

Wenn mein Bastien einst im Scherze

Bastienne's aria from the opera *Bastien und Bastienne*

Text by *Friedrich Wilhelm Weiskern* (1710–1768) and *Johann H. F. Müller* (1738–1815), revised by *Johann Andreas Schachtner* (1731–1795), based on *Les Amours de Bastien et Bastienne* by *Justine Favart* (1727–1772) and *Harny de Guerville* (18th century)

Set by *Wolfgang Amadeus Mozart* (1756–1791)

Wenn mein Bastien einst im Scherze
[vɛn ma:en bas.ˈtjɛ ʔa:enst ʔɪm ˈʃɛr.tʂə]
If my Bastien¹ once as-a joke
(*One time when my Bastien as a joke*)

mir ein Blümchen sonst entwand,
[mi:ɐ ʔa:en ˈbly:m.çən zɔnst ʔɛnt.ˈvant]
from-me a little-flower once stole,
(*stole a little flower from me.*)

drang mir selbst die Lust in's Herze,
[draŋ mi:ɐ zɛlpst di: lust ins ˈhɛr.tʂə]
drove in-me myself the joy in-the heart,
(*my heart was filled with the same joy.*)

die er bei dem Raub empfand.
[di: ʔɛ:ɐ ba:e de:m ra:ɔp ʔɛmp.ˈfant]
that he by the theft felt.
(*that he felt at the little theft.*)

Warum wird er von Geschenken
[va.ˈrum vɪrt ʔɛ:ɐ fɔn gə.ˈʃɛŋ.kən]
Why becomes he from gifts

einer andern jetzt geblendt?
[ˈʔa:e.nəɐ ˈʔan.dəɐn jɛtst gə.ˈblɛnt]
from-an other-woman now blinded?
(*How is it that he is now blinded / by gifts from another woman?*)

Alles, was nur zu erdenken,
[ˈʔa.ləs vas nu:ɐ tsu: ʔɛɐ.ˈdɛŋ.kən]
All, what only to think-is,
(*Everything that one could think of.*)

ward ihm ja von mir gegönnt.
[vart ʔi:m ja: fɔn mi:ɐ gə.ˈgœnt]
was to-him certainly from me freely-given.
(*I freely gave to him.*)

Meiereien, Feld und Herden
[ˈma:e.ə.ra:e.ən fɛlt ʔunt ˈhɛ:ɐ.dən]
Dairies, field and herds

¹ *Bastien* = although the French pronunciation is preferable, the German pronunciation of [bas.ˈtjɛn] is also possible.

bot	ich	ihm	mit	Freuden	an.
[bo:t	ʔɪç	ʔi:m	mit	ˈfro:y.dən	ʔan]
offered	I	him	with	joy	to.

(I gladly offered to him.)

Jetzt	soll	ich	verachtet	werden,
[jɛtst	zɔl	ʔɪç	fɛç.ˈʔax.tət	ˈve:ç.dən]
Now	must	I	despised	be

(Now I am despised,)

da	ich	ihm	so	viel	getan.
[da:	ʔɪç	ʔi:m	zo:	fi:l	gə.ˈta:n]
when	I	for-him	so	much	have-done.

(when I have done so much for him.)

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Bel piacere è godere

Poppea's aria from the opera *Agrippina*

Text by *Vincenzo Grimani* (1652–1710)

Set by *Georg Friedrich Händel* (1685–1759)

Bel	piacere	è	godere	fido	amor!
[bel	pja.'tʃe:.re	ɛ	go.'de:.re	'fi:.do	a.'mo:r]
Beautiful	pleasure	it-is	to-enjoy	faithful	love!

(It is a great pleasure to enjoy a faithful love!)

Questo	fà	contento	il	cor.
['kwe.sto	fa	kon.'tɛn.to	il	ko:r]
It	makes	contented	the	heart.

(It gives the heart contentment.)

Di	bellezza	non	s'apprezza	lo	splendor;
[di	bel.'let.tsa	non	sap.'prɛt.tsa	lo	splɛn.'do:r]
Of	beauty	not	is-valued	the	splendor,

(The splendor of beauty has little value)

Se	non	vien	d'un	fido	core.
[se	non	vjɛ:n	dun	'fi:.do	'ko:.re]
if	does-not	it-come	from-a	faithful	heart.

(if it does not come from a faithful heart.)

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Intorno all'idol mio

Oronthea's aria from the opera *Oronthea*

Text by *Giacinto Andrea Cicognini* (1606–1650), revised by *Giovanni Filippo Apolloni* (1635–1688)

Set by *Marco Antonio Cesti* (1620–1669)

Intorno **all'idol** **mio**
[in.'tor.no al.'li.dol mi:o]
Around the-idol mine
(*Around my beloved*)

spirate **pur,** **spirate,**
[spi.'ra:.te pur spi.'ra:.te]
blow just, blow,

aure **soavi** **e** **grate;**
['a:u.re so.'a:.vi e 'gra:.te]
breezes gentle and pleasant;
(*gentle and pleasant breezes;*)

e **nelle** **guancie** **elette**
[e 'nel.le 'gwan. tʃe.'let.te]
and on-the cheeks chosen
(*and on his beloved cheeks*)

baciatelo **per** **me,** **cortesi** **aurette!**
[ba.'tʃa:.te.lo per me kɔr.'te:.zi a:u.'ret.te]
kiss-him for me, kind breezes!

Al **mio** **ben,** **che** **riposa**
[al mi:o bɛŋ ke ri.'po:.za]
To my love, who rests

sull'ali **della** **quiete,**
sul.'la:.li 'del.la kwi.'ɛ:.te]
on-the-wings of peace,

grati **sogni** **assistete,**
['gra:.ti 'soŋ.ni as.si.'ste:.te]
pleasant dreams aid-in,
(*help him to have pleasant dreams,*)

e **il** **mio** **racchiuso** **ardore**
[e il mi:o rak.'kju:.zo ar.'do:.re]
and [the] my contained ardor
(*and my hidden love*)

svelategli **per** **me,** **o** **larve** **d'amore!**
[zve.'la:.te.ʌʎi per me o 'lar.ve da.'mo:.re]
reveal-to-him for me, oh shadows of-love!
(*reveal to him for me, oh spirits of love!*)

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Bois épais

Amadis' aria from the opera *Amadis*

Text by *Philippe Quinault* (1635–1688), after the French adaptation by *Nicolas Herberay des Essarts* (?–1552) of *Amadis de Gaule* by *Garci Rodríguez de Montalvo* (?–1504)

Set by *Jean-Baptiste Lully* (1632–1687)

Bois	épais,	redouble	ton	ombre;
[bwa.	ze.pe	rə.du.blə	tõ.	nõ.brə]
Woods	deep,	redouble	your	shade;

(*Deep wood, increase your shade;*)

Tu	ne	saurais	être	assez	sombre;
[ty	nə	sɔ.rɛ.	zɛ.	tra.se	sõ.brə]
You	not	know	to-be	enough	dark;

(*You cannot be dark enough;*)

Tu	ne	peux	trop	caler
[ty	nə	pø	tro	ka.ʃe]
you	not	can	enough	hide

(*you cannot enough hide*)

mon	malheureux	amour.
[mõ	ma.lø.rø.	za.mur]
my	unhappy	love.

Je	sens	un	désespoir
[ʒə	sã.	zœ	de.zɛs.pwar]
I	feel	a	despair

dont	l'horreur	est	extrême,
[dõ	lɔ.rœ.	rɛ.	tɛks.trɛ.mə]
of-which	the-horror	is	extreme,

Je	ne	dois	plus	voir	ce	que	j'aime,
[ʒə	nə	dwa	ply	vwar	sə	kə	ʒɛ.mə]
I	not	may	longer	see	that	which	I-love,

(*I may no longer see the one I love,*)

Je	ne	veux	plus	souffrir	le	jour.
[ʒə	nə	vø	ply	su.frir	lə	ʒur]
I	not	wish	longer	to-endure	the	day.

(*I no longer wish to endure the day.*)

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Das verlassene Mägdelein [das fɛg.ˈla.sə.nə ˈmɛ:g.də.la:en] (The Abandoned Girl)

Text by *Eduard Mörike* (1804–1875)

Set by *Hugo Wolf* (1860–1903), from *Mörike-Lieder*, no. 7

Früh, wann die Hähne krähn,
[fry: van di: ˈhɛ:.nə krɛ:n]
Early, when the cocks crow,
(*In the early morning, when the cocks crow,*)

Eh die Sternlein schwinden,
[ʔe: di: ˈʃtɛrn.la:en ˈʃvɪn.dən]
before the little-stars disappear,

Muss ich am Herde stehn,
[mʊs ʔɪç ʔam ˈhɛr.də ʃtɛ:n]
must I at-the hearth stand,
(*I must stand at the hearth*)

Muss Feuer zünden.
[mʊs ˈfɔ:y.ɐ̯ ˈtsʏn.dən]
must fire kindle.
(*I must light the fire.*)

Schön ist der Flammen Schein,
[ʃø:n ʔɪst dɛ:ɐ̯ ˈfla.mən ʃa:en]
Beautiful is the flames' glow,
(*The glow of the flame is beautiful,*)

Es springen die Funken;
[ʔɛs ˈʃprɪŋən di: ˈfʊŋ.kən]
there leap the sparks;
(*the sparks leap up*)

Ich schaue so darein,
[ʔɪç ˈʃa:o.ə zo: dar.ˈa:en]
I gaze so there-in,
(*I gaze in so deeply,*)

in Leid versunken.
[ʔɪn la:ət fɛg.ˈzʊŋ.kən]
in grief sunken.
(*lost in sorrow.*)

Plötzlich, da kommt es mir,
[ˈplœts.lɪç da: kɔmt ʔɛs mi:g]
Suddenly, there comes it to-me,
(*Suddenly it comes to me,*)

Treuloser Knabe,
[ˈtrɔ:y.lo:.zɐ̯ ˈkna:.bə]
unfaithful boy,

Dass ich die Nacht von dir
[das ʔɪç di: naxt fɔn di:ɐ̯]
that I the night from you
(*that last night*)

Geträumet habe.
[gə.'trɔ:ʏ.mət 'ha:.bə]
dreamed have.
(*I dreamed of you.*)

Träne auf Träne dann
['trɛ:.nə ʔa:ɔf 'trɛ:.nə dan]
Tear upon tear then

Stürzet hernieder;
['ʃtʏr.tʂət hɛɐ̯.'ni:.dɛɐ̯]
plunges down;

So kommt der Tag heran –
[zo: kɔmt de:ɐ̯ ta:k hɛr.'an]
so comes the day on –
(*and so the day breaks –*)

O ging er wieder!
[ʔo: ɡɪŋ ʔe:ɐ̯ 'vi:.dɛɐ̯]
Oh would-go it again!
(*oh, if it were only over again!*)

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Lachen und Weinen

Text by *Friedrich Rückert* (1788-1866)

Set by *Franz Schubert* (1797-1828), D. 777

Lachen **und** **Weinen** **zu** **jeglicher** **Stunde**
[ˈla.xən ʔunt ˈva:e.nən tsu: ˈje:k.li.çə̯ ˈʃtʊn.də]
Laughing and weeping at every hour
(*Laughing or weeping at any hour*)

Ruht **bei** **der** **Lieb** **auf** **so** **mancherlei** **Grunde.**
[ru:t ba:e de:ç li:b ʔa:of zo: ˈman.çə̯.la:e ˈgrʊn.də]
rests in the love for so many-a-different reason.
(*is a part of love for so many reasons.*)

Morgens **lacht** **ich** **vor** **Lust,**
[ˈmɔr.gəns laxt ʔɪç fo:ç lust]
Mornings laughed I for joy,
(*In the morning, I laughed for joy;*)

Und **warum** **ich** **nun** **weine**
[ʔunt va.ˈrʊm ʔɪç nu:n ˈva:e.nə]
and why I now weep
(*and why do I now weep*)

Bei **des** **Abendes** **Scheine,**
[ba:e dəs ˈʔa:.bən.dəs ˈʃa:e.nə]
in the evening's glow,

Ist **mir** **selb'** **nicht** **bewusst.**
[ʔɪst mi:ç zɛlp nɪçt bə.ˈvʊst]
is to-me myself not known.
(*I don't even know myself.*)

Weinen **und** **Lachen** **zu** **jeglicher** **Stunde**
[ˈva:e.nən ʔunt ˈla.xən tsu: ˈje:k.li.çə̯ ˈʃtʊn.də]
Weeping and laughing at every hour
(*Weeping or laughing at any hour*)

Ruht **bei** **der** **Lieb** **auf** **so** **mancherlei** **Grunde.**
[ru:t ba:e de:ç li:b ʔa:of zo: ˈman.çə̯.la:e ˈgrʊn.də]
rests in the love for so many-a-different reason.
(*is a part of love for so many reasons.*)

Abends **weint** **ich** **vor** **Schmerz;**
[ˈʔa:.bənts va:ent ʔɪç fo:ç ʃmɛrts]
Evening wept I for pain;
(*In the evening, I wept out of grief;*)

Und **warum** **du** **erwachen**
[ʔunt va.ˈrʊm du: ʔɛç.ˈva.xən]
and why you awaken
(*and why can you (my heart) wake up*)

Kannst am Morgen mit Lachen,
[kanst ʔam 'mɔr.gən mɪt 'la.xən]
can-you in-the morning with laughter,
(*in the morning laughing.*)

Muss ich dich fragen, o Herz.
[mʊs ʔɪç dɪç 'fra:.gən ʔo: hɛrts]
must I you ask, oh heart.
(*I must ask you, oh my heart.*)

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Amor sin esperanza [a.mɔr sin ε.spɛ.'ran.θa] (Love Without Hope)

Text by an anonymous poet

Set by *Manuel Fernández Caballero* (1835–1906)

Virgen **pura** **y** **sin** **mancha,**
['bir.xɛm 'pu.ra i sim 'man.tja]
Virgin, pure and without stain,

Flor **de** **las** **flores**
[flɔr ðɛ las 'flo.rɛs]
flower of the flowers

Paloma **de** **los** **cielos,**
[pa.'lo.ma ðɛ los 'θjɛ.lɔs]
dove of the heavens,

Madre **de** **amores,**
['ma.ðrɛ ðɛ a.'mo.rɛs]
mother of love,

Haz **que** **me** **quiera,**
[aθ kɛ mɛ 'kjɛ.ra]
make that me he/she-might-love,
(make him/her love me,)

Y **si** **no** **ha** **de** **quererme**
[i si no a ðɛ kɛ.'rɛr.mɛ]
and if not he/she-has to love-me
(and if he/she does not love me,)

Haz **que** **me** **muera.**
[aθ kɛ mɛ 'mwɛ.ra]
make that I might-die.
(let me die.)

Ya **que** **mis** **ilusiones**
[ja kɛ mis i.lu.'sjɔ.nɛs]
Now that my hopes

has **marchitado,**
[az mar.tʃi.'ta.ðɔ]
have faded-away,

Ya **que** **no** **han** **de** **ceñirte**
[ja kɛ no an dɛ θɛ.'ɲir.tɛ]
now that not have to surround

nunca **mis** **brazos,**
['nuŋ.ka miz 'βra.θɔs]
never my arms,

Deja **que** **llore**
[ˈdɛ.xa kɛ ˈʎɔ.rɛ]
let that I-might-weep,

y **llorando** **mi** **pecho**
[i ʎɔ.ˈran.do mi ˈpɛ.tʃɔ]
and (in)-weeping my breast/(heart)
(*and in weeping my heart*)

se **desahogue.**
[sɛ ðɛ.sa.ˈɔ.ɣɛ]
it might-ease.

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Il zeffiro [il 'dzɛf.fi.ro] (The breeze)

Text by an anonymous poet

Set by *Vincenzo Bellini* (1801–1835)

Venticel, che l'ali d'oro
[vɛn.ti.'tʃɛl ke 'la:.li 'dɔ:.ro]
Little-breeze, whose the-wings of-gold
(*Little breeze, whose wings of gold*)

Vai battendo a me d'appresso,
[va:i bat.'tɛn.do a me da.'prɛs.so]
go beating to me near,
(*are beating about me,*)

Se vedesti il mio tesoro,
[se ve.'de. stil mi:o te.'zɔ:.ro]
if you-can-see the my treasure,
(*if you can see my beloved,*)

Dimmi, o caro, dimmi ov'è.
['dim.mi o 'ka:.ro 'dim.mi o.'vɛ]
tell-me, oh dear-one, tell-me where-he-is.

Ah! se il loco ov'ei soggiorna
[a se il 'lɔ:. kov.'e:i sɔd.'dʒɔr.na]
Ah! if the place where-he is-staying
(*Ah, if to the place where he is*)

Penetrar non m'è concesso,
[pɛ.ne.'tra:r non mɛ kon.'tʃɛs.so]
to-penetrate not for-me-is allowed,
(*I am not allowed to go,*)

Zeffiretto, a lui ritorna
[dzɛf.fi.'rɛt.to a lu:i ri.'tor.na]
Little-zephyr, to him return
(*then, little breeze, return to him*)

E favellagli per me.
[e fa.'vɛl.laʎ.ʎi pɛr mɛ]
and speak-to-him for me.

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Le charme [lə ʃarm] (The Charm)

Text by *Paul Armand Silvestre* (1837–1901)

Set by *Ernest Amédée Chausson* (1855–1899), op. 2, no. 2

Quand ton sourire me surprit,
[kɑ̃ tɔ̃ su.ri.rə mə syr.pri]
When your smile me surprised,
(*When your smile caught me by surprise,*)

Je sentis frémir tout mon être,
[ʒə sɑ̃.ti frə.mir tu mɔ̃. nɛ.trə]
I felt quiver all my being,
(*I felt my whole being tremble;*)

Mais ce qui domptait mon esprit,
[mɛ sə ki dɔ̃(p).tɛ mɔ̃. nɛs.prit]
but that which tamed my spirit,
(*but what overcame my spirit,*)

Je ne pus d'abord le connaître.
[ʒə nə py da.bɔ̃r lə kɔ̃.nɛ.trə]
I not could at-first it recognize.
(*I did not recognize at first.*)

Quand ton regard tomba sur moi,
[kɑ̃ tɔ̃ rə.gar tɔ̃.ba syr mwa]
When your glance fell on me,

Je sentis mon âme se fondre,
[ʒə sɑ̃.ti mɔ̃. nɑ̃.mə sə fɔ̃.drə]
I felt my soul it melt,
(*I felt my soul melt;*)

Mais ce que serait cet émoi,
[mɛ sə kə sɛ.rɛ sɛ. te.mwa]
but that which was this emotion,
(*but what this emotion was,*)

Je ne pus d'abord en répondre.
[ʒə nə py da.bɔ̃r. dɑ̃ re.pɔ̃.drə]
I not could at-first it reply.
(*I could not at first explain.*)

Ce qui me vainquit à jamais,
[sə ki mə vɛ̃.ki. ta ʒa.mɛ]
That which me vanquished for- ever,
(*That which has conquered me forever,*)

Ce fut un plus douloureux charme;
[sə fy. tœ ply du.lu.rø [ar.mø]
that was a more sorrowful charm;
(*was a much sadder charm;*)

Et je n'ai su que je t'aimais,
[e ʒə ne sy kə ʒə tɛ.mɛ]
and I only knew that I you-loved,
(*and I only realized I love you,*)

Qu'en voyant ta première larme.
[kɑ̃ vva.jɑ̃ ta prə.mjɛ.rə lar.mø]
when I-saw your first tear.

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Me voglio fà 'na casa

Text by an anonymous poet

Set by *Gaetano Donizetti* (1797–1848), subtitle *Canzone napoletana*

Me **voglio** **fà** **'na** **casa** **miezo** **mare**
[mə 'vɔʎ.ʎə fa nə 'ka:.za 'mjɛ.tʂə 'ma:.rə]
I want to-build a house in-the-middle-of-the sea,
(*I want to build a house in the middle of the sea.*)

fravecata **de** **penne** **de** **pavune.**
[fra.və.'ka:.ta də 'pen.nə de pa.'vu:.ne]
fabricated/made of-the feathers of peacocks.
(*made from peacock feathers.*)

Tralla **la** **le** **la,** **tra** **la** **la** **la.**
['tral.lə la le la tra la la la]

D'oro **e** **d'argento** **li** **scaline** **fare**
['dɔ:.rə e dar.'dʒɛn.tə li ska.'li:.nə 'fa:.rə]
Of-gold and of-silver the staircase to-make
(*I will make the staircase of gold and silver*)

e **de** **prete** **preziuse** **li** **barcune.**
[e də 'prɛ:.tə prə.'tʂju:.zə li bar.'ku:.nə]
and of stones precious the balconies.
(*and the balconies of precious stones.*)

Tralla la le la, tra la la la.

Quanno **Nennella** **mia** **se** **va a** **facciare**
['kwan.nə nən.'nɛl.lə mi:a se va fat.'tʃa:.rə]
When Nennella mine herself comes to appear
(*And when my Nennella would appear.*)

ognuno **dice,** **mo'** **sponta** **lu** **sole.**
[əŋ.'ɲu:.nə 'di:.tʃə mə 'ʃpon.tə lu 'so:.lə]
everyone will-say, now rises the sun.
(*everyone will say, now the sun rises.*)

Tralla la le la, tra la la la.

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Notes on the Neapolitan dialect.

Perhaps the most noticeable deviation from standard Italian pronunciation in the Neapolitan dialect is the use of the [ə] in the unstressed syllables. The English speaking native must take care not to broaden the *-uh* quality of the [ə] but rather think of relaxing, neutralizing, or even diluting the pure *Italian* vowel. *D'oro* ([ˈdɔːrə] in the Neapolitan dialect) is not pronounced as the English name *Dora* [ˈdɔːrə] but with a final [o] that has a high admixture of [ə].

The unstressed *-a*, *-e*, and *-o*, although having the broader, neutral quality of the *schwa*, should nevertheless be distinguishable from each other. Think of three cans of white paint (the *schwa*), each colored with a few drops of red (*-a*), blue (*-e*), or yellow (*-o*). All three colors are predominantly white but with a subtle, distinguishable difference.

Here is the rule: *-a*, *-e*, and *-o* are pronounced as the *schwa* [ə] in unstressed syllables. Example: *voglio* [ˈvɔʎ.ʎə]. This includes unstressed syllables of a word group such as in *me voglio* [mə ˈvɔʎ.ʎə].

The exceptions: *-a* is pronounced [a] when it is in the syllable that immediately precedes the stressed syllable and, optionally, in the syllable that immediately follows the stressed syllable. Again, one must consider all unstressed and stressed syllables in a word group. *fà 'na casa* = [fa nə ˈkaːzə] or [fa nə ˈkaːza]

It is highly recommended that the singer listen very closely to a native Italian (preferably, a native of Naples!) when singing in the Neapolitan dialect.

Some other deviations from standard Italian:

- Unlike Italian, the single intervocalic *-z* is not doubled. *preziuse* [prə.ˈtʃjuː.zə]
- *-s* before *-p*, *-c* [k], *-f*, and *-qu* is [ʃ]. *sponta* [ˈʃpon.ta]

Canción del grumete [kan.'θjɔn del ɣru.'mɛ.tɛ] (Song of the Cabin Boy)

Text by an anonymous poet

Set by *Joaquín Rodrigo* (1901-1999)

En la mar hay una torre,
[ɛn la mar aj 'u.na 'tɔr.re]
In the sea is a tower,
(*At sea there is a tower.*)

Y en la torre una ventana,
[i ɛn la 'tɔr.re 'u.na βɛn.'ta.na]
and in the tower a window,
(*and in the tower is a window.*)

Y en la ventana una niña
[i ɛn la βɛn.'ta.na 'u.na 'ni.ɲa]
and in the window a young-girl
(*and in the window is a young girl*)

Que a los marineros llama.
[kɛ a lɔz ma.ri.'nɛ.rɔz 'ʎa.ma]
who to the sailors calls/beckons.
(*who calls to the sailors.*)

Por allí viene mi barco,
[pɔr a.'ʎi βjɛ.nɛ mi 'βar.kɔ]
(Over) there is/comes my ship/boat,
(*Over there my ship is coming.*)

Que lo conozco en la vela,
[kɛ lɔ kɔ.'nɔθ.kɔ ɛn la 'βɛ.la]
which it I-know by the sail,
(*I recognize it by its sail.*)

Y en el palo mayor lleva
[i ɛn ɛl 'pa.lɔ ma.'xɔr 'ʎɛ.βa]
and on its sail greater carries
(*and on its mainsail there are*)

Los rizos de mi morena.
[lɔz 'ri.θɔz ðɛ mi mɔ.'rɛ.na]
the curls of my dark-skinned-one.
(*the curls of my dark love.*)

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