

WORD-BY-WORD
TRANSLATIONS
OF SONGS
AND ARIAS

Part II—Italian

A COMPANION TO
THE SINGER'S REPERTOIRE

ARTHUR SCHOEP
DANIEL HARRIS

Word-by-Word Translations of Songs and Arias

Part II — Italian

A companion to
The Singer's Repertoire

by
Arthur Schoep
and
Daniel Harris



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Preface

Word-by-Word Translations of Songs and Arias, Part II: Italian of The Singer's Repertoire Series, has been awaited since Part I - German and French was published in 1966. A book of translations of the Italian repertoire seems to be particularly relevant because the monodic revolution of the Camerata triggered the birth of most of this early repertoire, the significant part of which was that the words were of great importance. Therefore, it is still essential that the words of the early repertoire be understood.

The same is true of the classical period. Since Mozart is very well represented in this volume, it might be well to quote from his letter to Aloysia Weber concerning the interpretation of the Andromeda scene, "Ah, lo previdi," which he wrote for her. "I advise you to watch the expression marks--to think carefully of the meaning and force of the words--to put yourself in all seriousness into Andromeda's situation and passion!--and to imagine that you really are that very person."* Surely the "meaning and force of the words" are as valuable to interpretation today as in the time of Mozart.

Too frequently the key to the interpretation of an Italian song is missing because a word-for-word translation is not known or is misunderstood. When the meaning of the words is superimposed on the human voice as a musical instrument, singing becomes a most colorful and communicative art. The authors hope their efforts will enable singers and teachers of singing to make significant progress in attaining this high goal.

The Singer's Repertoire Series (Scarecrow Press) began in 1956 with multiple listings for coloratura soprano, lyric soprano, dramatic soprano, mezzo soprano, contralto, lyric tenor, dramatic tenor, baritone and bass. The second

*Mozart's Letters, edited by Eric Blom, translated by Emily Anderson, Baltimore, Penguin Books, 1956, p. 124.

edition of The Singer's Repertoire was enlarged and includes over 1,000 lists published in four volumes: Volume I, Soprano; Volume II, Mezzo Soprano and Contralto; Volume III, Lyric Tenor and Dramatic Tenor; and Volume IV, Baritone and Bass. Volume V, Program Notes for The Singer's Repertoire (Coffin & Singer, Scarecrow Press) listed over 1,000 program notes that could be used in concert and recital programs. Volume VI, Phonetic Readings of Songs and Arias (Coffin, Errolle, Singer, & Delattre, Pruett Press, Boulder, Colorado), on pronunciation of repertoire, gives the classical pronunciation of songs in Italian, German, and French. Word-by-Word Translations, Part I - German and French, is Volume VII of The Singer's Repertoire, and Word-by-Word Translations, Part II - Italian, by Schoep and Harris, is Volume VIII.

As the creator of The Singer's Repertoire, I have invited Arthur Schoep and Daniel Harris to be the authors of this volume of Italian translations. Both are widely known to singers and teachers of singing and have eminent qualifications for writing this volume. Mr. Schoep has concentrated on the Italian opera repertoire, and Mr. Harris has concentrated on the Italian song repertoire.

Arthur Schoep is professor of music at North Texas State University, Denton, Texas. He received his musical training at the University of South Dakota, the Eastman School of Music, the New England Conservatory of Music, and the University of Colorado. As a Fulbright scholar, he studied at the University of Amsterdam, the Royal University at Utrecht, and the Amsterdam Conservatory of Music in The Netherlands. He was formerly artistic director of Denver Lyric Theatre. He is internationally known as an opera educator, having headed the opera departments of several universities, and having founded, directed, or taught in more than 40 summer opera workshops in the United States and Canada. He was for six years a member of the opera department faculty at the Berkshire Music Center at Tanglewood. He is the co-author with Boris Goldovsky of Bringing Arias to Life (G. Schirmer, New York). He has written a number of articles for the Bulletin of the National Association of Teachers of Singing, Opera Canada, and the Journal of the National Opera Association, of which he is president.

Daniel Harris is acting head of the Voice Department at the University of Miami, Coral Gables, Florida. He received his musical training at Otterbein Conservatory of

Music, in private study in New York, and during eight years of advanced study and professional activity in Italy, France, and Belgium. In the United States he has appeared with the Chicago City Opera, the Metropolitan Opera Company, the Boston Symphony Orchestra, and the New York Philharmonic Orchestra. After a year as assistant to Pasquale Amato at Louisiana State University, Mr. Harris became a member of the faculty of Oberlin College Conservatory, where he taught voice for 29 years, introduced the production of opera, and taught the conservatory Italian and French courses. He was one of the founders of the National Opera Association and later served as its president. In 1966, Mr. Harris served as language coach for the Metropolitan Opera National Company; in 1967 he served in the same capacity with the American National Opera Company. He is the author of an English translation of Monteverdi's Il Combattimento di Tancredi e Clorinda.

We are grateful to G. Ricordi & Co. for permission to use Italian texts of songs by Donaudy and arias from Gianni Schicchi, Suor Angelica, and Turandot by Puccini; we are grateful also to G. Schirmer, Inc. for permission to use their copyrighted translations in this volume.

Berton Coffin, Professor and
Head, Division of Voice
University of Colorado
Boulder, Colorado

January, 1971

Procedures For Using These Translations

In making these word-by-word translations, it has been found necessary to add or delete words for clarification of meaning. The rule for use is as follows: in the literal English translation in line 2, read the words in parentheses () and omit the words in brackets [].

Frequently the Italian language resists word-by-word translation. The word order may differ so radically from English that the translation of each word may not produce an intelligible meaning. The frequent inversion of subject and object may lead to an unsuspected incorrect interpretation. A characteristic difference between Italian and English is the use of the pronoun. In Italian, the verb alone may imply the pronoun (e.g., the verb "sento" is translated "I feel," even if "Io," the pronoun for "I," is not present). When the pronoun is missing in the Italian text, it is supplied with the translation of the verb and connected to it with a hyphen: "I-feel." It is common in Italian to attach both direct and indirect objects to verbs (e.g., "dammelo" is translated "give-it-to-me"). Whenever an Italian word is translated by the use of several English words, the translation is linked together with hyphens. The hyphen is also used when there is an elision in the Italian text (e.g., "un'alma" becomes "a-soul").

In Italian the article "the" is used in many cases where it is omitted in English. One may find both "la gioia mia" ("the joy my") and "la mia gioia" ("the my joy"). It is to be understood that although the inverted word order is not changed into fluent English, the translation of both "la gioia mia" and "la mia gioia" is "my joy." In poetic usage, especially, various spellings are possible for the same word. The word "heart," for instance, can be spelled "cuore," "core," "cuor," and "cor" in Italian.

In many cases, words that are meaningless or redundant, especially reflexive pronouns, should be omitted when reading word-by-word translations. These words

appear in brackets. In some cases, words not found in the Italian text must be added for understanding or fluency. These words appear in parentheses. When the word-by-word translation is obscure, an explanatory third line has been added. It is used as sparingly as possible, however; when the meaning seems clear, even though the word order differs considerably from fluent English, the third line will not be utilized. In a few cases, the paraphrase of an entire text has been added below the word-by-word translation.

In some instances, where operatic arias have occasional interpolated lines sung by other characters, the interpolated lines have been omitted. Translations of arias from some operas composed to a text other than Italian, but now often sung in Italian (e. g., Dinorah, La Fille du Regiment), are not included in this volume.

Index

The texts in this volume are listed alphabetically by composer. Arias from the same opera are listed alphabetically under the opera. Compositions by Mozart are listed in the following order: concert arias, opera arias, and songs. An index of titles and first lines appears in the back of the book. When an aria has a recitative preceding it, and a well-known title (other than the first line of text) as well, it is listed three times in the index. Nedda's aria from Pagliacci, for instance, is listed as "Ballatella," its common title; as "Qual fiamma avea nel guardo," the first line of the recitative; and as "Stridono lassù," the first line of the aria.

Collections

In addition to many selections published separately, material from the following collections has been used.

| <u>Title</u> | <u>Editor</u> | <u>Publisher</u> |
|--|---------------|--------------------|
| Belcanto (10 arie antiche italiane) | Tomelleri | G. Ricordi |
| Alte Meister des Bel canto, Vols. I-III | Landshoff | C. F. Peters Corp. |
| 24 Italian Songs and Arias | | G. Schirmer & Co. |
| Arie Antiche, Vols. I-III | Parisotti | G. Ricordi |
| Mozart, 21 Concert Arias for Soprano, Vols. I-II | | G. Schirmer & Co. |

| | | |
|---|---------------------|-----------------------|
| Handel, 6 Italienische Arien, Vols. I-II | Hans Gal | Hinrichsen |
| 12 Arie Italiane dei Secoli XVII & XVIII | Zanon | G. Ricordi |
| Alessandro Scarlatti, Five Songs | Moriarty | Boston Music Co. |
| A. Scarlatti, Ten arias for high voice | Robinson | G. Schirmer & Co. |
| A. Scarlatti, 4 Cantate | Tintori | G. Ricordi |
| Antonio Vivaldi, 5 arias | Edmunds | Boston Music Co. |
| A. Vivaldi, 6 arie | Gentili | G. Ricordi |
| Classic Italian Songs, Vols. I-III | Glenn and Taylor | Ditson |
| Haydn, Arie dalle opere | Vecsey | Boosey & Hawkes |
| Schubert, Gesaenge, Vol. VI | | C. F. Peters Corp. |
| Arie Scelte, Vols. I-IV | | G. Ricordi |
| Arie di Stile Antico | Donaudy | G. Ricordi |

Di stella infesta l'aspra inclemenza
Of (a) star hostile the-bitter enmity
(The bitter enmity of a hostile star)

tutto m'invola;
everything from-me-takes-away;
(takes everything away from me;)

mio cor, pazienza!
my heart, (have) patience!

Il più mi resta,
The most (important) to-me remains,
(The greatest thing remaining,)

che, se ben sola,
which, if [well] (the) only,
(although the only one,)

è l'innocenza.
is [the] (my) innocence.
(is my innocence.)

Aniello

AH, CHE NON HO PIU LAGRIME

Ah, che non ho più lagrime
Ah, that not have-I more tears
(Alas, that I have no more tears)

per disfogar l'affanno
to vent the-anguish

che mi consuma il cor.
which [to-me] consumes [the] (my) heart.

E pure a tante lagrime
And yet to so-many tears

ti mostri più tiranno
yourself you-show more (a) tyrant

con me, crudele amor.
with me, cruel love.

Amor, fammi goder!
Love, make-me [rejoice] (happy)!

Fammi baciàr quel labbro,
Make-me kiss [that lip] (those lips),

asperso di cinabro,
sprinkled with vermilion,

che serve d'arco a te,
which serve[s] as-(a)-bow to you,

bendato arcier!
blind-folded archer!

O leggiadri occhi belli, occhi miei cari
O charming eyes beautiful, eyes my dear,

vivi raggi del ciel sereni e chiari.
vivid rays of-the sky serene and clear.

Poichè tanto bramate di vedermi languire,
Since so-much you-desire to see-me languish,

di vedermi morire, occhi belli che adoro,
to see-me die, eyes beautiful that I-adore,

deh mirate ch'io moro.
then see that-I [die] (am dying).

O serene mie luci, o luci amate,
O serene my eyes, o eyes beloved,

tanto crude al mio amor quanto spietate,
as cruel to-[the] my love as pitiless,

poichè tanto godete della fiamma ch'io sento,
since so-much you-are-happy with-the flame which-I feel,

del mio grave tormento,
with-[the] my heavy torment,

deh miratemi un poco e gioite al mio foco.
then look-at-me a little and be-happy with-[the] my fire.

Aria:

Amore traditore, tu non m'inganni più,
Love traitor, you (do) not me-deceive longer,

non voglio più catene,
not I-want more chains,
(I want no more chains,)

non voglio affanni, pene, cordoglio e servitù.
not I-want anxieties, pains, grief and slavery.

Recit. :

Voglio provar, se posso sanar l'anima mia
I-want to-try, if I-can to-heal [the]-soul my

dalla piaga fatale,
from-the wound fatal,

e viver si può senza il tuo strale;
and to-live one can without [the] your arrow;

non sia più la speranza lusinga del dolore,
not let-be more [the] hope allurement of-[the] sorrow,
(let hope no longer be the bait for sorrow,)

e la gioia nel mio core,
and the joy in-[the] my heart,

più tuo scherzo sarà nella mia costanza.
(no) longer your sport will-be in-[the] my constancy.

Aria:

Chi in amore ha nemica la sorte,
He-who in love has (as an) enemy [the] fate,

è follia se non lascia d'amar.
it-is folly, if not he-stops from-loving.

Sprezzi l'alma le crude ritorte,
Let-despise the-soul the cruel bonds,

se non trova mercede al penar.
if not it-finds reward [to-the] (for its) suffering.

Dormi, bella, dormi tu?
Are-you-sleeping, beautiful-one, are-you sleeping?

Se dormi sognati d'esser men cruda,
If you-sleep, dream [yourself] of-being less cruel,

se vegli porgimi qualche pietà.
if you-wake, offer-me some pity.

Sospiri profondi tramando dal cor
Sighs deep I-send-forth from-the heart

e tu non rispondi, ahi barbaro amor.
and you (do) not reply, ah, cruel love.

Bei lumi rubelli
Beautiful [lights] (eyes) rebellious,

chi mai, chi v'apriva?
who ever, who you-opened?
(who opened you?)

E tu non favelli: ahi barbaro amor.
And you (do) not speak: ah, cruel love.

Bassani

POSATE, DORMITE
(Ah, se tu dormi ancora)

Ah, se tu dormi ancora, e se dormendo
Ah, if you sleep yet, and if sleeping

tante pene mi dai,
so-many pains to-me you-give,

non destarti giammai,
(do) not awaken [yourself] ever,

che non saria bastate
for not would-be enough

a soffrirti svegliata un core amante.
to endure-you awakened a heart loving.
(for a loving heart could not endure you awakened.)

Posate, dormite, pupille gradite;
Rest, slumber, eyes [welcome] (lovely);

e il vostro rigore
and (may) [the] your severity

lasci ancora posare un stanco core.
let still rest a tired heart.
(and may a tired heart let your severity rest.)

Dormite, posate, pupille adorate;
Sleep, rest, eyes adored;

e in placido obbligo
and in quiet oblivion

dorma il vostro furor, ch'io parto. Addio.
let-sleep [the] your anger, for-I leave. Goodbye.

Beethoven

AH, PERFIDO!

Recit.:

Ah, perfido, spergiuoro,
Ah, perfidious-one, perjured-one,

barbaro traditor, tu parti?
cruel traitor, you depart?

e son questi gl'ultimi tuoi congedi?
and are these [the]-last your farewells?

Ove s'intese tirannia più crudel?
Where itself-has-heard tyranny more cruel?
(Where has one heard of more cruel tyranny?)

Va, scellerato! Va, pur fuggi da me,
Go, scoundrel! Go, then flee from me,

l'ira de'Numi non fuggirai!
the-wrath of-the-Gods not you-will-escape!
(you will not escape the wrath of the gods!)

Se v'è giustizia in Ciel, se v'è pietà,
If there-is justice in heaven, if there-is pity,

congiureranno a gara tutti a punirti!
they-will-conspire in contest all to punish-you!
(they will compete with each other to punish you!)

Ombra seguace,
(A spectre following,
(A spectre, following you,)

presente, ovunque vai, vedrò le mie vendette;
present, wherever you-go, I-will-see [the] my vengeance[s];

io già le godo immaginando;
I already them enjoy imagining;
(I already enjoy it in my imagination;)

i fulmini ti veggo già balenar d'intorno.
the lightning[s] [to]-you I-see already flash around.
(I already see the lightning flash around you.)

Ah no, ah no, fermate, vindici Dei,
Ah no, ah no, stop, avenging gods,

risparmiate quel cor, ferite il mio!
 spare that heart, wound [the] mine!

S'ei non è più qual era son'io qual fui;
 If-he not is longer what he-was, am-I what I-was;
 (Though he is no longer what he was, I am still what I was;)

per lui vivea, voglio morir per lui!
 for him I-lived, I-want to-die for him!

Aria:

Per pietà, non dirmi addio,
 In pity, (do) not say-to-me goodbye,

di te priva che farò?
 of you deprived, what shall-I-do?

Tu lo sai, bell'idol mio,
 You it know, beautiful-idol mine,

io d'affanno morirò.
 I of-anguish will-die.

Ah crudel! tu vuoi ch'io mora!
 Ah cruel-one! you want that-I die!
 (you want me to die!)

Tu non hai pietà di me?
 You have not pity for me?
 (Have you no pity for me?)

Perchè rendi a chi t'adora
 Why (do)-you-render to the-one-who you-adores

così barbara mercè?
 such barbarous reward?

Dite voi, se in tanto affanno
 Tell-me [you] if in so-much anxiety

non son degna di pietà?
 not I-am worthy of compassion?

In questa tomba oscura lasciami riposar;
In this tomb dark let-me rest;

quando vivevo, ingrato,
when I-was-alive, ungrateful-one,

dovevi a me pensar.
you-had-to of me think.
(you should have thought of me.)

Lascia che l'ombre ignude
Let [that] the-spirits naked

godansi pace almen,
enjoy-[for-themselves] peace at-least,

e non bagnar mie ceneri d'inutile velen.
and (do) not bathe my ashes with-useless poison.

Casta Diva, che inargenti
Chaste goddess, who bathes-in-silver

queste sacre antiche piante,
these sacred old trees,

A noi volgi il bel semblante,
To us turn [the] (your) beautiful face,

senza nube e senza vel.
without cloud and without veil.

Tempra tu de' cori ardenti
Temper [you of]-the hearts burning,

tempra ancora lo zel audace,
temper still the zeal bold,

Spargi in terra quella pace
Scatter [in] (on) earth that peace

che regnar tu fai nel ciel.
that to-reign you make in-[the] heaven.

Fine al rito,
End [to]-the rite,

e il sacro bosco sia disgombro dai profani.
and the sacred grove be disencumbered of-the profane-ones.
(and let the profane ones leave the sacred grove.)

Quando il Nume irato e fosco
When the God, angry and dark,

chiedga il sangue dei Romani,
asks the blood of-the Romans,

Dal druidico delubro la mia voce tuonerà.
From-the druid temple [the] my voice will-thunder-forth.

Cadrà...punirlo io posso...
He-will-fall...to-punish-him I can...

(Ma punirlo il cor non sa.
(But to-punish-him the heart not knows-how.

Ah! Bello a me ritorna del fido amor primiero,
Ah, beautiful to me return of-the faithful love first,
(Ah, return to me the beauty of our first love,)

E contro il mondo intiero difesa a te sarò.
And against the world entire defense to you I-will-be.
(entire world)

Ah! Bello a me ritorna del raggio tuo sereno,
Ah, beautiful to me return of-the ray your serene,
(Ah, return to me your serene ray,)

E vita nel tuo seno, e patria
And life in-[the] your bosom, and fatherland

e ciel avrò.
and heaven I-will-have.

Ah! riedi ancora qual eri allor quando,
Ah, return again as you-were then, when,

ah quando il cor ti diedi.
ah, when [the] (my) heart to-you I-gave.

Bellini

AH! NON CREDEA MIRARTI
(La Sonnambula)

Recit.:

L'anello mio..l'anello...ei me l'ha tolto...

[The]-ring my...the-ring...he from-me it-has taken-away...
(he took it away from me...)

Ma non può rapirmi l'immagin sua.

But not is-he-able to-s snatch-away-from-me [the]-image his.
(his image.)

Sculta ella è qui...nel petto.

Carved it is here..in-[the] (my) breast.

Nè te, d'eterno affetto tenero pegno, o fior...

Nor you, of-eternal passion (the) tender pledge, O flower...

Nè te perdei. Ancor ti bacio, ma inaridito sei.

Nor you did-I-lose. Again you I-kiss, but dried-up you-are.

Aria:

Ah! non credea mirarti

Ah, not did-I-believe to-behold-you

si presto estinto, o fiore;

so speedily dead, O flower;

passasti al par d'amor, che un giorno sol durò.

you-passed [to]-the same of-love, that one day only lasted.
(you faded as quickly as love that lasted only one day.)

Potria novel vigore il pianto mio recarti...

Could new vigor [the] weeping my bring-you...

Ma ravvivar l'amore il pianto mio, ah, no, non può!

But to-revive [the]-love [the] weeping my, ah, no, not it-can!
(But my weeping cannot bring back love!)

Bellini

AH! NON GIUNGE
(La Sonnambula)

Ah! non giunge uman pensiero
Ah, not arrives human thought

al contento ond'io son piena:
at-the happiness of-which I-am full:

a miei sensi io credo appena;
[to] my feelings, I believe scarcely;

tu m'affida, o mio tesor!
[you] me-trust, O my treasure!
(trust me,)

Ah! mi abbraccia, e sempre insieme,
Ah, me embrace, and always together,
(embrace me,)

sempre uniti in una speme,
always united in one hope,

della terra in cui viviamo,
[of]-(on)-the earth in which we-live,

ci formiamo un ciel d'amor.
here let-us-fashion a heaven of-love.

Oh gioia! Oh qual gioia!
Oh, joy! Oh, what joy!

Tanto sospirerò,
So-much I-shall-sigh,

tanto mi lagnerò,
so-much [myself] I-shall-grieve,

che intender le farò
that understand to-her I-shall-make
(that I shall make her understand)

che per lei moro!
that for her I-die!

Pur l'alma le dirà:
But the-soul to-her will-say:

cara t'adoro!
dear-one, you-I-adore!

Boito

L'ALTRA NOTTE
(Mefistofele)

L'altra notte in fondo al mare
The-other night into (the) bottom [to] (of)-the sea

il mio bimbo hanno gittato;
[the] my baby they-have thrown;

Or per farmi delirare dicono
Now to make-me rave-in-madness they-say

ch'io l'abbia affogato.
that-I it-have drowned.

L'aura è fredda, il carcer fosco,
The-air is cold, the prison dark,

e la mesta anima mia come il passero del bosco
and [the] sad spirit my, like the sparrow of-the forest

vola, vola, vola via...
flies, flies, flies away...

Ah! di me pietà!
Ah, [of] (on) me (have) pity!

In letargico sopore è mia madre addormentata,
In lethargic drowsiness is my mother gone-to-sleep,

e per colmo dell'orrore
and for (the) height of-[the]-horror,

dicon ch'io l'abbia attoscata.
they-say that-I her-have poisoned.

L'esperto nocchiero perchè torna al lido
 The-expert sailor why returns-he to-the shore

appena partì?
 as-soon-as he-departed?

Del vento cangiato, del flutto turbato
 [Of]-the wind changed, [of]-the wave disturbed

s'accorse e fuggì!
 [himself]-he-perceived and fled!

Se il mar lusinghiero sapea ch'era infido
 If the sea flattering he-knew that-[it]-was deceptive
 (If he knew that the sea was deceptive)

perchè mai salpò?
 why ever did-he-sail?

Salpò ma ingannato al lido lasciato
 He-sailed, but deceived (by the sea) to-the shore left-behind

in breve tornò.
 in brief-time he-returned.

Per la gloria d'adorarvi
For the glory of-adoring-you

voglio amarvi o luci care.
I-want to-love-you, O eyes dear.

Amando penerò;
Loving I-will-suffer;

ma sempre v'amerò, sì sì nel mio penare.
but always you-I-will-love, yes yes in-[the] my suffering.

Senza speme di diletto vano affetto è sospirare;
Without hope of pleasure vain affection it-is to-sigh;

ma i vostro dolci rai
but [the] your sweet [rays] (glances)

chi vagheggiar può mai e non v'amare?
who admire can ever, and not you-love?
(but who can admire your glances and not love you?)

Più non ti voglio credere,
More not you do-I-wish to-believe,
(No longer do I wish to believe you,)

penosa gelosia!
painful jealousy!

Tu vuoi con freddo gelo
You want with cold chill

estinguere il mio foco;
to-extinguish [the] my fire;

ma per l'ardor, ch'io celo,
but for the-ardor, which-I conceal,

questo tuo gelo è poco.
[this] your chill is little.

Nè mai gli saprà cedere
Nor ever to-it will-know-how to-yield

la bella fiamma mia.
[the] beautiful flame my.
(nor will my flame know how to yield to your chill.)

Cara, sî, tu mi consumi,
Dear-one, yes, you me consume,
(you make me pine away,)

mi fai penar e il cor t'adora!
me you-make suffer and [the] (my) heart you-adores!
(you make me suffer and my heart adores you!)

Sanno i tuoi lumi innamorar
Know-how [the] your eyes to-inflame-with-love
(Your eyes know how to kindle love)

le selve e i fiumi e i sassi ancora.
the woods and the streams and the stones even.
(in woods, streams, and even stones.)

Deh più a me non v'ascondete,
Then longer [to] (from) me (do) not yourself hide,

luci vaghe del mio sol.
eyes lovely of-[the] my sun.

Con svelarvi, se voi siete,
[With] (by) revealing-yourself, if you are (there),

voi potete far quest'alma fuor di duol.
you can make this-soul out of pain.
(you can end my suffering.)

Amarilli, mia bella,
Amaryllis, my beautiful-one,

non credi, O del mio cor dolce desio,
not do-you-believe, O of-[the] my heart sweet desire,
(O my heart's sweet desire, do you not believe)

d'esser tu l'amor mio?
to-be you the-love my?
(that you are my beloved?)

Credilo pur: e se timor t'assale,
Believe-it nevertheless, and if fear you-assails,

dubitar non ti vale.*
to-doubt not you avails.
(to doubt it does not avail you.)

Aprimi il petto,
Open-to-me the bosom,
(Open my bosom,)

e vedrai scritto in core,
and you-will-see written upon (my) heart,

Amarilli è'il mio amore.
Amaryllis is-[the] my love.

*The original text for this line was:
prendi questo mio strale.
take this my arrow.

Amor, che attendi?
Love, what do-you-wait-for?

Su: che non prendi gli strali omai?
Up: that not you-take [the] arrows now?
(Why do you not take your arrows now?)

Amor, vendetta.
Love, revenge.

Amor, saetta
Love, strike (with your arrow)

quel cor che altero sdegnà il tuo impero.
that heart which proud disdains [the] your power.

Dall'alto cielo fulmina Giove,
From-[the]-high heaven strikes-lightning Jove,
(From high heaven, Jove strikes with lightning,)

l'arcier di Delo saette piove,
the-archer of Delos arrows rains,

ma lo stral d'oro s'orni d'alloro;
but the arrow of-gold (let)-itself-decorate with-laurel;
(but let the golden arrow of Cupid win the laurels;)

che di possanza ogni altro avanza.
which [of] (for) power every other surpasses.
(for it surpasses all others in power.)

Odi, Euterpe, il dolce canto
Hear, Euterpe, the sweet song

che a lo stil Amor m'impetra
which to the pen Love from-me-entreats
(love entreats me to write)

ed accorda al dolce canto
and accords to-the sweet song

l'aureo suon della mia cetra,
the-golden sound of-[the] my lyre,

che a dir quel ch'ei mi ragiona
for to say that which-he to-me discourses
(what he tells me to say)

troppo dolce amor mi sprona.
too sweet (a) love me spurs-on.

Di notturno e casto velo
With (a) nocturnal and chaste veil

la mia Lidia il sen copria;
[the] my Lidia [the] her bosom covered;

ma la luna in mezzo il ciel
but the moon in-(the) midst (of)-the heaven

dolcemente il sen m'apria;
gently the bosom to-me-opened;

ch'a mirar si bel tesoro
so-that-to behold such (a) beautiful treasure

lampeggiò di fiamme d'oro.
it-flashed with flames of-gold.

E vedea soave e pura
And I-saw sweet and pure

la sua neve il petto aprire;
[the] its snow the bosom [open] (reveal);

e sentia di dolce cure
and I-felt with gentle care

nel mio petto il cor languire;
in-[the] my bosom the heart languish;

e salir veloce e leve il mio cor tra neve e neve
and rise swift and light [the] my heart between snow and snow

e da quei soavi albori sfavillava un dolce foco;
and from those pleasant dawns sparkled a gentle fire;

e le grazie con gli amori
and the graces with the cupids

avean quivi un dolce loco;
had there a sweet place;

e se quivi il cor giungea,
and if there the heart arrived,

su la neve il cor m'ardea.
upon the snow the heart to-me-burned.

Tu ch'hai le penne, Amore,
 You who-have [the] wings, love,

e sai spiegarle a volo,
 and know-how to-spread-them in flight,

deh muove ratto un volo
 then move quickly [a] (in) flight

fin là dov'è il mio core.
 to there where-is [the] my heart.

E, se non sai la via,
 And, if not you-know the road,

coi miei sospir t'invia.
 with-[the] my sighs yourself-send.

Va pur: che'l troverai
 Go then, for-[it] you-will-find (my heart)

tra'l velo e'l bianco seno,
 between-the veil and-the white bosom,

o tra'l dolce e'l sereno
 or between-the sweetness and-the serenity

de'luminosi rai,
 of-the-luminous rays,

o tra'bei nodi d'oro
 or among-the-beautiful knots of-gold

del mio dolce tesoro.
 of-[the] my sweet treasure.

Alma del core, spirto dell'alma,
Soul of-[the] (my) heart, spirit of-[the]-(my)-soul,

sempre costante t'adorerò.
always constant you-I-will-adore.

Sarò contento nel mio tormento
I-shall-be happy in-[the] my torment

se quel bel labbro baciare potrò.
if [that] (those) beautiful lip(s) kiss I-can.
(if I shall be able to kiss those beautiful lips.)

Come raggio di sol, mite e sereno,
As (a) ray of (the) sun, mild and serene,

sovra placidi flutti si riposa
upon (the) placid waves itself rests

mentre del mare nel profondo seno
while of-the sea in-the profound bosom
(while in the profound bosom of the sea)

sta la tempesta ascosa,
remains the tempest hidden,
(the tempest remains hidden,)

così riso talor gaio e pacato
so laughter sometimes gay and peaceful

di contento, di gioia un labbro infiora,
with contentment, with joy a lip touches,

mentre nel suo segreto il cor piagato
while in-[the] its secret (depths) the heart wounded

s'angoscia e si martora.
itself-anguishes and itself tortures.
(suffers anguish and martyrdom.)

Seben, crudele mi fai languir,
Although, cruel-one, me you-make languish,

sempre fedele ti voglio amar.
always faithful you I-want to-love.

Con la lunghezza del mio servir
With the length of-[the] my servitude

la tua fierezza saprò stancar
[the] your pride I-will-know-how to-wear-down.

Selve amiche, ombrose piante,
Woods friendly, shady trees,

fido albergo del mio core,
faithful refuge of-[the] my heart,

chiede a voi quest'alma amante
asks of you this-soul loving
(this loving soul asks of you)

qualche pace al suo dolore.
some peace for-[the] its sorrow.
(peace for its sorrow.)

Vaghe luci, è troppo crudo
Lovely eyes, is too cruel
(too cruel is)

il destino del mio core,
the destiny of-[the] my heart,

che languendo al vostro ardore
which languishing at-[the] your ardor

dee la fiamma in sen celar.
must the flame in (its) bosom conceal.

Si tiranna è la mia sorte,
So harsh is [the] my fate,

che soffrir dovrò la morte,
for suffer I-shall-have-to [the] death,
(I shall have to die,)

pria che al mio fatale amore
before [that] to-[the] my fatal love
(before, for my fatal love,)

premio un dì possa sperar.
(a) reward one day I-may hope-for.
(I may hope for a reward.)

Così volete, così sarà,
Thus you-want (it), thus it-will-be,

bella tiranna, che cinta siete di crudeltà!
beautiful tyrant, who girded are with cruelty!

Se dal fonte del tuo core
If from-the fountain of-[the] your heart

ne distillano i martiri,
[from-there] distill the tortures,
(tortures are distilled)

tuo rigore nel dolore
your severity in-[the] pain

faccia pago i miei sospiri!
let-make satisfied [the] my sighs!
(let my sighs satisfy your severity!)

Se godete a miei tormenti,
If you-rejoice at my torments,

il penar mi sarà gioco;
[the] suffering to-me will-be play;

il mio letto sia ricetto
[the] my bed let-it-be shelter

d'un infermo, e sarà poco!
of-an infirm-one, and it-will-be (of)-little-(consequence)!

Se ver me sempre severa
If toward me always stern
(If always toward me)

d'esser cruda alfin ti vanti,
of-being cruel at-last yourself you-vaunt,
(you pride yourself in being cruel,)

tra catene dian le pene
among chains let-give the pains
(let chains and suffering be)

sol rimedio ai tristi pianti!
only remedy to-[the] (my) sad weeping[s]!
(the only remedy for my weeping!)

Carissimi

DEH, CONTENTATEVI

Deh, deh, contentatevi ch'io mi lamenti,
Well then, satisfy-yourself that-I [myself] lament,

ch'esser tacito più non si può!
for-to-be silent longer not one can!

Atro nembo allor che tuona,
(A) black storm now that thunders,

par che insegni a chieder aita
it-appears that it-advises to call-for help
(seems to advise calling for help)

e la bocca della ferita
and the mouth of-the wound

benchè muta pietà risuona!
although mute, (for) pity [sounds] (calls-out)!

Filli, non t'amo più,
Phyllis, not you-I-love more,
(Phyllis, I love you no longer,)

e se nol credi a me,
and if not [it] you-believe [to] me,

vedi, che ho sciolto il piè
see, [that] I-have unshackled [the] (my) foot

dalla tua servitù.
from-[the] your slavery.

Negato ogni ristoro del mio fedel servire,
Denied every compensation [of-the] (for) my faithful serving,

il tuo volto crudel più non adoro.
[the] your face cruel more not I-adore.
(I no longer adore your cruel face.)

La mia fede altrui giurata,
[The] my faith to-another sworn,

alla fuga ognor m'affretta;
to-[the] flight always me-urges;

ma la diva, che m'alletta,
but the goddess, who me-charms,

tiene l'alma incatenata.
holds [the] (my)-soul enchained.

In un dubbio sì molesto,
In an uncertainty so annoying,

infelice, che farò!
unhappy-me, what shall-I-do!

Sono infido se qui resto,
I-am unfaithful, if here I-remain,

son crudel, se me ne vo.
I-am cruel, if [myself] from-here I-go.

Se da te, bella, m'involo,
If from you, beautiful-one, myself-I-take-away,

d'un Teseo son più tiranno;
than-a Theseus I-am more tyrannical;

se mi fermo in questo suolo,
if [myself] I-stop in this soil,

troppo, ohimè, Florinda inganno!
too-much, alas, Florinda I-deceive!

Faccia io pure o quel o questo,
Do I however either that or this,

sempre reo mi chiamerò:
always guilty myself I-will-call:

sono infido, se qui resto,
I-am unfaithful, if here I-remain,

son crudel, se me ne vo.
I-am cruel, if [myself] from-here I-go.

Carissimi

NO, NO, NON SI SPERI!

No, no, non si sperì!
No, no, not one let-hope!
(One must not hope!)

E morta la speme!
Is dead [the] hope!
(Hope is dead!)

Piangete, pensieri!
Weep, thoughts!

A bruno vestiti, nel vostro dolore,
In mourning dressed, in-[the] your sorrow,

desiri traditi, lasciate il mio core!
desires betrayed, leave [the] my heart!

Le gioie d'amore son lampi fugaci,
The joys of-love are flashes fleeting,

mendaci, leggieri!
lying, frivolous!

Carissimi

NON POSSO VIVERE

Non posso vivere senza il mio ben.
Not I-can live without [the] my beloved.

Amor pietoso, dammi le piume,
Love merciful, give-me [the feathers] (wings),

Del mio bel nume guidami in sen.
Of-[the] my beautiful deity guide-me into (the) bosom.
(Guide me into the bosom of my beloved.)

Piangete, ohimè, piangete anime innamorate,
 You-weep, alas, you-weep, souls in-love,

e soccorso e pietate
 and aid and pity,

sospirando, piangendo altrui chiedete.
 sighing, weeping of-others you-ask.

Piangete, ohimè piangete
 You-weep, alas you-weep

quando s'adira
 when [herself]-grows-angry

beltà serena.
 (a) beauty serene.

Chi non sospira indarno spera.
 He-who not sighs in-vain hopes.
 (He who does not sigh hopes in vain.)

Chi non piange, d'amor non si dia vanto;
 He-who not weeps, of-love not [himself] let-him-give boast;
 (Let him not boast of love who does not weep;)

è foco amor e lo sostiene il pianto.
 is fire love, and it feeds [the] weeping.
 (love is fire, and weeping feeds it.)

Soccorretemi, ch'io moro, occhi belli, o Dio, pietà!
Rescue-me, for-I die, eyes beautiful, O God, pity!

Negherete voi ristoro
Do-you-deny [you] comfort

a chi per voi piangendo a morir va?
to him-who for you weeping to die goes?

Il timor, la gelosia mi conducono alla morte;
[The] fear, [the] jealousy me conduct to-[the] death;

già del seno apron le porte
already of-[the] (my) bosom open the doors
(already my bosom opens)

per che fugga l'alma mia.
through which may-escape [the]-soul my.
(so that my soul may escape.)

Occhi belli, e che saria, se in tanto duolo
Eyes beautiful, and what would-it-be, if in [such] (my) pain

un guardo solo mi volgeste per mercè?
one glance alone to-me you-would-turn in pity?

Ah, non tardate, ohimè,
Ah, (do) not delay, alas,

che m'uccide il gran martoro!
for me-kills the great suffering!

La speranza sbigottita per fuggir ha pronte l'ale,
[The] hope terrified to flee has ready the-wings,

perchè vede, che mortale è del fianco
because it-sees, that mortal is [of-the] (in-my) side

la ferita.
the wound.

Occhi belli, e chi m'aita?
Eyes beautiful, [and] who me-helps?

Crudi sarete, se negherete
Cruel you-will-be, if you-will-deny

Carissimi

SOCCORRETEMI (continued)

un sol guardo per mercè!
one only glance in pity!

Per la più vaga e bella terrena stella,
For the most lovely and beautiful earthly star,

che oggi oscuri di Febo i raggi d'oro,
which today darkens of Phoebus the rays of-gold
(darkens the rays of the sun,)

mio core ardeva; Amor rideva,
my heart burned; Love laughed,

vago di rimirare il mio martoro.
eager to see-again [the] my suffering.

Ma d'avermi schernito, tosto pentito
But of-having-me scorned, soon repented,

con la pietà di lei mi sana il petto.
with the pity of her for-me (love) heals the bosom.
(Love heals me with pity.)

Ond'io fò fede a chi nol crede,
Whence-I [make faith] (affirm) to him-who not-it believes,

che Amore è solo il dio d'ogni diletto.
that Love is alone the god of-every delight.

Il tempo fugge, la vita si distrugge
[The] time flies, [the] life itself consumes

e già mi par sentire
and already [to-me it-seems to-hear] (I seem to hear)

l'ultima tromba e dire:
the-last trumpet [and say] (saying):

uscite da la fossa, ceneri sparse, ed ossa;
come-out from the grave, ashes dispersed, and bones;

sorgete anime ancora
arise souls again,

prendete i corpi or ora;
take-up [the] (your) bodies [now] (at once);

venite a dir'il vero se fu miglior pensiero
come to say-the truth if it-was (a) better thought

servire al mondo vano,
to-serve [to]-the world vain,

o al Re del Ciel soprano?
or [to]-the King of-[the] Heaven supreme?

Si che ciascun intenda, apra gli occhi e comprenda,
So that each-one may-hear, may-open the eyes and understand,

che questa vita è vento, che vola in un momento:
that this life is (a) wind, which flies-away in a moment:

oggi vien fore, doman si more:
today it-comes forth, tomorrow [itself] dies:

oggi n'appare, doman dispare.
today [from-there]-it appears, tomorrow it-disappears.

Faccia dunque ognun prova,
Let-make then each-one proof,

mentr'il tempo gli giova,
while-the time to-him permits,

lasciar quant'è nel mondo
to-leave what-ever-there-is in-the world,

quantunqu'in se giocondo;
whatever-in itself (is) gay;

ed opri con la man,
and let-him-work with [the] (his) hand,

opri col core,
let-him-work with-[the] (his) heart,

perchè del ben oprar frutto è l'onore.
because of-[the] well working (the) fruit is [the]-honor.
(because honor is the fruit of good works.)