Dylan Dean, Soprano

Cheryl Savage, piano

November 15th, 2026

3:00pm

All Faiths Chapel, Kansas State University

PROGRAM

In uomini in Soldati ……...Wolfgang Amadeus Mozart
(1756-1791)

from *Cosí fan tutte*

Canciones Clásicas Españolas, Vol. 1.....Fernando Obradors
(1897-1945)

No. 4 El Majo Celeso
No. 5 Con amores, la mi madre
No 7. Chiquita la novia

Lied der Suleika.....Robert Schumann
(1810-1856)

Die Stille Lotosblume.....Clara Schumann
(1819-1896)

A cycle of life: five songs.....Landon Ronald
(1873-1938)

No. 2 Down in the Forest (Spring)
No. 3 Love I Have Won You (Summer)

10-Minute Intermission

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Sul fil d'un soffio estesio.....Giuseppe Verdi
(1813-1901)

from *Falstaff*

Les chemins de l'amour.....Francis Poulenc
(1899-1963)

La me rest Plus Belle.....Claude Debussy
(1862-1918)

Times are Hard for Dreamers……...Daniel Messe
from *Amelie*

No One Else.....Dave Malloy
from *Natasha, Pierre & the Great Comet of 1812*

Pa-pa-pa-Papageno!.....Wolfgang Amadeus Mozart
(1756-1791)

from *Die Zauberflöte*

Featuring: Evan Beaty, baritone

There will be a reception in the lobby following the recital.

This recital is given in partial fulfillment of the Bachelor of Music in Vocal Performance degree.

KANSAS STATE UNIVERSITY | School of Music, Theatre, and Dance

Wolfgang Amadeus Mozart is one of the most well-known composers of the Classical period. During his career, he composed over 600 works across many instrumentations, such as operatic works, symphonic works, and more. He was born in Salzburg, and immediately showed signs of being a musical prodigy. He began composing at age 6, and published his first work at age 7. Mozart was only 11 years old when he finished his first opera, *pollo et Hyacinthus*, in 1767. Mozart created several operas that are a part of the standard repertoire, including *Don Giovanni, Le Nozze di Figaro, Cosi Fan Tutte,* and *Die Zauberflöte.* Mozart continued composing until his final days, working on his *Requiem* until his death in 1791.

Born in 1749, Lorenzo Da Ponte worked as an opera librettist for the entirety of his career. Da Ponte worked in several languages, working with French, Italian, and German composers. He famously collaborated with Mozart on three of his most successful operas, *Don Giovanni, Le Nozze di Figaro,* and *Cosi Fan Tutte.*

Cosi Fan Tutte is one of Mozart's many comedic operas, written in 1790. The story follows two sisters, Fiordiligi and Dorabella. The two sisters are engaged to two military officers, Ferando and Guglielmo. Don Alfonso, a cynical philosopher, bets the two men that their women are unfaithful. To test this, the two men pretend to go off to war, and then come back disguised as exotic strangers. They swap places with the women, and attempt to seduce them to show their true colors. Throughout the story, Despina serves as a maid, doctor, judge, and uses her clever tricks to aid in the scheme. The story offers a comedic lens into the infidelity of women, as the title translates to "All Women."

"In uomini in soldati" takes place in Act 1, Scene 3. The two sisters, Fiordiligi and Dorabella, are devastated about the sudden departure of their fiancés. Despina enters, and mocks the two sisters as they complain, claiming that all men and soldiers are unfaithful, and they should not waste their tears.

In uomini in soldati	***In men, in soldiers,***
In uomini, in soldati, sperare fedelta?	In men, in soldiers, you hope for loyalty?
Non vi fate sentir, per carita!	Do listen, even for charity!
Di pasta simile son tutti quanti, Le fronde mobili, l'aure incostanti han piu degli uomini stabilita!	They are all cut from the same cloth, The swaying leaves, and fickle breezes are more stable than men!
Mentite lagrime, fallaci sguardi Voci ingannevoli, vezzi bugiardi Son le primarie lor qualita!	False tears, deceptive looks, Misleading voices, and charming lies Are their main qualities!
In noi non amano che il lor diletto, Poi ci dispregiano,	If we don't like their pleasure, Then they despise us,
neganci affetto, Ne val da barbari chieder pieta!	deny us affection, It is pointless to ask the barbarians for pity!
Paghiam o femmine, d'ugual moneta Questa malefica razza indiscreta. Amiam per comodo, Per vanita.	Let us females, pay them back in kind These wicked meddlesome men. Let's love for our convenience, for vanity.

Fernando Obradors was a composer and conductor, born in Barcelona in 1896. studied in Paris, he notably conducted in Barcelona after the Spanish Civil War. His conducting and teaching credits include conducting Orquesta Filarmónica de Gran Canaria (1944-5), and teaching at the Conservatorio Superior de Música de Canarias, Las Palmas. Aside from the Canciones Clásicas Españolas, Obradors is known for writing zaruelas, traditional Spanish spoken and sung scences, and an orchestral work inspired by Kipling's *Jungle Book.* He eventually passed away in Barcelona at age 48.

The Canciones Clásicas Españolas song sets were Obrador's most famous works. The sets contained 4 volumes, published from 1921-1941. All volumes contain arrangements of famous Spanish poetry. Volume 1 has gained the most attention, however, due to its form as a true song cycle. While the origin of the text from "El majo" remains anonymous, Juan de Anchieta, the poet behind "Con Amores La Mi Madre" was a famous poet and composer from 1462-1523. He served as a prominent composer, singer, and Royal Chaplain during the Spanish Basque Renaissance. His entire career remained in sacred music.

The text of "Chiquita La Novia" was written by Curro Durse. Durse (or Durce) was born in 1816 in Cadiz. During his lifetime, he worked in the bullfighting industry and as a singer. His music stayed within Flamenco styles. While he doesn't show much poetry from his lifetime, Obradors adopted this captivating anecdote for "Chiquitata La Novia."

Canciones Clásicas Españolas, Vol. 1

No. 4 *El Majo Celoso*

Del majo que me enamora
He aprendido la queja
Que una y mil veces suspira
Noche tras noche en mi reja:
Lindezas, me muero
De amor loco y fiero
Y quisiera olvidarte
Mas quiero y no puedo!
Le han dicho que en la Pradera
Me han visto con un chispero
Desos de malla de seda
Y chupa de terciopelo.
Majezas, te quiero,
No creas que muero
De amores perdida
Por ese chispero.

No. 4 *The Jealous Dandy*

From the Dandy who I'm falling for,
I've learned this complaint.
He sighs endlessly
Night after night at my fence:
"My beauty, I'm dying
Of rash and painful love
And I'd like to forget you since
I want more, and I can't have it!"
Someone has told him that on the Pradera
I've been seen hanging around with a cad
Wearing silk stockings
And a velvet coat.
Babe, I love you,
Don't believe that I'm dying
Because of an old love affair
With that peasant.

No. 5 Con amores, la mi madre

Con amores, la mi madre,
Con amores me dormí;
Así dormida soñaba
Lo que el corazón velaba,

Que el amor me consolaba
Con más bien que merecí.
Adormecerme el favor
Que amor me dió con amor;

Dió descanso a mi dolor
La fe con que le serví
Con amores, la mi madre,
Con amores me dormí!

No. 5 Due to your love, Mother

Due to your love, mother,
With loving, I fell asleep;
While sleeping, I dreamed
What was in my waking heart

That love consoled me
More than I deserved.
I was lulled to sleep through the favor
Of your love given to me lovingly;

I was allowed to relax from my pain
Through faith which supports me
Due to your love, mother,
With loving, I fell asleep!

No. 7 Chiquitita la novia

Chiquitita la novia,
Chiquitito el novio,
Chiquitita la sala,
Y el dormitorio,
Por eso yo quiero
Chiquitita la cama
Y el mosquitero.

No. 7 Tiny is the Bride

Tiny is the bride,
Tiny is the groom,
Tiny is the living room,
And the bedroom,
That is why I want
A tiny bed
And a tiny mosquito net.

Son of the successful songwriter Henry Russell, Landon Ronald was born in London in 1873. Starting at a young age, he began a very successful career in both composing and conducting. Ronald studied at the Royal College of Music and made his conducting debut at age 17 at London's Lyric Theatre. His conducting career continued with credits such as West End summer concerts, the Covenant Garden, the Theatre Royal, and The London Symphony. Ronald also served as a musical commentator for the press, alongside his composition career. He finished out his years as a composer and principal to the Guildhall School of Music from 1910 until his death in 1938.

Born in 1874, Harold Simpson was a well-known poet of his time. Throughout his career he served as librettist on many of Ronald's works. Simpson also collaborated with many of his contemporaries, such as D. Forster, E. Riley, and A. Woodford-Finden. While it is not known when Simpson's career ended, he eventually passed away in 1955.

Published in 1905, Ronald's "A cycle of life: five songs" dives into the emotional changes that can occur from one season to another. With songs for each of the four seasons, along with a prelude, Ronald offers a small anecdote that one might experience within each season. The cycle begins with a prelude to life, offering a realistic outlook on the inevitable end of life. The cycle then moves through Spring and Summer, addressing a hopeful beginning of love. In Autumn, the text changes to a sweet goodbye, transitioning into a somber winter of reflection.

Robert Schumann was a composer and music critic within the Romantic period. Schumann composed various symphonic and chamber works but was most well-known for his contribution to *lieder*. Schumann's work was most noted in his *Liederjahr* (Year of Song) in 1840, in which he composed cycles such as *Dichterliebe Op. 48,* and *Liederkreis Op. 39.* He studied law, as well as music, within his higher education. In 1854, Schumann suffered a mental crisis, and was hospitalized until his death in 1856.

Marianne von Willemer was a famous female poet from 1784-1860. She is best known for her time as an Austrian actress, her poetry, and her relationship to Johann Wolfgang von Goethe. Due to the precedents of the time, she often published her poetry under the name of Goethe, and later revealed that it was her work.

Myrthen, Op. 25, was written in Robert Schumann's Liederjahr. The cycle of 26 songs was written for Robert's fiancé, Clara. The cycle features several different poets, including Heinrich Heine, Goethe, and Ruckert. While the cycle was written for High Voice, the songs have been performed by a variety of different voices. *Myrthen,* differing from other Song Cycles of the time, offers no unifying theme. The song cycle serves more as a collection of songs rather than a cohesive story.

Lied der Suleika	**Suleika's Song**
Wie mit innigstem Behagen, Lied, empfind' ich deinen Sinn! Liebevoll du scheinst zu sagen: Dass ich ihm zur Seite bin.	With what heartfelt contentment, O song, do I sense your meaning! Lovingly you seem to say: That I am at his side;
Dass er ewig mein gedenket, Seiner Liebe Seligkeit Immerdar der Fernen schenket, Die ein Leben ihm geweiht.	That he ever thinks of me, And ever bestows his love's rapture On her who, far away, Dedicates her life to him.
Ja, mein Herz, es ist der Spiegel, Freund, worin du dich erblickt, Diese Brust, wo deine Siegel Kuss auf Kuss hereingedrückt.	For my heart, dear friend, is the mirror, Wherein you have seen yourself; And this the breast where your seal is imprinted Kiss upon kiss.
Süsses Dichten, lautre Wahrheit, Fesselt mich in Sympathie! Rein verkörpert Liebesklarheit Im Gewand der Poesie.	Your sweet verses, their unsullied truth Chain me in sympathy; Love's pure embodied radiance In the garb of poetry!

Clara Schumann was one of the most-well known female composers of the Romantic period. Daughter of Mariann and and Friedrich Wieck, Clara grew up in a musical home studying piano and composition. In 1840, Robert and Clara Schumann were married. She continued her composition career, publishing under her own name as well as under Robert's. During her husband's mental decline, Clara began a notable friendship with composer Johannes Brahms. Influences from both Robert and Brahms can be seen in many of her compositions.

Emanuel Geibel was a German poet and playwright, born in Lübeck, Germany, in 1815. he became one of the most successful German lyric poets of his time, known for his poetry exploring themes of love, nature, and human emotion. Geibel studied theology and classical philology before spending two years in Athens, where he developed a deeper interest in classical literature. His poetry gained widespread popularity, and many of his works were later set to music by composers of the nineteenth century. Geibel continued writing poetry and plays throughout his life before passing away in 1884.

Die Stille Lotosblume

Die stille Lotosblume
Steigt aus dem blauen See,
Die Blätter flimmern und blitzen,
Der Kelch ist weiß wie Schnee.

Da gießt der Mond vom Himmel
All seinen gold'nen Schein,
Gießt alle seine Strahlen
In ihren Schoß hinein.

Im Wasser um die Blume
Kreiset ein weißer Schwan,
Er singt so süß, so leise
Und schaut die Blume an.

Er singt so süß, so leise
Und will im Singen vergehn.
O Blume, weiße Blume,
Kannst du das Lied verstehn?

The Silent Lotus Flower

The silent lotus flower
Rises out of the blue lake,
Its leaves glitter and glow,
Its cup is as white as snow.

The moon then pours from heaven
All its golden light,
Pours all its rays
Into the lotus flower's bosom.

In the water, round the flower,
A white swan circles,
It sings so sweetly, so quietly,
And gazes on the flower.

It sings so sweetly, so quietly,
And wishes to die as it sings.
O flower, white flower,
Can you fathom the song?

Giuseppe Verdi was born on October 9th or 10th, 1813 in Le Roncole, Italy. He grew up as a choir boy, and became a church organist when he was 8 years old. He began studying music at age 12 at St. Bartolomeo Cathedral. In 1839, *Oberto,* his first opera, premiered at La Scala in Milan. He then began a reign of successful performances from 1844-1849 with *Il Trovatore, rigoletto, and La Traviata.* In 1861, Verdi served in the first official "Italian Parliament of the Kingdom of Italy". After a large break, in 1887 (almost a decade after his last opera), Verdi worked with librettist Arrigo Boito on *Othello.* In 1893, when Verdi was 80 years old, he collaborated once more with Boito, and *Falstaff* premiered at La Scala. Verdi died from a stroke in 1901.

Arrigo Boito was an Italian librettist, poet, critic, and composer. Though his only completed opera was Mefistofele in 1868, he collaborated as a librettist with many operas. His most famous operas were those that he collaborated with Verdi, *Othello* and *Falstaff.*

Falstaff, based on William Shakespeare's *The Merry Wives of Windsor,* is a show full of mischief and comedy. Sir John Falstaff, a pompous and arrogant knight, needs money and decides to trick two married women, Alice Ford and Meg Page, into giving it to him. He writes identical love letters to the two women. When they discover the identical letters, they decide to put the trickery onto Falstaff. All the while Meg Page's daughter, Nanetta is being forced into marriage with Dr. Caius by her father, but is truly in love with Fenton. After lots of trickery, the group attempts to trick Sir John Falstaff into Windsor Park. The townspeople dress as forest spirits and ambush Sir John Falstaff. All the while, Nanetta has a scheme of her own, attempting to marry her true love Fenton. In the end, Nanetta and Fenton's efforts are successful, and Sir John Falstaff admits his wrongdoings.

Nanetta's aria, "Sul fil d'un soffio estesio" takes place in Act III, Scene 2. During the trickeryin Windsor Park, Nanetta is dressed as the Queen of the Fairies. Nanetta, along with the chorus of fairies, ambush Sir John Falstaff into this theatrical production, anscare him into admitting his defeat.

Sul fil d'un soffio etesio	***On the edge of a breath of ethesis***
Sul fil d'un soffio etesio	On the edge of a breath of ethesis
Scorrete, agili larve;	Scroll, agile larvae;
Fra i rami un baglior cesio	Among the branches a cesium glow of
D'alba lunare apparve.	lunar dawn appeared.
Danzate! e il passo blando	Dance on! and the bland pace
Misuri un blando suon.	Measure a bland sound.
Le magiche accoppiando	The magic coupled
Carole alla canzon.	Carole to the canzon.
Erriam sotto la luna	Wandering under the moon
Scegliendo fior da fiore,	Choosing blooming flowers,
Ogni corolla in core	Each corolla in core
Porta la sua fortuna.	Brings his fortune.
Coi gigli e le viole	With lilies and violets,
Scrivian de' nomi arcani,	writing of arcane names,
Dalle fatate mani	from the enchanted hands
Germoglino parole,	Germoglino words,
Parole illuminate	Illuminated words
Di puro argento e d'or,	Of pure silver and d'or,
Carni e malie. Le Fate	Meats and malie. The fairies
Hanno per cifre i fior.	have the flowers in numbers.

Francis Poulenc was a famous French composer and pianist. He grew up in a wealthy family with Catholic and Aveyronais cultural roots. Although he destroyed his earliest attempts at composition, Poulenc made his public debut in 1917, at age 18. Due to his early success and drive, Poulenc continued his career among his education years. Poulenc composed sacred and secular music, piano pieces, solo voice pieces, orchestral music, choral music, music for the stage, and more. Throughout his career, he has totaled over 200 works from these various categories and remains a well-known French composer to this day.

Jean Anouilh served as a French Dramatist and Playwright from 1910-1987. Contrary to French playwrights of the time, Anoulih supported "theatricalism," which was the return of poetry and imagination to the stage. His most famous works are his plays, including *Antigone* (1944) and *Becket ou l'Honneur de Dieu* (1959). The text for "Les chemins de l'amour" comes from Anoulih's play *Léocadia*, written in 1939.

Les chemins de l'amour	***The paths of love***
Les chemins qui vont à la mer	The paths that lead to the sea
Ont gardé de notre passage,	have kept, of our passing-by,
Des fleurs effeuillées	flowers with fallen petals
Et l'écho sous leurs arbres	and the echo, beneath their trees,
De nos deux rires clairs.	of both our bright laughters.
Hélas! des jours de bonheur,	Alas! of the days of happiness,
Radieuses joies envolées,	radiant joys now flown,
Je vais sans retrouver traces	I wander without finding their trace again
Dans mon cœur.	in my heart.
Chemins de mon amour,	Paths of my love,
Je vous cherche toujours,	I still seek you,
Chemins perdus, vous n'êtes plus	lost paths, you are no more
Et vos échos sont sourds.	and your echos are hollow.
Chemins du désespoir,	Paths of despair,
Chemins du souvenir,	paths of memory,
Chemins du premier jour,	paths of the first day,
Divins chemins d'amour.	divine paths of love.
Si je dois l'oublier un jour,	If one day I have to forget him,
La vie effaçant toute chose,	life effacing everything,
Je veut, dans mon cœur, qu'un souvenir repose,	I wish, that one memory should remain,
Plus fort que l'autre amour.	stronger than the other love.
Le souvenir du chemin,	The memory of the path,
Où tremblante et toute éperdue,	where trembling and utterly bewildered
Un jour j'ai senti sur moi	one day, upon me, I felt
Brûler tes mains.	your hands burning.

One of the most important musicians of his time, Claude Debussy was a French composer that challenged harmonic innovation and moved composition away from Wagnerism to make room for new compositional ideas. He is often referred to as the first "impressionist" composer. Debussy was a virtuosic piano player along with his compositional success. This is prevalent in his famous compositions, such as "Clair de lune." Over the course of his career, he completed over 200 works for orchestra, piano and voice, chamber music, choral, and one completed opera.

Born in 1844, Paul Verlaine was a French poet who made a great impact on the symbolism movement. His first work was published in 1863, followed by his first collection, Poèmes *saturniens* (*Saturnian Poems*), in 1866. Throughout his career, Verlaine showed a troubling relationship with the public. This was continued during his domestic issues with his partner, Rimbaud. He even served 2 years in a Parisian prison for a violent encounter with her. Verlaine continued to struggle with substance abuse issues, yet kept writing poetry. Today, his poems are known for a rejection of the norm and exploring ideas of symbolism and connection amongst deeper emotions.

Trois Mélodies is a song cycle made entirely of poetry by Paul Verlaine. The cycle contains three songs, "La mer est plus belle que les cathédrales", "Le son du cor s'afflige vers les bois", and "L'échelonnement des haies". The cycle was composed in 1891, but not published until 1901 by Hamelle in Paris

La mer est plus belle que les cathédrales

La mer est plus belle
Que les cathédrales,
Nourrice fidèle,
Berceuse de râles,
La mer sur qui prie
La Vierge Marie!

Elle a tous les dons
Terribles et doux.
J'entends ses pardons

Gronder ses courroux.
Cette immensité
N'a rien d'entêté.

Oh! si patiente,
Même quand méchante!
Un souffle ami hante
La vague, et nous chante:
«Vous, sans espérance,
Mourez sans souffrance!»

Et puis, sous les cieux
Qui s'y rient plus clairs,
Elle a des airs bleus,
Roses, gris et verts …
Plus belle que tous,
Meilleure que nous!

The sea is lovelier than the cathedrals

The sea is lovelier
Than the cathedrals;
A faithful wet-nurse
Lulling those in the grip of death,
The sea over which
The Virgin Mary prays!

It has all the qualities,
Awesome and sweet.
I hear its forgiveness

Scolding its wrath …
This immensity
Is without willfulness.

Oh, so forbearing,
Even when wicked!
A friendly breath haunts
The wave, and sings to us:
'You without hope,
May you die without pain!'

And then beneath the skies,
Reflected there more brightly,
It seems blue,
Pink, grey, and green …
Lovelier than all,
Better than we!

Daniel R. Messe worked as both a composer and librettist for *Amélie.* He is most well-known as the founder and songwriter for the band *Hem.* He later worked to score The Public Theatre's high-profile production of *Twelfth Night* for Shakespeare in the Park. Messe has worked on various works for Theatreworks USA, and has received the Jonathan Larson Grant from the American Theatre Wing.

Nathan Tysen is a well-known librettist in modern musical theatre. While he works less as a traditional librettist and more as a modern-songwriter, his success in musical theatre is relevant in today's world. Some of his credits include *Paradise Square, Tuck Everlasting, and more.* A graduate of Missouri State University, Tysen has made significant contributions to the musical theatre world, and he continues to work.

Based on the film released in 2001, *Amélie* follows the story of protagonist Amélie Poulain. The character is full of whimsy and lives in a make-believe world of her own. After surviving an isolated childhood, she sets out to move to Paris. In her new city, she makes friends from many different walks of life. The musical follows her story into doing good for others, finding love, and stepping outside of her make-believe world into the real one.

In the original broadway production, "Times are Hard for Dreamers" takes place towards the beginning of Act 1. *Amélie* is leaving her childhood and setting out for her own adventure in Paris. The song shows her move, marking the beginning of her independence journey.

Dave Malloy is the composer, librettist, and orchestrator of *Natasha, Pierre & the Great Comet of 1812.* In 2017, he received 3 tony nominations for his work on this musical. He often writes based off classical literature, and rarely collaborates with librettists. Malloy grew up in Ohio and studied English and Literature at Ohio University. His composition
career started in 2000, and he has currently composed 18 theatrical works. He is still active in his career today, working on theatrical and film adaptation works.

Based on Leo Tolstoy's 1869 novel, *War and Peace, Natasha, Pierre & the Great Comet of 1812* is a fully sung-though musical/rock-show. Amongst the raging Napoleonic Wars, the story is set in Moscow. While the world is in chaos, Moscow is a place for Russia's elite parties, "under the glow of The Great Comet." Natasha arrives in Moscow, engaged to her fiancé, Andrey. However, she falls in love with Anatole, the charming rogue. When she attempts to elope with Anatole, it is up to Pierre to save Natasha's family from ruin

"No One Else" takes place early in Act 1, after Natasha meets the family of her betrothed, Andrey. In hopes of breaking their engagement, Andrey's family sends him away, for they believe Natasha is not suitable for him. As he is away, Natasha sings a ballad of love for him, imagining he is there with her. In the end, Andrey is away, and she is singing only in hope of returning to her love.

Die Zauberflöte, or *The Magic Flute,* is one of the most beloved comic operas by Mozart. The story follows the prince, Tamino, and his bird-catching companion, Papageno. Tamino is saved by the ladies of The Queen of the Night. When he is shown a picture of the Queen's daughter, Pamina, he falls in love. Given silver bells and a magic flute for protection, Papageno and Tamino are given a series of trials and tests to overcome. Papageno is in search of a love, his Papagena, and Tamino is set to rescue Pamina from Sarastro's castle. When Tamino reaches Sarastro's domain, he discovers that he is a benevolent leader, and The Queen of the Night is truly the villain. After a few stumbles, Papageno and Tamino complete their trials, and are both rewarded with love.

"Pa-pa-pa-Papageno!" is a lively duet featured in the finale of *Die Zauberflöte.* After completing all of his trials, Papageno is finally united with his true love, Papagena. The two sing of their love, filling the world with their kin, and of joy for their happily ever after.

Pa-pa-pa-Papageno!

Pa - Pa - Pa - Pa - Pa - Pa - Papagena!
Pa - Pa - Pa - Pa - Pa - Pa - Papageno.
Bist du mir nun ganz gegeben?
Nun bin ich dir ganz gegeben.
Nun, so sey mein liebes Weibchen!
Nun so sey mein Herz Stäubchen!
Welche Freude wird das seyn,
Wenn die Götter uns bedenken,
Unsrer Liebe Kinder schenken,
So liebe kleine Kinderlein.

Erst einen kleinen Papageno.
Dann eine kleine Papagena.
Dann wieder einen Papageno.
Dann wieder eine Papagena.

Es ist das höchste der Gefühle,
Wenn viele, viele, viele, viele,
Pa, pa, pa, pa, pa, pa, geno
Pa, pa, pa, pa, pa, pa, gena
Wenn dann die kleinen um sie spielen,
Die Eltern gleiche Freude fühlen,

Pa-pa-pa-Papageno!

Pa - Pa - Pa - Pa - Pa - Pa - Papagena!
Pa - Pa - Pa - Pa - Pa - Pa - Papageno.
Are you really all mine now?
Now I really am all yours.
So now be my darling little wife!
So now be the little dove of my heart!
What a pleasure that will be,
when the gods remember us,
crown our love with children,
such dear little children!

First a little Papageno!
Then a little Papagena!
Then another Papageno!
Then another Papagena!

It is the highest feeling,
When many, many, many, many,
No, no, no, no, no, no, kneel
Pa, pa, pa, pa, pa, pa, gena
When the little ones play around them,
The Parents feel equal Joy,

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