kɔ'zi      kkon'tenti  
**attendendo vi**      **stanno.**      **Siete**      **così**      **contenti?**  
 waiting for you      they are.      Are you      then      pleased?

**FERRANDO, GUGLIELMO, ALFONSO**

konten'tis:simi

**Contentissimi.**

Very satisfied.

**DESPINA**

'non e 'mai 'sentsa      e'f:fetto  
**Non è mai senza**      **effetto,**  
 It never fails to get      result,

kwand'entra	des'pina	'in	'um	pro'dʒet:tɔ
<b>Quand'entra</b>	<b>Despina</b>	<b>in</b>	<b>un</b>	<b>progetto.</b>
When enters	Despina	in	a	project.

(When Despina has a hand in a project.)

## NO 31 FINALE

(In a magnificently illuminated room with an orchestra in the background, a table with silver candlesticks is set for four people. Despina is giving orders and is surrounded by servants and musicians.)

## DESPINA

'fate 'prestɔ	o	'kari	a'mitʃi
<b>Fate presto</b>	<b>o</b>	<b>cari</b>	<b>amici</b>
Hurry up	oh	dear	friends

'al:lɛ	'fatʃi	'il	'fwɔkɔ	'date
<b>alle</b>	<b>faci</b>	<b>il</b>	<b>fuoco</b>	<b>date</b>
to the	torches	the	fire	give

(light the torches)

e	'la	'mɛnsa	prepa'rate
<b>e</b>	<b>la</b>	<b>mɛnsa</b>	<b>preparate</b>
and	the	table	prepare

'kon	ri'k:kɛt:tʃa	e	nɔbil'ta
<b>con</b>	<b>ricchezza</b>	<b>e</b>	<b>nobiltà.</b>
with	richness	and	nobility.

'del:lɛ	'nɔstre	padron'tʃine	ʎime'nei	'son	'dʒa	dis'posti
<b>Delle</b>	<b>nostre</b>	<b>padroncine</b>	<b>gl'imenei</b>	<b>son</b>	<b>già</b>	<b>disposti.</b>
Of	our	mistresses	the marriages	are	already	arranged.

(To the musicians.)

e	'voi	'dʒite	'ai	'vɔstri	'pɔsti	fin'kɛ	i	'spɔzi	'vɛŋɡɔŋ	'kwa
<b>E</b>	<b>voi</b>	<b>gite</b>	<b>ai</b>	<b>vostri</b>	<b>posti</b>	<b>finchè</b>	<b>i</b>	<b>sposi</b>	<b>vengon</b>	<b>qua.</b>
And	you	go	to	your	places	until	the	bridegrooms	come	here.

## CHORUS OF SERVANTS AND MUSICIANS

fa'tʃjam 'prestɔ	o	'kari	a'mitʃi
<b>Facciam presto,</b>	<b>o</b>	<b>cari</b>	<b>amici,</b>
Let's hurry up,	oh	dear	friends,

'al:lɛ	'fatʃi	'il	'fwɔkɔ	'dʒamɔ
<b>Alle</b>	<b>faci</b>	<b>il</b>	<b>fuoco</b>	<b>diamo.</b>
To the	torches	the	fire	let us give.

(Let us light the torches.)

e	'la	'mɛnsa	prepa'rjamɔ
<b>e</b>	<b>la</b>	<b>mɛnsa</b>	<b>prepariamo</b>
and	the	table	let us prepare

'kon	ri'k:kɛt:tʃa	e	nɔbil'ta
<b>con</b>	<b>ricchezza</b>	<b>e</b>	<b>nobiltà.</b>
with	richness	and	nobility.

**ALFONSO**

'bravi            ottima'mente    'ke    ab:bòn'dantsa    'ke    ele'gantsa  
**Bravi!**            **Ottimamente!**    **Che**    **abbondanza!**    **Che**    **eleganza!**  
 Well done!      Excellent!      What    abundance!      What    elegance!

'una    'mantja            kòm've'njente    'lun    e            'laltro            a            'voi    da'ra  
**Una    mancia            conveniente    l'un    e            l'altro            a            voi    darà.**  
 A      tip              suitable      one    and      the other      to            you    will give.  
 (Both gentlemen will give you suitable tips.)

*(While Alfonso is singing the musicians tune their instruments.)*

'le    'due    'kop:pje            ó'mai    sa'vantsano  
**Le    due    coppie            omai    s'avanzano.**  
 The    two    couples            now    are coming forward.

'fate    'plauzo            'al    'loro    a'rriivo  
**Fate    plauso            al    loro    arrivo:**  
 Make    applause            at    their    arrival:

          'ljeto    'kanto            e    'swon    dzu'livo  
          **Lieto    canto            e    suon    giulivo**  
 (May)    happy    singing            and    sound    joyful

'empja    'il 'tjel            dila'ri'ta  
**empia    il ciel            d'ilarità.**  
 fill    heaven            with gaiety.

**DESPINA AND ALFONSO** *(softly, as they go off by different doors)*

'la    'pju    'bel:la            kòm:me'djola  
**La    più    bella            commediola**  
 The    most    beautiful            little comedy

'non 'se            'vista    o            'si ve'dra  
**non s'è            vista    o            si vedrà!**  
 hasn't been      seen    or            will be seen!  
 (A finer little comedy was never seen nor ever shall be.)

*(As the couples enter the orchestra plays a march and the chorus sings.)*

**CHORUS**

bene'detti            i            'dop:pi    'kønjudzi  
**Benedetti            i            doppi    coniugi**  
 Blessed be            the      two      bridegrooms

e    'le    a'mabili            spo'zine  
**e    le    amabili            sposine!**  
 and    the    charming            brides!

'splenda            'lor            'il 'tjel            be'nefiko  
**Splenda            lor            il ciel            benefico,**  
 Let it shine            on them            heaven            benevolently,

'ed    a            'gwiza            'di    ga'l:line  
**ed    a            guisa            di    galline**  
 and    in the    manner            of    chickens

'sien	'di	'fiʎʎi	o'gnor	pro'lifike
<b>sien</b>	<b>di</b>	<b>figli</b>	<b>ognor</b>	<b>prolifiche</b>
may they be	of	children	always	prolific

'ke	'le a'g:gwakkino	'im	bel'ta
<b>che</b>	<b>le agguaglino</b>	<b>in</b>	<b>beltà.</b>
that	should equal them	in	beauty.

(And in the manner of chickens, may they produce an abundance of children who will be as beautiful as they are.)

### FIORDILIGI, DORABELLA, FERRANDO, GUGLIELMO

'kome	'ppar	'ke	'qui	pro'met:ta
<b>Come</b>	<b>par</b>	<b>che</b>	<b>qui</b>	<b>prometta</b>
How	it seems	that	here	promises

'tut:to	'dʒo:ja	e	'tut:to	a'more
<b>tutto</b>	<b>gioia</b>	<b>e</b>	<b>tutto</b>	<b>amore!</b>
everything	joy	and	all	love!

(How everything seems to promise so much love and joy!)

'del:la	'kara	despi'net:ta	'tʃerto	'il	'merito	sa'ra
<b>Della</b>	<b>cara</b>	<b>Despinetta</b>	<b>certo</b>	<b>il</b>	<b>merito</b>	<b>sarà.</b>
Of	dear	Despinetta	certainly	the	merit	it shall be.

rad:do'p:pjate	'il	'ljeto	'swono	repli'kate	'il	'doltʃe	'kanto
<b>Raddoppiate</b>	<b>il</b>	<b>lieto</b>	<b>suono,</b>	<b>replicate</b>	<b>il</b>	<b>lieto</b>	<b>canto,</b>
Redouble	your	happy	tunes,	repeat	the	happy	song,

e	'noi	'kwi	se'd:dzamo	in'tanto	'im	ma'd:dzor	dʒovjal'ita
<b>e</b>	<b>noi</b>	<b>qui</b>	<b>seggiamo</b>	<b>intanto</b>	<b>in</b>	<b>maggior</b>	<b>gioivialità.</b>
and	we	here	let us sit	meanwhile	in	greater	enjoyment.

(Play your happy tunes again, repeat your happy songs and meanwhile we will sit here and enjoy ourselves.)

### CHORUS

**Benedetti i doppi coniugi, etc.**

### FERRANDO, GUGLIELMO

'tut:to	o	'vita	'mia	'al	'mio	'fwoko	'or	'ben	ris'ponde
<b>Tutto</b>	<b>o</b>	<b>vita</b>	<b>mia</b>	<b>al</b>	<b>mio</b>	<b>fuoco</b>	<b>or</b>	<b>ben</b>	<b>risponde.</b>
Everything,	oh	life	mine,	to	my	ardor	now	well	responds.

(My love, everything fulfills my desires.)

### DORABELLA, FIORDILIGI

'pel	'mio	'sangwe	lal:le'gria	'kreʃʃe	e	'si di'f:fonde
<b>Pel</b>	<b>mio</b>	<b>sangue</b>	<b>l'allegria</b>	<b>cresce</b>	<b>e</b>	<b>si diffonde.</b>
Through	my	blood	happiness	grows	and	spreads.

### FERRANDO, GUGLIELMO

'sei	'pur	'bel:la
<b>Sei</b>	<b>pur</b>	<b>bella!</b>
You're	so	lovely!

### DORABELLA, FIORDILIGI

'sei	'pur	'vago
<b>Sei</b>	<b>pur</b>	<b>vago!</b>
You're	so	handsome!

**FERRANDO, GUGLIELMO**

'ke 'bei 'rai  
**Che bei rai!**  
 What lovely eyes!

**DORABELLA, FIORDILIGI**

'ke 'bel:la 'bok:ka  
**Che bella bocca!**  
 What lovely mouth!

**FERRANDO, GUGLIELMO, DORABELLA, FIORDILIGI**

'tok:ka e 'bevi 'bevi e 'tok:ka  
**Tocca e bevi! Bevi e tocca!**  
 Clink and drink! Drink and clink!

**FIORDILIGI, DORABELLA, FERRANDO**

e 'nel 'tuo 'nel 'mio bi'k:kjɛrɔ  
**E nel tuo, nel mio bicchiero**  
 And in yours, in my glass

'si sɔ'm:mɛrga 'ɔɲni pen'sjɛrɔ  
**si sommerga ogni pensiero,**  
 let it be drowned every thought,

e 'non 'resti 'pju me'mɔrja  
**e non resti più memoria**  
 and let there not remain any longer a memory

'del pa's:satɔ 'ai 'nɔstri 'kɔr  
**del passato ai nostri cor.**  
 of the past in our hearts.

**GUGLIELMO** (*softly, aside*)

a be'ves:sero 'del 'tɔs:sikɔ 'kweste 'volpi 'sentsa o'nɔr  
**(Ah, bevessero del tossico, queste volpi senza onor!)**  
 (Ah, if they only would drink poison, these vixens without honor!)

(*Alfonso enters with Despina disguised as a notary.*)

**ALFONSO**

'mjei si'ɲɔri 'tuttɔ ɛ 'fattɔ  
**Miei signori, tutto è fatto:**  
 Ladies and gentlemen, all is ready:

'kol kɔn'trat:tɔ nuttsi'ale  
**Col contratto nuziale**  
 With the contract nuptial

'il nɔ'tajɔ ɛ 'sul:le 'skale  
**il notaio è sulle scale,**  
 the notary is on the steps,

e 'ipsɔ 'fattɔ 'kwi ve'r:ra  
**e ipso fatto qui verrà.**  
 and very soon here will be.

(*The notary is coming up the steps with the marriage contract and will be here in a moment.*)



**FIORDILIGI, DORABELLA, FERRANDO, GUGLIELMO**

'bravɔ 'bravɔ 'pas:si 'subito  
**Bravo, bravo! passi subito!**  
 Bravo, bravo! Send him in at once!

**ALFONSO**

'vɔ a kja'marɔ 'ek:kɔɔ 'kwa  
**Vo a chiamarlo: eccolo qua.**  
 I'm going to call him: Here he is.

**DESPINA** (*in a nasal voice*)<sup>27</sup>

augu'ramdovi 'ɔŋni 'bene  
**Augurandovi ogni bene,**  
 Wishing you every blessing,

'il nɔ'tajɔ bek:ka'vivi kol:lu'zata a voi 'sen 'vjene nota'rile dɔŋni'ta  
**il notaio Beccavivi coll'usata a voi sen viene notarile dignità.**  
 the notary Beccavivi with his usual to you comes notarial dignity.  
 (Notary Beccavivi comes to you with his usual notarial dignity.)

ɛ 'il kɔn'trat:tɔ stipu'latɔ 'kol:le 'regole ɔrdi'narje  
**E il contratto stipulato colle regole ordinaria**  
 And the contract stipulated with rules prescribed

'nel:le 'forme dʒudi'ttsjarje 'pria tɔ's:sendo 'poi se'dendo  
**nelle forme giudiziarie, pria tossendo, poi sedendo,**  
 in the formulations judiciary, first coughing, then sitting  
 (And the stipulated contract with its prescribed rules in the legal formulations, first coughing, then sitting.)

'klara 'votʃe lɛd:dʒɛ'ra  
**clara voce leggerà.**  
 (in a) clear voice he will read.

**FIORDILIGI, DORABELLA, FERRANDO, GUGLIELMO, ALFONSO**

'bravɔ 'imj ver'ita  
**Bravo, in verità!**  
 Well done, in truth!

**DESPINA**

'per kɔn'trat:tɔ 'da 'me 'fatto  
**Per contratto da me fatto**  
 By (the) contract by me drawn up

'si kon'dʒundʒe 'im matri'mɔnjo  
**si congiunge in matrimonio**  
 are united in matrimony

'fjordilidʒi 'kon sem'pronjo  
**Fiordiligi con Sempronio**  
 Fiordiligi with Sempronio,

<sup>27</sup>In the new 1996 production of *Così Fan Tutte* at the Metropolitan, that most charming of Italian singers Cecilia Bartoli opted to do the notary with a nasal voice as indicated, but added an outrageous American accent!

e 'kon 'tittsjo dora'bel:la  
**e con Tizio, Dorabella,**  
 and with Tizio, Dorabella,

'sua le'dzìtima so'rè:l:la  
**sua legitima sorella:**  
 her legitimate sister:

'kwel:le 'dame ferra'rezi 'kwesti 'nòbili alba'nezi  
**quelle dame Ferraresi; questi nobili albanesi.**  
 those ladies from Ferrara; these noble Albanians.<sup>28</sup>

**FIORDILIGI, DORABELLA, FERRANDO, GUGLIELMO**

'kòze 'note 'vi kre'djamò 'tʃi fi'djamò  
**Cose note! Vi crediamo, ci fidiamo,**  
 Things known! We believe you! We trust you,  
 (We know all that!)

soskri'vjam 'date 'pur 'kwa  
**soscriviam: date pur qua.**  
 We will sign. Give it here.

*(Only the two women sign.)*

**DESPINA, ALFONSO**

'bravi 'inj veri'ta  
**Bravi, in verità!**  
 Well done, in truth!

*(The paper stays in Alfonso's hand. A loud drum roll is heard and a far away song.)*

**CHORUS (off stage)**

**Bella vita militar,** etc.

**FIORDILIGI, DORABELLA, FERRANDO, GUGLIELMO**

'ke ru'mor 'ke 'kanto è 'kwesto  
**Che rumor, che canto è questo**  
 What noise, what song is this?

**ALFONSO**

'state 'keti 'vo a gwar'dar  
**State cheti; vo a guardar.**  
 Be quiet; I'm going to look.

*(He goes to the window.)*

mizeri'kòrdja 'numi 'del 'tʃelò  
**Misericordia! Numi del cielo!**  
 Mercy on us! Gods in heaven!

'ke 'kazo o'rribile 'io 'tremo 'io 'dzelò  
**Che caso orribile! Io tremo! Io gelo!**  
 What situation horrible! I tremble! I freeze!

<sup>28</sup>On the advice of that great scholar and colleague Renato Capecchi, I need to point out that we're dealing here with an "in-joke" by Da Ponte. It seems that ladies from Ferrara were considered to be not very virtuous and noted for their promiscuity. Albanian men were reputed to be well endowed sexually. So, it's back to footnote 36 on page 169...

'ki 'spɔzi 'vɔstri  
**Gli sposi vostri...**  
 The fiancés yours...

**FIORDILIGI, DORABELLA**

'lɔ 'spɔzɔ 'mio  
**Lo sposo mio...**  
 The fiancé mine...

**ALFONSO**

'iŋ 'kwɛstɔ istantɛ tɔr'narɔ o'd:diɔ  
**In questo istante tornare, oh Dio;**  
 In this instant they've returned, oh God;

'ɛd 'al:lɑ 'riva 'zbarkano 'dʒɑ  
**ed alla riva sbarcano già!**  
 and on the shore they are disembarking already!

**FIORDILIGI, DORABELLA, FERRANDO, GUGLIELMO**

'kɔzɑ 'mai 'sentɔ 'barbare 'stɛ:l:le  
**Cosa mai sento! Barbare stelle!**  
 What do I hear! Cruel stars!

'in 'tal mɔ'mɛntɔ 'kɛ 'si fa'ra  
**In tal momento che si farà?**  
 In such a moment what can be done?

*(The servants remove the table and the musicians escape in haste.)*

**FIORDILIGI, DORABELLA** *(to the lovers)*

'prestɔ partite  
**Presto, partite!**  
 Quickly, leave!

**DESPINA, ALFONSO**

'ma 'se 'li 'vɛg:ɡɔnɔ  
**Ma se li veggono?**  
 But if they see them?

**FERRANDO, GUGLIELMO**

'tʃi 'vɛg:ɡɔnɔ  
**(ci veggono?)**  
 (they see us?)

**FIORDILIGI, DORABELLA**

'prestɔ fu'd:dʒite  
**Presto, fuggite!**  
 Quickly, run away!

**DESPINA, ALFONSO**

'ma 'se 'li iŋ'kontrano  
**Ma se li incontrano?**  
 But if they meet them?

**FERRANDO, GUGLIELMO**

'tʃi iŋ'kontrano  
**(ci incontrano?)**  
 (meet us?)

*(Don Alfonso hides Despina.)*

**FIORDILIGI, DORABELLA**

'la 'la tʃɛ'lɛtɛvi 'pɛr kari'tɑ  
**Là, là, celatevi, per carità.**  
 There, there, hide yourselves, for pity's sake.

*(They take the men into another room where they exit unseen.)*

'numi so'k:korso  
**Numi, soccorso!**  
 Gods, help!

**ALFONSO**  
 ras:sere'natevi  
**Rasserenatevi...**  
 Calm yourselves...

**FIORDILIGI, DORABELLA**  
 'numi kon'si'λλo  
**Numi, consiglio!**  
 Gods, advice!

**ALFONSO**  
 ritran'kwil:l'atevi  
**Ritranquillatevi...**  
 Get hold of yourselves...

**FIORDILIGI, DORABELLA** (*almost frenetic*)  
 'ki 'dal pe'ri'λλo 'tʃi salve'ra  
**Chi dal pericolo ci salverà?**  
 Who from this peril will save us?

**ALFONSO**  
 'im 'me fi'datevi 'ben 'tutto an'dra  
**In me fidatevi: ben tutto andrà.**  
 In me put your trust: Well everything will go.

**FIORDILIGI, DORABELLA**  
 'mil:le 'barbari pen'sjeri  
**Mille barbari pensieri**  
 A thousand cruel thoughts

tormen'tando 'il 'kør 'mi 'van:no  
**tormentando il cor mi vanno:**  
 tormenting my heart are:

'se dis'koprono 'liŋ'gan:no  
**Se discoprono l'inganno,**  
 If they discover the deceit,

a 'di 'noi 'ke 'mai sa'ra  
**ah, di noi che mai sarà!**  
 ah, to us what will happen!

(*Ferrando and Guglielmo appear in their military outfits.*)

**FERRANDO, GUGLIELMO**  
 'sani e 'salvi 'a'λλi am'ples:si amo'rozi  
**Sani e salvi, agli amplessi amorosi**  
 Sound and safe, to the embraces loving

del:le 'no:stre fi'dis:sime a'manti  
**delle nostre fidissime amanti**  
 of our most faithful sweethearts

(*Safe and sound we return to our most faithful sweethearts' embraces*)

ritornjamo	'di	'dʒɔja	ezul'tanti
<b>ritorniamo</b>	<b>di</b>	<b>gioia</b>	<b>esultanti</b>
we return	with	joy	exulting

'per	'dar	'premjɔ	'al:la	'lor	fedel'ta
<b>per</b>	<b>dar</b>	<b>premio</b>	<b>alla</b>	<b>lor</b>	<b>fedeltà.</b>
to	give	reward	to	their	faithfulness.

(We return in joyful exultation to reward their faithfulness.)

**ALFONSO**

'dʒusti	'numi	gu'ʎʎelmo	fe'rrando
<b>Giusti</b>	<b>Numi!</b>	<b>Guglielmo,</b>	<b>Ferrando!</b>
Merciful	gods!	Guglielmo,	Ferrando!

o	'ke	'dʒubilo	'kwi	'kome	'kwando
<b>Oh,</b>	<b>che</b>	<b>giubilo!</b>	<b>Qui?</b>	<b>Come?</b>	<b>Quando?</b>
Oh,	what	jubilation!	Here?	How?	When?

**FERRANDO, GUGLIELMO**

rikja'mati	'da	'redʒɔ	kon'trordine
<b>Richiamati</b>	<b>da</b>	<b>regio</b>	<b>contrordine,</b>
Recalled	by (a)	royal	countermand,

'pjeno	'il	'kɔr	'di	kɔn'tento	e	'di	'gaujɔ
<b>pieno</b>	<b>il</b>	<b>cor</b>	<b>di</b>	<b>contento</b>	<b>e</b>	<b>di</b>	<b>gaudio,</b>
full	our	heart	with	happiness	and	with	celebration,

ritornjamo	'al:le	'spɔze	ado'rabili
<b>ritorniamo</b>	<b>alle</b>	<b>spose</b>	<b>adorabili,</b>
we return	to our	fiancées	adorable,

ritornjamo	'al:la	'vɔstra	amis'ta
<b>ritorniamo</b>	<b>alla</b>	<b>vostra</b>	<b>amistà.</b>
we return	to	your	friendship.

**GUGLIELMO (to Fiordiligi)**

'ma	kɔ'ze	'kwel	pa'l:lor	'kwel	si'lentsjɔ
<b>Ma</b>	<b>cos'è</b>	<b>quel</b>	<b>pallor,</b>	<b>quel</b>	<b>silenzio?</b>
But	what is	that	pallor,	that	silence?

**FERRANDO (to Dorabella)**

'lidol 'mio	per'ke	'mmesto	'si 'sta
<b>L'idol mio</b>	<b>perchè</b>	<b>mesto</b>	<b>si stà?</b>
My beloved	why	sad	are you?

**ALFONSO**

'dal	di'letto	kon'fuzɛ	'ed	a'ttonite
<b>Dal</b>	<b>diletto</b>	<b>confuse</b>	<b>ed</b>	<b>attonite,</b>
From	delight	confused	and	overcome

'mute	'si 'restano	'la
<b>mute</b>	<b>si restano</b>	<b>là.</b>
speechless	they stay	over there.

**FIORDILIGI, DORABELLA** (*to themselves*)

a 'ke 'il 'lab:bro 'le 'votʃi 'mi 'maŋkano  
**(Ah, che il labbro, le voci mi mancano,**  
 (Ah, (that) my lips, my voice are failing me,

'se 'nom 'moro 'um pro'didʒo sa'ra  
**se non moro un prodigio sarà.)**  
 if I don't die a miracle it will be.)

*(The servants bring in a trunk.)*

**GUGLIELMO**

perme'ttete 'ke 'sia 'po:sto 'kwel ba'ul 'inj 'kwel:la 'stansa  
**Permettete che sia posto quel baul in quella stanza...**  
 Permit that it be put that trunk in that room...

*(He leaves by the door through which Despina had exited and re-enters immediately.)*

'dei 'ke 'ved:dʒo 'un 'wom nas'ko:sto  
**Dei, che veggio! Un uom nascosto?**  
 Gods, what do I see! A man in hiding?

'un no'tajo 'kwi 'ke 'ffa  
**Un notaio! Qui che fa?**  
 A notary! Here what is he doing?

**DESPINA** (*entering, without her hat*)

'no si'ɲor 'non e 'un no'tajo  
**No, signor, non è un notaio:**  
 No, sir, it isn't a notary:

e des'pina maske'rata 'ke 'dal 'bal:lo 'or e to'rnata  
**È Despina mascherata che dal ballo or è tornata**  
 It's Despina in disguise who from the ball now has returned

e a spo'gliarsi 'or 'ven:ne 'kwa  
**e a spogliarsi or venne qua.**  
 and to undress now has come here.

*(To herself.)*

'una 'furba 'ke ma'g:waʎʎi 'dove 'mmai 'si tro've'ra  
**(Una furba che m'agguagli dove mai si troverà?)**  
 (A clever girl that can compare to me where ever can she be found?)

**FERRANDO, GUGLIELMO** (*to themselves*)

'una 'furba u'gwale a 'kwesta 'dove 'mai 'si tro've'ra  
**(Una furba uguale a questa dove mai si troverà?)**  
 (A clever girl like this one where ever can she be found?)

*(Alfonso cunningly lets fall the marriage contract signed by the women.)*

**FIORDILIGI, DORABELLA**

'la des'pina 'noŋ ka'pisko 'kome 'va  
**La Despina! Non capisco come va.**  
 Despina! I don't understand what's going on.

**ALFONSO** (*softly, to the men*)

'dʒa	ka'der	la'ʃʃai	'le	'karte	rak:ko'ʎʎete	'kon	'arte
<b>Già</b>	<b>cader</b>	<b>lasciai</b>	<b>le</b>	<b>carte.</b>	<b>Raccogliete</b>	<b>con</b>	<b>arte.</b>
Already	fall	I let	the	papers.	Pick them up	with	dissimulation.

**FERRANDO** (*picking up the contract*)

'ma	'ke	'karte	'sono	'kweste
<b>Ma</b>	<b>che</b>	<b>carte</b>	<b>sono</b>	<b>queste?</b>
But	what	papers	are	these?

**GUGLIELMO**

'uŋ	kɔn'tratto	nuttsi'ale
<b>Un</b>	<b>contratto</b>	<b>nuziale?</b>
A	contract	nuptial?
(A wedding contract?)		

**FERRANDO, GUGLIELMO**

'dʒusto	'tʃel	'voi	'kwi	skri'veste
<b>Giusto</b>	<b>ciel!</b>	<b>Voi</b>	<b>qui</b>	<b>scriveste;</b>
Merciful	heaven!	You	here	wrote;

kontra'd:dirtʃi	ɔ'mai	'nomʝ	'vale
<b>Contraddirci</b>	<b>omai</b>	<b>non</b>	<b>vale!</b>
To deny it to us	now	it's	no use!

tradi'mento	a	'si	'fattʃa	'il	skɔpri'mento
<b>Tradimento!</b>	<b>Ah</b>	<b>si</b>	<b>faccia</b>	<b>il</b>	<b>scoprimento,</b>
Betrayal!	Ah,	let's	make	the	uncovering,
(Betrayal! Ah, let's uncover the truth,)					

e	a	tɔ'rrenti	a	'fjumi	a	'mari
<b>e</b>	<b>a</b>	<b>torrenti,</b>	<b>a</b>	<b>fiumi</b>	<b>a</b>	<b>mari</b>
and	in	torrents,	in	rivers,	in	seas

'indi	'il	'sangwe	skɔr're'ra
<b>indi</b>	<b>il</b>	<b>sangue</b>	<b>scorrerà.</b>
then	the	blood	will flow.

(*They begin to go into the other room but the women stop them.*)

**FIORDILIGI, DORABELLA**

a	si'ŋnor	'son	'rea	'di	'morte
<b>Ah,</b>	<b>signor,</b>	<b>son</b>	<b>rea</b>	<b>di</b>	<b>morte,</b>
Ah,	sir,	I am	guilty	of	mortal sin,

e	'la	'morte	'io	'sol	'vi	'kʝedo
<b>e</b>	<b>la</b>	<b>morte</b>	<b>io</b>	<b>sol</b>	<b>vi</b>	<b>chiedo.</b>
and	death	I	alone	ask	you	for.

'il	'mio	'fal:ʎo	'tardi	'vedo
<b>Il</b>	<b>mio</b>	<b>fallo</b>	<b>tardi</b>	<b>vedo:</b>
My	crime	too	late	I see:

'koŋ	'kwel	'ferro	'un	'sem	fe'rite
<b>Con</b>	<b>quel</b>	<b>ferro</b>	<b>un</b>	<b>sen</b>	<b>ferite</b>
With	that	sword	a	breast	pierce

'ke 'nom 'merita pje'ta  
**che non merita pietà.**  
 that doesn't deserve pity.

**FERRANDO, GUGLIELMO**

'kɔza 'fu  
**Cosa fu?**  
 What was it?

**FIORDILIGI, DORABELLA** (*pointing to Alfonso and Despina*)

'per 'noi fa'vel:li 'il kru'del 'la sedu't:tritʃe  
**Per noi favelli il crudel, la seduttrice...**  
 For us let him speak, that cruel man, that temptress...

**ALFONSO**

'trɔ:pɔ 'vero ɛ 'kwel 'ke 'dditʃe  
**Troppo vero è quel che dice,**  
 Too true is that what she says,

e 'la 'prɔva ɛ 'kjuza 'li  
**e la prova è chiusa lì.**  
 and the proof is shut in there.

(*He points to the room where the men had entered at first. Ferrando and Guglielmo go inside.*)

**FIORDILIGI, DORABELLA**

'dal ti'mor 'io 'dʒelɔ 'io 'palpito  
**Dal timor io gelo e palpito:**  
 From fear I freeze and tremble.

per'ke 'mmai 'li diskɔ'pri  
**perchè mai li scoprì!**  
 why ever did he give them away!

(*Ferrando and Guglielmo come out of the room without hat and cloak and without mustaches, but with their fake costumes; they mock in a ridiculous fashion their Albanian other selves.*)

**FERRANDO** (*making exaggerated gestures to Fiordiligi*)

a 'voi siŋ'kina 'bel:la da'mina  
**A voi s'inchina, bella damina,**  
 To you bows, beautiful little lady,

'il kava'ljere del:lalba'nia  
**il cavaliere dell'Albania!**  
 the gentlemen from Albania!

**GUGLIELMO** (*to Dorabella, giving the portrait back to her*)

'il ritra'ttino 'pel koritʃino  
**Il ritrattino pel coricino,**  
 The little portrait for the little heart,

'ek:kɔ 'io 'le 'rendɔ si'gnɔra 'mia  
**ecco, io le rendo, signora mia.**  
 here, I give it back to you, lady mine.



**FERRANDO, GUGLIELMO** (*to Despina*)

'ed 'al ma'ɲnetiko si'ɲnor do'ttore  
**Ed al magnetico signor dottore**  
 And to the magnetic mister doctor

'rendo lo'nore 'ke meri'to  
**rendo l'onore che meritò.**  
 I give the honor that he deserved.

**FIORDILIGI, DORABELLA, DESPINA**

'stelli:le 'ke 'veg:go  
**Stelle! Che veggo!**  
 Stars! What do I see!

**FERRANDO, GUGLIELMO, ALFONSO**

'son stupe'fat:te  
**Son stupefatte!**  
 They're stupefied!

**FIORDILIGI, DORABELLA, DESPINA**

'al 'dwɔl 'non 'reg:go  
**Al duol non reggo!**  
 At grief I cannot bear it!  
 (I cannot bear such grief!)

**FERRANDO, GUGLIELMO, ALFONSO**

'som 'med:dze 'mat:te  
**Son mezze matte!**  
 They're half crazed!

**FIORDILIGI, DORABELLA** (*pointing to Alfonso*)

'ek:kɔ 'la 'il 'barbaro 'ke 'tʃi inga'n:nɔ  
**Ecco là il barbaro che ci ingannò!**  
 There is the cruel man who deceived us!

**ALFONSO**

viŋga'n:nai 'ma 'fu liŋ'gan:nɔ  
**V'ingannai, ma fu l'inganno**  
 I deceived you, but was the deception

diziŋ'gan:nɔ 'ai 'vɔstri a'manti  
**disinganno ai vostri amanti,**  
 undeception to your lovers,  
 (I deceived you, but the deception was to undeceive your lovers,)

'ke 'pju 'sad:dʒi ɔ'mai sa'ran:nɔ  
**che più saggi omai saranno,**  
 who more wise now will be,

'ke fa'ran 'kwel 'chiɔ vɔ'rriɔ  
**che faran quel ch'io vorrò.**  
 who will do that which I want.  
 (who will be wiser now and will do whatever I wish.)

*(He joins them and makes them embrace.)*

'kwa 'le 'destre 'sjete 'spɔzi  
**Qua le destro: siete sposi.**  
 Here the right hands: You're betrothed.  
 (Join hands:)

ab:bra't:tʃatevi e ta'tʃete  
**Abbracciatevi e tacete.**  
 Embrace and keep quiet.

'tutti 'kwat:tro 'ora ri'dete  
**Tutti quattro ora ridete,**  
 All four now laugh,

'kiɔ 'dʒa 'rizi e ride'ro  
**ch'io già risi e riderò.**  
 for I already have laughed and will laugh (again).

### FIORDILIGI, DORABELLA

'idol 'mio 'se 'kwestɔ e 'vero  
**Idol mio, se questo è vero,**  
 My beloved, if this is true,

'kol:la 'fede e kol:la'more  
**colla fede e coll'amore**  
 with my fidelity and my love

kompensar sa'prɔ 'il 'tuɔ 'kɔre  
**compensar saprò il tuo core,**  
 recompense I will your heart,

adɔ'rarti o'gnor sa'prɔ  
**adorarti ognor saprò.**  
 adore you always I will.

### FERRANDO, GUGLIELMO

'te 'lo 'kredo 'dʒɔja 'bel:la  
**Te lo credo, gioia bella,**  
 I believe you, joy lovely,

'ma 'la 'prɔva 'iɔ 'far 'nonj 'vɔ  
**ma la prova io far non vo'.**  
 but the test I make don't want.  
 (I believe you, my beloved, but I won't put it to a test.)

### DESPINA

'io 'non 'sɔ 'se 'kwestɔ e 'soŋno  
**Io non so se questo è sogno:**  
 I don't know if this is (a) dream:

'mi kon'fondo 'mi ver'goŋno  
**Mi confondo, mi vergogno.**  
 I'm confused, I'm ashamed.

'manʒɔ 'mal 'se a 'me 'lamj 'fat:ta  
**Manco mal, se a me l'han fatta,**  
 At least if I've been taken in,

'ke a mol'taltri an'kio 'la 'fɔ  
**che a molt'altri anch'io la fo.**  
 that to many others I also take in.<sup>29</sup>  
 (At least if I've been taken in, I'll do the same to many others.)

**ALL**

fortu'nato 'lwɔm 'ke 'prende  
**Fortunato l'uom che prende**  
 Fortunate the man who takes

'ɔppi 'kɔza 'pel 'bwɔm 'verso  
**ogni cosa pel buon verso,**  
 every thing by the good side,  
 (Happy is the man who always looks on the bright side of things.)

e 'tra i 'kazi e 'le vit'fende  
**e tra i casi e le vicende**  
 and through the situations and the vississitudes

'da ra'dʒɔn gwi'dar 'si 'fa  
**da ragion guidar si fa.**  
 by reason guide makes himself.  
 (lets himself by guided by reason.)

'kwel 'ke 'swɔle al'trui 'far 'pjandʒere  
**Quel che suole altrui far piangere**  
 That which tends to others make weep  
 (What tends to make others weep)

'fia 'per 'lui ka'dʒɔn 'di 'rizo  
**fia per lui cagion di riso;**  
 will be for him cause for laughter;

e 'del 'mondo 'im 'med:dʒɔ 'ai 'turbini  
**E del mondo in mezzo ai turbini**  
 And in the world amid the whirlwinds  
 (And in the whirlwinds of the world)

'bel:la 'kalma trɔve'ra  
**bella calma troverà.**  
 lovely calm he will find.

**END OF THE OPERA**

<sup>29</sup> *Farla a qualcuno* is an expression meaning "to do it to someone", "to play a joke on someone", "to take someone in".