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# Forgotten Pages

Final Master Recital

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Sandra Siniväli

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CLASSICAL VOICE

# **Forgotten Pages**

Final Master Recital

**Sandra Siniväli – Soprano**

**Carolien Drewes – Piano**

**Linda Lukas – Violin**

**Ai Horton – Soprano**

**Hella Termeulen – Mezzosoprano**

**Ilmari Leisma – Tenor**

**Jas Wolfert – Baritone**

**Geert van der Kaaij - Bassbaritone**

A special thank you to my most caring and patient singing teacher Catrin Wyn-Davies.  
Without you, none of this would have been possible!

# Programme

## FORGOTTEN PAGES

Niek Iedelenburg – Your Bet Counts

•

Matteo da Perugia – Già da rete d'amor

•

George Frideric Händel – Messiah – If God be for us, who can be against us?

•

Wolfgang Amadeus Mozart – Le nozze di Figaro - Cinque, dieci, venti... Se a caso Madama la notte ti chiama...

•

Veljo Tormis – Kimbuke Tähti

•

Bedřich Smetana – Prodaná nevěsta - Tak tedi předce se to státi má... Kdybych se co takoveho... Jako matka požehnáním... Věrné milování...

•

George Barnet Gardiner, Gustav Holst – I Love My Love

## BREAK

## DIY Opera

Wolfgang Amadeus Mozart – Don Giovanni - Alfin siam liberati... La ci darem la mano...

## **FORGOTTEN PAGES**

“Forgotten Pages” is a story about memories and dreams. It is my way of looking back on all the music that was a part of my journey as a singer and an artist so far. The choice of repertoire is a mixture of pieces that have played a huge part in my development here in The Royal Conservatoire, but also of works which I have come across out there, in the professional field in the last few years. I have staged most of these pieces, as my Master research was about learning to sing while acting. This is my way of saying goodbye to all the years of studying. This is a story of endings and of new beginnings.

### **Niek Iedelenburg – Your Bet Counts**

(2022)

This tercet was originally composed for Holland Opera’s production “The Divorce of Figaro”, which I was a part of as a choir singer and an understudy in July-August 2022. Unfortunately, due to a necessity to shorten the opera, this lovely ensemble piece never made it into the production, and so I asked Niek if I could sing it in my final exam instead. Part of the choreography for this scene was created by Jenia Kasatkina, which I have altered to fit the needs of my exam.

**Ask your birthday guests for a gift,  
Instead of a gift, get sponsored,  
Collect empty bottles and donate,  
It does matter what you do!**

**Nobody leaves his family, nobody leaves his family,  
Nobody wants to leave home,  
They flee for war and violence, when they come to us,  
They are safe, it doesn’t matter what you do,  
Your bet counts!**

**Donate!  
1 2 3 4 5**

## Matteo da Perugia – Già da rete d'amor

(15<sup>th</sup> century)

This lovely medieval piece has played a key role in my career development this year. I was hired to be an understudy for the role of Dulcinea in Opera2Day's production "Don Quixote". As it happens, the company gave me an opportunity to sing the role two times, making it the first fully staged opera solo that I have ever performed. Vanni Moretto's opera was a mixture of newly written music and medieval pieces, which illustrated perfectly the fantasy world where Don Quixote lived in. In this scene, which was staged by director Stefano Simone Pintor, Dulcinea dreams about love, while reading the forgotten pages.

*Già da rete d'amor libera et sciolta  
era quest' alma et hor è in pianti volta.*

**Already from the snares of love, free and loose  
Was this soul, and now is in tears.**

*Che tue eterne belleze al mondo sole  
Qual non ebbe Dyana in fonte o in riva.*

**What beauty you alone have on this earth  
Which even goddess Diana does not have in  
fountains and on shores.**

*Con sembianti leggiadri et con parole  
Han d'ofni altro pensar lamente priva.*

**With graceful looks and with words  
The mind is deprived of any other thought.**

## George Frideric Händel – Messiah – If God be for us, who can be against us?

(1741)

This aria was my choice of repertoire for the Messiah project auditions at the KC this year. Unfortunately, I was not able to join the school project, but I had a chance to sing many concerts of the Messiah in the choir with Johannes Leertouwer and his orchestra during Christmas 2022.

**If God be for us who can be against us?  
Who shall lay anything to the charge of God's elect?  
It is God that justifieth.  
Who is he that condemneth?  
It is Christ that died, yea rather, that is risen again,  
Who is at the right hand of God,  
Who makes intercession for us.**

**Wolfgang Amadeus Mozart – Le nozze di Figaro - Cinque, dieci, venti... Se a caso  
Madama la notte ti chiama...**

(1786)

We performed this scene with Jas Wolfert in a workshop for young stage directors this year, working with Floris Visser and Hans Schellevis. It was a wonderful experience to get a totally different perspective on this incredibly famous Mozart opera and to find interesting nuances to Susanna's character. A part of the staging you see today was made by Stefan Droger, a student from De Toneelacademie Maastricht.

*FIGARO*

*Cinque...dieci...venti...trenta...trentasei...quarantatre...*

*SUSANNA*

*Ora sì, ch'io son contenta. Sembra fatto inver per me.*

*FIGARO*

*Cinque...*

*SUSANNA*

*Guarda un po', mio caro Figaro...*

*FIGARO*

*dieci...*

*SUSANNA*

*guarda un po', mio caro Figaro.*

*FIGARO*

*venti...*

*SUSANNA*

*guarda un po'.*

*FIGARO*

*trenta...*

*SUSANNA*

*guarda un po', guarda adesso il mio cappello!*

*FIGARO*

*trentasei...*

*SUSANNA*

*guarda adesso il mio cappello.*

*FIGARO*

*quarantatré...*

**FIGARO**

**Five...ten...twenty...thirty...thirty-six...forty-three...**

**SUSANNA**

**How happy I am now. Seems it was made for me.**

**FIGARO**

**Five...**

**SUSANNA**

**Look a moment, dearest Figaro.**

**FIGARO**

**ten...**

**SUSANNA**

**look a moment, dearest Figaro.**

**FIGARO**

**twenty...**

**SUSANNA**

**look a moment.**

**FIGARO**

**thirty...**

**SUSANNA**

**look a moment, look here at my cap!**

**FIGARO**

**thirty-six...**

**SUSANNA**

**look here at my cap.**

**FIGARO**

**forty-three...**

SUSANNA  
*guarda un po', mio caro Figaro, ecc.*

FIGARO  
*Sì, mio core, or è più bello,  
sembra fatto inver per te.*

SUSANNA  
*Guarda un po', ecc.*

FIGARO  
*Sì, mio core, ecc.*

SUSANNA  
*Ora sì ch'io son contenta, ecc.*

FIGARO  
*Sì, mio core, ecc.*

SUSANNA, FIGARO  
*Ah, il mattino alle nozze vicino,  
quant'è dolce al mio/tuo tenero sposo,  
questo bel cappellino vezzoso  
che Susanna ella stessa si fe', ecc.*

**Recitativo**

SUSANNA  
*Cosa stai misurando, caro il mio Figaretto?*

FIGARO  
*Io guardo se quel letto che ci destina il Conte farà  
buona figura in questo loco.*

SUSANNA  
*È in questa stanza?*

FIGARO  
*Certo, a noi la cede generoso il padrone.*

SUSANNA  
*Io per me te la dono.*

FIGARO  
*E la ragione?*

SUSANNA  
*La ragione l'ho qui.*

FIGARO  
*Perché non puoi far che passi un po' qui ?*

SUSANNA  
*Perché non voglio. Sei tu mio servo, o no?*

SUSANNA  
**look a moment, etc.**

FIGARO  
**Yes, my dear, it's very beautiful  
You'd think it had been made for you.**

SUSANNA  
**Look a moment, etc.**

FIGARO  
**Yes, my dear, etc.**

SUSANNA  
**How happy I am now, etc.**

FIGARO  
**Yes, my dear, etc.**

SUSANNA, FIGARO  
**Ah, with our wedding day so near...  
how pleasing is for my/your gentle husband  
this charming little cap  
which Susanna made herself, etc.**

**Recitative**

SUSANNA  
**What are you measuring, my dearest Figaro?**

FIGARO  
**I'm seeing if that bed the Count is giving us  
will fit well here.**

SUSANNA  
**And in this room?**

FIGARO  
**Indeed, our generous lord is giving it to us.**

SUSANNA  
**For my part, you can keep it.**

FIGARO  
**For what reason?**

SUSANNA  
**I have my reasons here.**

FIGARO  
**Why won't you let them be transferred here too?**

SUSANNA  
**Because I don't want to; are you my servant or not?**

FIGARO

*Ma non capisco perché tanto ti spiaccia la più  
comoda stanza del palazzo.*

SUSANNA

*Perché io son la Susanna e tu sei pazzo.*

FIGARO

*Grazie, non tanti elogi: guarda un poco se potria  
meglio stare in altro loco.*

**Duettino**

FIGARO

*Se a caso Madama la notte ti chiama,  
dindin, in due passi da quella puoi gir.  
Vien poi l'occasione che vuolmi il padrone,  
dondon, in tre salti Io vado a servir.*

SUSANNA

*Così se il mattino il caro contino,  
dindin, e ti manda tre miglia lontan,  
dindin, dondon, a mia porta il diavol lo porta,  
ed ecco in tre salti...*

FIGARO

*Susanna, pian, pian, ecc.*

SUSANNA

*ed ecco, in tre salti...dindin...dondon...  
Ascolta!*

FIGARO

*Fa presto!*

SUSANNA

*Se udir brami il resto,  
discaccia i sospetti, che torto mi fan.*

FIGARO

*Udir bramo il resto,  
i dubbi, i sospetti gelare mi fan.*

**Recitativo**

SUSANNA

*Or bene, ascolta, e taci.*

FIGARO

*Parla, che c'è di nuovo?*

FIGARO

**But I don't understand why you should so dislike the  
most convenient room in the castle.**

SUSANNA

**Because I am Susanna and you are a fool.**

FIGARO

**Thank you, don't be too complimentary! Tell me, would  
we be better off anywhere else?**

**Duet**

FIGARO

**If perchance Madame should call you at night.  
ding ding: in two steps from here you'd be there.  
When the time comes that my master wants me,  
dong dong: in three bounds I am ready to serve him.**

SUSANNA

**Likewise some morning the dear little Count,  
ding ding: may send you three miles away,  
ding, ding, dong dong: the devil will enter my door,  
and behold, in three bounds...**

FIGARO

**Susanna, hush, hush, etc.**

SUSANNA

**and behold, in three bounds...ding, ding...  
Listen!**

FIGARO

**Quickly!**

SUSANNA

**If you want to hear the rest,  
drop those suspicions that do me such wrong.**

FIGARO

**I will hear the rest:  
dubious suspicions make my spine shiver.**

**Recitative**

SUSANNA

**Well, then; listen and keep quiet.**

FIGARO

**Speak, what's been happening?**



SUSANNA

*Il signor Conte, stanco d'andar cacciando le straniere bellezze forestiere, vuole ancor nel castello ritentar la sua sorte, né già di sua consorte, bada bene, appetito gli viene.*

FIGARO

*E di chi dunque?*

SUSANNA

*Della tua Susannetta.*

FIGARO

*Di te?*

SUSANNA

*Di me medesima. Ed ha speranza che al nobil suo progetto utilissima sia tal vicinanza.*

FIGARO

*Bravo! Tiriamo avanti.*

SUSANNA

*Queste le grazie son, questa la cura ch'egli prende di te, della tua sposa.*

FIGARO

*Oh, guarda un po'che carità pelosa!*

SUSANNA

*Chetati: or viene il meglio. Don Basilio, mio maestro di canto e suo mezzano, nel darmi la lezione mi ripete ogni dì questa canzone.*

FIGARO

*Chi? Basilio? Oh birbante!*

SUSANNA

*E tu credevi che fosse la mia dote merto del tuo bel muso?*

FIGARO

*Me n'ero lusingato.*

SUSANNA

*Ei la destina per ottener da me certe mezz'ore che il diritto feudale ...*

FIGARO

*Come! ne'feudi suoi non l'ha il Conte abolito?*

SUSANNA

*Ebben, ora è pentito; e par che tenda riscattarlo da me.*

SUSANNA

**My lord the Count, weary of pursuing beauties from far and near, wants to try his luck again within his own castle walls. But it is not his wife, mind you, who whets his appetite.**

FIGARO

**Who is it, then?**

SUSANNA

**Your own little Susanna.**

FIGARO

**You?**

SUSANNA

**The very same; and he is hoping that to his noble project, my being so close, will be very helpful.**

FIGARO

**Bravo! Tell me more.**

SUSANNA

**This is his graciousness, this is his care, which he gives you and your bride.**

FIGARO

**Well, I never! The double-dealer!**

SUSANNA

**Wait, the best is yet to come: Don Basilio, my singing teacher and his wingman, while giving me lessons repeats the same theme every day.**

FIGARO

**Who! Basilio! The scoundrel!**

SUSANNA

**Did you think that my dowry was given because of your pretty face?**

FIGARO

**I had so flattered myself.**

SUSANNA

**It was given it in the hopes of spending a few half-hours with me... exercising his feudal right...**

FIGARO

**What! On his estates has the Count not abolished it?**

SUSANNA

**Maybe, but now he regrets it, and intends to redeem it with me.**

*FIGARO*  
*Bravo! mi piace: che caro signor Conte!*  
*Ci vogliam divertir: trovato avete...*

*Chi suona? La Contessa.*

*SUSANNA*  
*Addio, addio, addio, Figaro bello.*

*FIGARO*  
*Coraggio, mio tesoro.*

*SUSANNA*  
*E tu, cervello.*

**FIGARO**  
**Bravo! I like that! What a fine nobleman!**  
**Some amusement is required; you've found...**

**Who rang? The Countess.**

**SUSANNA**  
**Goodbye, goodbye, my handsome Figaro.**

**FIGARO**  
**Courage, my treasure!**

**SUSANNA**  
**And you, wisdom!**

## **Veljo Tormis – Kimbuke Tähti**

(1963)

This Estonian song cycle was a part of my development already quite early, as I sang it during my final exam in the Heino Eller Music High School in 2017. It has a melancholic tenderness to it, making it sound cold and sweet at the same time. I believe it portrays quite well the essence of an Estonian mindset and therefore it has stayed with me throughout my years of studying.

**I**  
*Kingin sulle kimbukese taevatähti.*  
*Õösel, kui magasin, rippusid nad mu näo kohal.*  
*Hommikul leidsin nad leppade alt*  
*ülastena õitsemas.*

*Kingin sulle kimbukese taevatähti.*  
*Ära karda, nad ei närbu ega varise kunagi.*  
*Ainult vahetevahel, kui on hästi pime,*  
*Lendavad nad taevasse toretsema.*

**II**  
*Iga täht, mis kukub, kukub tuhandeks tükiks*  
*kõikides silmades, mis on ärkvel.*  
*Iga täht, mis süttib, süttib igast oma tükist*  
*kõikides silmades.*

**III**  
*Suur vanker on tähti väis.*  
*Kellele küll viiakse see kingitusekoorem?*  
*Kellele... see koorem?*

**I**  
**I give/gift you a bouquet of stars.**  
**At night, when I slept, they hung above my face.**  
**In the morning I found them underneath the alder trees,**  
**blooming as anemones.**

**I give/gift you a bouquet of stars.**  
**Don't be afraid, they will never wither or collapse.**  
**Only sometimes, when it is really dark,**  
**They fly up to the sky to shine.**

**II**  
**Every star, which falls, breaks into a thousand pieces,**  
**Within all the eyes that are awake.**  
**Every star, which ignites, ignites from each of its' piece,**  
**Within all the eyes.**

**III**  
**The Great Wagon<sup>1</sup> is full of stars!**  
**For whom is this pile of gifts meant for?**  
**For whom... this pile/burden?**

---

<sup>1</sup> The constellation the Great Bear is called the Great Wagon in Estonian.

**Bedřich Smetana – Prodaná nevěsta - Tak tedi předce se to státi má... Kdybych se co takoveho... Jako matka požehnáním... Věrné milování...**

(1866)

The character of Mařenka in “The Bartered Bride” has played a significant role in my vocal development these last few years. Learning her first aria during my final years of Bachelor studies helped me make a huge leap in my technique, giving me a lot of roundness and vocal depth that I never had before. I performed it during my final Bachelor exam, as well as the second aria during my Master 1 exam. These pieces have helped me get far in quite a few auditions, both work and competition wise. I can see myself performing this role for many years to come.

**MAŘENKA**

*Tak tedy přece se to státi má!  
Ó, já nešťastná!*

**JENÍK**

*Mařenko! Co tě tak zarmoutilo?  
Co se stalo?*

**MAŘENKA**

*Nediv se, Jeníčku! Dnes má přijít sedlák Mícha se synem na námluvy k nám. Snad už jsou ve vsi.*

**JENÍK**

*A ty, co jim odpovíš?*

**MAŘENKA**

*Co jim odpovím? Na to se ještě můžeš ptáti?  
Mohu-li přináležeti jinému, než tobě, Jeníčku?  
Ale rodiče! Otec můj je vázán.*

**JENÍK**

*To je ovšem smutné!*

**MAŘENKA**

*Tys jaksi nesmělý, Jeníčku, a ostýchavý.  
Jako by ses něčeho bál, či snad někoho.  
Jeníčku, přísahej mi,  
že nemáš jiné lásky, jiného závazku.  
Věř, že mi už nejednou napadlo,  
že truchlíš pro nějakou milenku.*

**JENÍK**

*Nikdy, nikdy!*

**MAŘENKA**

**It will then happen like I have been told!  
O, I'm unhappy!**

**JENÍK**

**Mařenka! What made you so unhappy?  
What happened?**

**MAŘENKA**

**Don't wonder, Jeníček! Farmer Mícha will come today with his son to ask for my hand. They'll be here soon.**

**JENÍK**

**And you, what will you tell them?**

**MAŘENKA**

**What shall I tell them? How can you ask me that?  
You think that I could ever belong to another, Jeníček?  
But my parents! My father has promised.**

**JENÍK**

**That is sad news, indeed!**

**MAŘENKA**

**You seem to be so restless and so uncertain, Jeníček.  
As if you were afraid of something or someone.  
Jeníček, swear to me now  
that there's no other girl, no other pledge or vow.  
Oh, the thought occurred to me already  
that you are mourning some other love.**

**JENÍK**

**Never, never!**

**MAŘENKA**

*Kdybych se co takového  
o tobě dověděla,  
krutou pomstychtivou zlobou na tě  
bych zanevřela.*

*Tedy pověz mi, můj Jeníčku,  
proč jsi se tak rozhněval,  
že jsi domov svůj opustil  
a milence výhost dal?  
Pověz mi Jeníčku.*

*Konečně je celá minulost tvá v jakési tajemství  
zahalena, a už i otec můj se několikrát o tom zmínil.*

**JENÍK**

*Má minulost byla ovšem velmi trudná.  
Jsem syn dosti zámožného otce,  
ale matka mi záhy zemřela.  
Na neštěstí se otec podruhé oženil, a macecha  
mne brzo vypudila z domu.  
Odebral jsem se do světa a nastoupil  
jsem službu u cizích lidí.*

**JENÍK, MAŘENKA**

*Jako matka požehnáním  
takž kletbou macecha zlá,  
když zanevře na sirotka,  
slova lásky proň nemá.*

**JENÍK**

*Necht' se jak chce děje,  
věrné milování nepřeruší  
žádné zloby naléhání.*

**JENÍK, MAŘENKA**

*Věrné milování  
nepřeruší žádné zloby naléhání.  
Lásku jsme si přísahali,  
slovo jsme si navždy dali,  
v každé době  
věrni zůstaneme sobě.*

**MAŘENKA**

*Hle, zde jsou!  
Otec s nimi přichází, hledají mne.*

**JENÍK**

*Nechci, by mne viděli.  
Sbohem, dívko milená!  
Nezapomeň na mne.*

**JENÍK, MAŘENKA**

*Sbohem!*

**MAŘENKA**

**Should I ever happen to learn  
something like that about you,  
I would into fiercest hatred  
turn my present love of you.**

**Confide then in me, my Jeníček,  
why did you become estranged,  
why did you leave your home, abandoned  
whatever sweetheart you had?  
Tell me that, Jeníček.**

**It's true that your past seems to be veiled in a mystery  
and my father has already spoken about it to me.**

**JENÍK**

**Sad is my past, joyless and sorrowful, indeed!  
I'm the son of a well-to-do father alas,  
my mother died an early death.  
To my misfortune, father married again and my  
stepmother soon chased me out of the house.  
So, I have set out into the world and entered  
the service of other people.**

**JENÍK and MAŘENKA**

**While a mother's love means blessing,  
painful is stepmother's hate  
when it turns against the waif  
making hell of his young life.**

**JENÍK**

**Whatever will happen,  
faithful love cannot be ruined  
by any former pledge or promise.**

**BOTH**

**Faithful love cannot be ruined  
by any former pledge or promise.  
We have sworn love to each other,  
we have pledged our word for ever,  
we shall remain faithful,  
faithful to each other.**

**MAŘENKA**

**Here they are!  
Father comes with them, they look for me.**

**JENÍK**

**I don't want them to see me.  
Goodbye, beloved maiden!  
Do not forget me.**

**BOTH**

**Goodbye!**

# **George Barnet Gardiner, Gustav Holst – I Love My Love (Cornish Folksong)**

(1917)

I first sang this as a choir piece during my law studies, while singing in the Tartu University Chamber Choir. This tender folksong has been one of my favourite pieces ever since and I always wanted to perform it with a smaller vocal ensemble. The version you hear today is one that I arranged myself to four voices. A special thank you goes to Georgi Sztojanov for coaching our ensemble.

**Abroad as I was walking one evening in the spring  
I heard a maid in Bedlam so sweetly for to sing;  
Her chain she rattled with her hands and thus replied she:**

**Chorus:  
I love my love because I know  
My love loves me**

**Oh cruel were his parents, who sent my love to sea  
And cruel was the ship that bore my love from me:  
Yet I love his parents since they're his, although they've ruined me:**

**Chorus**

**With straw I'll weave a garland, I'll weave it very fine;  
With roses, lilies, daisies, I'll mix the eglantine;  
And I'll present it to my love when he returns from sea.**

**Chorus**

**Just as she there sat weeping, her love he came on land  
Then, hearing she was in Bedlam, he ran straight out of hand;  
He flew into her snow-white arms and thus replied he:**

**Chorus**

**She said: "My love don't frighten me, are you my love or no?"  
"O yes, my dearest Nancy, I am your love, also  
I am returned to make amends for all your injury."**

**Chorus**

**So now these two are married, and happy may they be  
Like turtle doves together, an love and unity.  
All pretty maids with patience wait, that have got loves at sea;**

**Chorus**

**BREAK**

## DIY Opera

DIY Opera is an interactive opera show which served as my PIA (Professional Integration Activity) during my Master studies. The concept is to bring the audience closer to opera, to get rid of the 4th wall and give them a chance to alter the outcome of the scene, at the same time letting them have a fun and entertaining experience. My inspiration came from American stand-up shows “Improvaganza” and “Whose line is it anyway?”, which are hilarious to watch, and which often allow the audience to choose what the scenes are about or even play along in them.

Today, you will see us perform a scene from a well known Mozart opera, and after that, we will play two ‘games’ on the same scene. You will be able to change the meaning and the outcome of the story, but most importantly, have fun and be creative.

Are you brave enough to volunteer?

### **Wolfgang Amadeus Mozart – Don Giovanni - Alfin siam liberati... La ci darem la mano...**

(1787)

DON GIOVANNI

Alfin siam liberati, Zerlinetta gentil, da quell scioccone.  
Che ne dite, mio ben, so far pulito?

ZERLINA

Signore, è mio marito.

DON GIOVANNI

Chi? Colui?

Vi par che un onest'uomo,  
un nobil cavalier, qual io mi vanto,  
possa soffrir, che quell visetto d'oro, quel viso  
inzuccherato da un bifolcaccio vil sia strapazzato?

ZERLINA

Ma signore, io gli diedi parola di sposarlo.

DON GIOVANNI

At last we are free, my dearest Zerlina, of that  
boor. Tell me, my dear, didn't I handle it neatly?

ZERLINA

Sir, he is my husband.

DON GIOVANNI

Who? That one?

Do you suppose an honourable man,  
a noble cavalier, as I believe myself to be,  
could permit such a lovely little face, such sweet  
beauty to be stolen by a clumsy oaf?

ZERLINA

But, sir, I promised to marry him.

DON GIOVANNI

Tal parola non vale un zero.

Voi non siete fatta per esser paesana,  
un'altra sorte vi procuran quegli occhi bricconcelli,  
quei labbretti sì belli, quelle ditucce candide e odorose;  
parmi toccar giuncata e fiutar rose!

ZERLINA

Ah! Non vorrei...

DON GIOVANNI

Che non vorreste?

ZERLINA

Alfine, ingannata restar.

Io so, che rado colle donne voi altri cavalieri siete onesti e  
sinceri.

DON GIOVANNI

Eh, un'impostura della gente plebea.  
La nobilità ha dipinta negli occhi l'onesta.

Orsù, non perdiam tempo:  
in questo istante io ti voglio sposar.

ZERLINA

Voi?

DON GIOVANNI

Certo, io!

Quel casinetto è mio: soli saremo,  
e là, gioiello mio, ci sposeremo.

### Duettino

Là ci darem la mano,  
là mi dirai di sì.  
Vedi, non è lontano;  
partiam, ben mio, da qui.

ZERLINA

Vorrei e non vorrei;  
mi trema un poco il cor.  
Felice, è ver sarei,  
ma può burlarmi ancor.

DON GIOVANNI

Vieni, mio bel diletto!

ZERLINA

Mi fa pietà Masetto!

DON GIOVANNI

Io cangierò tua sorte!

DON GIOVANNI

That kind of promise means nothing.  
You were not made to be a peasant girl.  
Another fate is called for by those roguish eyes,  
those lovely lips, those slender, perfumed fingers, so  
soft to the touch and smelling of roses.

ZERLINA

Ah, but I do not want to...

DON GIOVANNI

What don't you wish?

ZERLINA

To be deceived in the end.

I know that you cavaliers are only rarely honest and  
sincere with women.

DON GIOVANNI

Oh, a mere slander spread by common folk.  
True nobility can be seen in the honesty of one's eyes.

Come now, let's not waste time.  
I want to marry you this instant.

ZERLINA

You?

DON GIOVANNI

Of course me!

That little villa there is mine, we would be alone,  
and there, my jewel, we will be married.

### Duettino

There you will give me your hand,  
there you will tell me "yes".  
You see, it is not far;  
Let us leave, my beloved.

ZERLINA

I'd like to, but also not.  
My heart trembles a little.  
It's true I would be happy,  
but he may just be tricking me.

DON GIOVANNI

Come, my dearly beloved!

ZERLINA

I'm sorry for Masetto.

DON GIOVANNI

I will change your life!

ZERLINA  
Presto, non son più forte!

DON GIOVANNI  
Vieni! Vieni!

...

DON GIOVANNI  
Andiam! Andiam!

ZERLINA  
Andiam!

DON GIOVANNI, ZERLINA  
Andiam, andiam, mio bene,  
a ristorar le pene  
d'un innocente amor!

ZERLINA  
Soon I won't be able to resist.

DON GIOVANNI  
Come! Come!

...

DON GIOVANNI  
Let us go!

ZERLINA  
Let us go!

DON GIOVANNI, ZERLINA  
Let us go, let us go, my beloved,  
to soothe the pains  
of an innocent love!

**THANK YOU FOR COMING!**