



Johann Adolf HASSE

COMPLETE SOLO CANTATAS, VOLUME ONE

LASCIA I FIOR, L'ERBETTE, E 'L RIO
CREDI, O CARO, ALLA SPERANZA
OH DIO! PARTIR CONVIENE
AH, PER PIETADE ALMENO
TANTO DUNQUE È SI REO
PARTO, MIA FILLI, È VERO

Hof-Musici
Jana Dvořáková, soprano
Veronika Mráčková Fučíková, mezzo-soprano
Rozálie Kousalíková, Baroque cello
Ondřej Macek, harpsichord

FIRST COMPLETE RECORDING

JOHANN ADOLF HASSE Complete Solo Cantatas, Volume One

Credi, o caro, alla speranza 10:14 (British Library Add. 14213)

- | | | | |
|---|-----|---|------|
| 1 | I | Aria: 'Credi, o caro, alla speranza' (<i>Largo</i>) | 5:45 |
| 2 | II | Recitativo: 'Nella tua fedeltà, caro mio Tirsi' | 0:31 |
| 3 | III | Aria: 'Un'altra pastorella' | 3:58 |

Parto, mia Filli, è vero 13:38 (Royal College of Music, Library, MS 696)

- | | | | |
|---|-----|--|------|
| 4 | I | Recitativo: 'Parto, mia Filli, è vero' | 1:41 |
| 5 | II | Aria: 'Se vola al labbro il cor' | 6:47 |
| 6 | III | Recitativo: 'Non così nel periglio' | 0:47 |
| 7 | IV | Aria: 'Partirò fedele amante' | 4:23 |

Ah, per pietade almeno 9:53 (Royal Academy of Music, Library, MS 130)

- | | | | |
|----|-----|--|------|
| 8 | I | Aria: 'Ah, per pietade almeno' | 5:26 |
| 9 | II | Recitativo: 'Fuggirò poi da te per piano, e monte' | 0:29 |
| 10 | III | Aria: 'Cervetta piagata' (<i>Allegro</i>) | 3:58 |

Oh Dio! partir conviene 12:09 (Napoli, Biblioteca del Conservatorio di musica S. Pietro a Majella, 156/14)

- | | | | |
|----|-----|---|------|
| 11 | I | Recitativo: 'Oh Dio! partir conviene' | 1:29 |
| 12 | II | Aria: 'Oh Dio! dirti vorrei' (<i>Andante</i>) | 4:46 |
| 13 | III | Recitativo: 'In compagnia della mia pura fede' | 1:09 |
| 14 | IV | Aria: 'Ah, se potessi almeno' (<i>Allegretto</i>) | 4:45 |

Lascia i fior, l'erbette, e'l rio
(British Library, Add. 14214)

12:06

- 15 I Aria: 'Lascia i fior, l'erbette, e'l rio' (*Affettuoso*)
16 II Recitativo: 'Più volte l'infedel giurar solea'
17 III Aria: 'Mà le giuste mie vendette' (*Allegro*)

7:51

0:26

3:49

Tanto dunque è si reo

10:22

(British Library, Add. 14214)

- 18 I Recitativo: 'Tanto dunque è si reo, o Amor crudele'
19 II Aria: 'Puoi dir, ch'io son quel fiero'
20 III Recitativo: 'Non è amore il tuo amor, mà un rio piacere'
21 IV Aria: 'Tu impiaghi, e poi'

0:53

4:42

1:15

3:32

TT 68:22

Hof-Musici

Jana Dvořáková, soprano 1–3 8–10, 15–17

Veronika Mráčková Fučíková, mezzo-soprano 4–7 11–14 18–21

Rozálie Kousalíková, Baroque cello

Ondřej Macek, harpsichord

JOHANN ADOLF HASSE AND THE ITALIAN CHAMBER CANTATA

by Ondřej Macek

Johann Adolf Hasse (1699–1783), known throughout all of cultural Europe from the 1730s to the 1780s as ‘Il Sassone’ (the Saxon), is one of the most important composers of late-Baroque Italian opera. His works were enthusiastically received for an unusually long period of four decades by the noble courts and the most celebrated opera theatres in Italy as well as north of the Alps. This prominence makes his fall into oblivion during the nineteenth and twentieth centuries even more surprising – an oblivion that the French writer and musicologist Romain Rolland stated in 1922 was one of the worst injustices in the history of music.

Hasse came from the village of Bergedorf, near Hamburg, from a Protestant family of church musicians. His first musical employment was as a tenor at the City Opera in Hamburg (1718) and at the court in Brunswick (1719–22). Then, like Handel and many other German musicians, painters, sculptors and architects, the young Hasse went to Italy to master the latest style of contemporary music. In Naples he became a pupil of Alessandro Scarlatti and Nicola Porpora. It was in this leading centre of Italian opera that his stellar career saw its beginnings. In 1725–29 he completed his apprenticeship years there with a series of successful three-act operas (*dramme per musica*) in the Teatro San Bartolomeo. In addition, he wrote a number of comical intermezzos here, as well as three *serenate* – tribute musical-dramatic compositions intended for various celebrations in the palaces of the Neapolitan aristocracy. Most of Hasse’s chamber cantatas also come from this early Neapolitan period.

After Naples, Hasse moved to another important operatic centre, Venice. During the 1730 carnival season, his opera *Artaserse* was performed there with enormous success. In the same year he married the famous singer Faustina Bordoni and also achieved the prestigious position of *maestro di cappella* in Ospedale degli Incurabili,

one of the four famous Venetian educational institutes for orphaned girls. This year was also significant because of his nomination as *Kapellmeister* to Augustus III, the Saxon Elector and Polish King in Dresden, a function he retained until 1763. Hasse's exceptional position at the Dresden court is demonstrated by the fact that during this period he was frequently excused from his duties so as to be able to rehearse and direct performances of his operas in the most important opera theatres in Italy – above all in Venice, Naples, Torino, Milano, Pesaro and Rome. Hasse's engagement at the Saxon court ended after the Seven Years' War and the death of Augustus III in 1763. He moved to Vienna, together with his wife Faustina, where he became the favourite composer of the Empress Maria Theresa. In 1773 he left Vienna and spent the last ten years of his life in Venice teaching and composing predominantly sacred music. He is buried in the San Marcuola church in Venice.

Hasse's operatic style, noted primarily for its lyricism and unmistakable sense of melody, was formed through his personal contact and co-operation with the two most important representatives of Neapolitan opera – the poet and dramatist Pietro Metastasio and the castrato singer Farinelli. From the third to the sixth decades of the eighteenth century, this style became an unsurpassable model of Italian operatic composition, as evidenced by the words of Charles Burney: 'Hasse, without injury to his brethren, may be allowed to be as superior to all other lyric composers as Metastasio is to all other lyric poets.'¹ Hasse's last opera, *Ruggiero*, was performed in Milano in 1771 at the celebration of the marriage of Archduke Ferdinand Habsburg. Hasse was then 72 years old. During the festivities, the audience had an opportunity to hear the opera *Ascanio in Alba* by the young Wolfgang Mozart, then only fifteen years old. In this context, Hasse's words, predicting the fate of his work (and also the work of the other Italian composers from the turn of late-Baroque and Classical periods) have been preserved: 'Questo ragazzo ci farà dimenticare tutti' ('This boy will cause us all to be forgotten').

The Italian chamber cantata (*cantata da camera*, *cantata a voce sola*) was one of the most widespread types of vocal music of the later seventeenth and early eighteenth

¹ *An eighteenth-century musical tour in central Europe and the Netherlands; being Dr. Charles Burney's account of his musical experiences*, Oxford University Press, Oxford and London, 1959, p. 83.

centuries, and almost all the opera composers of the time wrote solo cantatas with a *basso continuo* accompaniment. One of the supreme masters of this genre, Alessandro Scarlatti, composed more than 600 of them.

The literary base of the vast majority of Baroque cantatas is made up of pastoral themes drawn from Virgil's *Bucolica* and from Renaissance pastoral dramas, not least Tasso's *Aminta* and Guarini's *Il Pastor fido*. The stylised figures of the shepherds and nymphs occupying the mythical idyllic landscape of Arcadia experience various forms of happy or unrequited love, which enabled the composers to apply a wide range of effects on the basis of recitative–slow aria–recitative–fast aria (sometimes without an introductory recitative).

In spite of their size and modest constitution, Baroque cantatas often produce exceptionally valuable music. They were designed for a selected group of connoisseurs and did not attempt to gain favour among the general public. Cantatas were performed in aristocratic parlours during social-artistic events known as *accademia*, *conversazioni*, *adunanza* and similar. Such meetings between noble art-lovers and professional musicians, men of letters and scholars served to connect the art of spirited conversation with live musical performances, poetry-readings and, certainly, more worldly delights, card games and culinary experiences among them. Hosting and experiencing chamber music, then, was set into a much more lively and colourful context than what a concert of classical music offers today. An excellent description of the genre and performance practice of the Italian chamber cantata can be found in *L'Arte Armonica*, a treatise by the Milanese musician Giorgio Antoniotto d'Adurni (1680–1766) which has been preserved only in an English translation by John Johnson:

The simple vocal without instruments is only used in Italy, and very seldom in other countries; and it is used in some particular assemblies of lords and ladies, who pass the long winter evenings in singing some cantatas or duettos, only with the harpsichord and violoncello, when the rest of the assembly pass the time in playing at cards or otherwise. These cantatas are performed only by the ladies of quality, and sometimes by some young lords, in which assembly are not admitted the professors of music, but only some stranger

of the best sort, and that but very seldom. This simple vocal music is of the best sort, composed by the best poets, and masters of music; and sometimes by the same lords the poetry and music, or also the music by the ladies, among whom are many not only excellent singers, but also composers. These sort of compositions being deprived of the help of the instrumental, and of all action, consequently there must be used all the most expressive combinations, and properest progressions, in composing not only the recitative part, but also the airs; the melody of which must be extremely proper to the sense of the words: The bass for the violoncello, when it is separated from that of the harpsichord, must be composed in the best and most melodious manner, by imitation, or some different melody, proper to help the expression of the vocal part: The harmony of the harpsichord, particularly in pathetic airs and recitativos, must be in as full combination as possible, with its acciacaturas, more proper for the strongest expression. These cantatas are very studious, and give the greatest pleasure with their moving affections: But in some ordinary cantatas, a voice solo, composed by an indifferent poetic style, the music cannot be of the moving sort, but only proper to the insignificant sense of the poetry; and these sort of cantatas are those which commonly run in every country, but the best sort very seldom, because the persons keep them zealously close for their own use.²

As evidenced by the provenance of preserved manuscripts, as well as a stylistic analysis of the music, the vast majority of Hasse's chamber cantatas come from his early Neapolitan period (1725–30). All three soprano cantatas in this recording have the shorter form *aria-recitativo-aria*, without an opening recitative. The recitative connecting the two arias is very short – its purpose is to induce a change in 'affect'³ between the initial slow lyrical aria (*aria patetica*) and the final fast aria with virtuosio coloratura (*aria di bravura*).

² *L'Arte Armonica, or A Treatise on the Composition of Musick*, London, 1760, p. 109.

³ The 'Doctrine of the Affections' was a precept initially articulated, on a physiological basis, by the 'Florentine Camerata' of composers and theorists of the late sixteenth century and widely held in the Baroque period. It argued that a specific musical gesture embodied an emotional stimulus ('affect') that was equally specific: that (for example) fast music, in a major key, would act on the 'bodily vapours' in man to produce happiness, just as slow music, in a minor key, would elicit sadness, loud music anger, etc. The elements of music – scales, rhythm, harmonic structure, tonality, melodic range, forms, instrumental colour and so on – could thus be interpreted 'affectively'.

The theme of the cantata *Credi, o caro, alla speranza* is the reciprocated love and unwavering loyalty of an unnamed shepherdess towards the shepherd Tirsi. The introductory aria [1] is a beautiful example of Hasse's melodic mastery. The ostinato bass figures illustrate the keyword of the aria: *costanza* (constancy). The fast closing aria [3] uses the rhythm and character of the bourrée, which often also occurs in contemporary operatic arias.

The cantata *Ah, per pietade almeno* [8]–[10] belongs to a characteristic and very widespread genre of Italian Baroque cantatas addressing the theme of the parting of lovers through the departure of one of them (*partenza amorosa*) – in this instance, a jilted lover is leaving his ungrateful partner. The closing aria [10] is a typical example of a very common type of opera aria called *aria di paragone* (aria of comparison). The protagonist's troubled heart is likened here to the flight of a wounded deer, which provides the composer with an opportunity to apply virtuosso coloraturas to the vocal part and furious figurations of the bass.

The cantata *Lascia i fior, l'erbette, e'l rio* is an outstanding example of the style of Hasse's early Neapolitan period. The first aria [5] is a wonderful lament depicting the weeping of the jilted lover, referring to a singing turtledove, another *topos* of Baroque operatic poetry. This aria is also proof of Hasse's distinctive art of capturing sad affects using long-breathed melodies in a major key – in this case, even in the warm key of D major. The final aria [7] is also exceptional, using the contrast between the rapid coloratura part in a major key and the middle section in slow tempo, minor key and with expressive use of chromatics to depict the protagonist's state of mind, wavering between love and a desire for revenge.

All three cantatas on this recording that are intended for a lower female voice (*cantata a voce sola di contralto*) have the expanded form with an opening recitative: *recitativo–aria–recitativo–aria*. They are distinct from the soprano cantatas precisely in their exceptionally long and elaborate recitatives which, through their gravity and use of chromatics and unusual harmonies, form a real counterweight to the two arias.

The cantata *Parto, mia Filli, è vero* again deals with the theme of parting lovers, although this time in the happy context of reciprocated love. The first aria [4], depicting

the grief of the approaching separation, is a beautiful example of the *siciliano*, an unmistakable form of slow, melancholic aria in $\frac{12}{8}$ time with a characteristic rocking rhythm, mostly in a minor key (here G minor) made famous by Hasse's teacher, Alessandro Scarlatti, who was himself a *siciliano*: he was born in Palermo.

The cantata ***O Dio! partir conviene*** also addresses the theme of parting. The slow aria [12], like both recitatives, stands out by virtue of its dramatic melodic line, unexpected modulations and frequent use of chromatics and dissonances. The dramatic text of the cantata with its frequent exclamations ('Oh Dio!', 'Ah', etc.) is also captured using an interesting tonal layout: both arias are written in extremely remote keys – the first in E flat major and the second [14] in a minuet rhythm in E major.

The similarities of musical language in the two previous cantatas are underlined in ***Tanto dunque è si reo***. The significance of the first very elaborate recitative [18] is further underlined by its links with the aria [19] that follows the end of the recitative without any clear separation. The second aria [21], depicting the wounds of unrequited love (again using the straightforward key of G major to capture the emotional heat of passion), stands out in its interesting use of tempo. While the vocal part, moving in longer values, gives rather the impression of a slower tempo, the bass part uses completely independent figurations in semiquavers to give the aria the customary character of a quick final movement. The ambivalent meaning of the text is thus emphasised – on one hand depicting the lament over love's disappointment (*acerba amata piaga*: 'bitterly beloved injury') and the reproach of an unapproachable lover (the diatribe *alma crudel*: 'you cruel soul').



Jana Dvořáková, soprano, has studied music since childhood. She was a member and soloist for the České Budějovice children's choir Canzonetta, with whom she participated in several competitions in the Czech Republic and abroad. She studied voice at the conservatoire in České Budějovice under Vítězslava Bobáková. From 2002 to 2008 she was a student of the Academy of Music in Prague, where she studied under Libuše Márová and Jiřina Přívratská. In 2005 she participated in master-courses under Magda

Nádor at the Ferenc Liszt Academy in Budapest. During the 2006–7 season she completed a six-month study-sojourn at the Conservatorio di Santa Cecilia in Rome under Angelo Degl'Innocenti. In 2008 she completed master-courses under Teresa Berganza. She has worked with the South Bohemian Chamber Philharmonic Orchestra, the West Bohemian Symphonic Orchestra, the Berg Chamber Orchestra, the ensemble Harmonia Delectabilis, organist Jitka Chaloupková, pianist Markéta Týmlová and others. In 2006 and 2008 she completed a month-long tour of Japan with the Prague Chamber Opera. She has appeared as a guest in the West Bohemian Theatre in Pilsen, in the Moravian Theatre in Olomouc, and in the State Opera in Prague. Since 2010 she has been a soloist in the Baroque ensemble Hof-Musici, with whom she has performed a variety of roles in modern premieres of Baroque operas and oratorios (*La Clemenza di Tito*, *Enea in Caonia* and the title role in *L'Ip̄r̄mestra* by Hasse, *L'Unione della Pace*, *e di Marte* by Vivaldi, *Il Sacrificio di Gefte* by Giuseppe Porsile, *Siface* by Nicola Porpora and *L'Amore in Musica* by Antonio Boroni).

Veronika Mráčková Fučíková, mezzo-soprano, began her musical career in her native city, Šumperk, singing in the children's choir there. In 1996–98 she studied at the Conservatoire in Brno and from 1999 at the Prague



Conservatoire, where she graduated under Jarmila Krásová. She has attended master-classes led by Tom Krause, Peter Dvorský, Magdalena Blahušíaková, Jiří Kotouč, Nikolaus Hillebrand and Joan Metelli. In 2003 she won an award in the Antonín Dvořák International Singing Competition in the Municipal Theatre in Karlovy Vary. Her primary focus is on concert activity, working with Czech symphony and chamber orchestras. She is involved in presenting the works of contemporary composers, and she records for Czech Radio. She has performed at the Municipal Theatre in Karlovy Vary (Orlofsky in Strauss' *Die Fledermaus*, Cherubino in Mozart's *Le Nozze di Figaro*). In 2006 she appeared in the contemporary opera *Beng!* by Jiří Doubek in the Estates Theatre in Prague. She is devoted to the interpretation of Baroque music and since 2008 has been a soloist with Hof-Musici, with whom she has performed a variety of roles in modern premieres of Baroque operas (Hassé's *La Clemenza di Tito*, *Enea in Caonia* and *L'Ipér mestra*, Vivaldi's *L'Unione della Pace, e di Marte* and the title role in his *Argippo*, Porsile's *Il Sacrificio di Gefte*, Caldara's *S. Elena al Calvario* and the title role in Porpora's *Siface*). Together with Hof-Musici, she performs in festivals in the Czech Republic and abroad, including the Galuppi Festival in Venice, Varaždin Baroque Evenings in Croatia, Sonntagskonzerte im Liechtensteinmuseum Wien and the Handel Festival Japan in Tokyo.

Born in 1971 in Prague, **Ondřej Macek**, harpsichord, received private lessons in counterpoint and composition from František Kovaříček and studied harpsichord and basso continuo with the Israeli harpsichordist Shalev Ad-El. As a continuo player he was engaged at early-music festivals in France (Printemps des Arts in Nantes, Rencontre Musical at the Château Villarcoux) and Germany (Internationale Händel-Akademie in Karlsruhe). At Charles University in Prague he studied musicology before finishing his studies at Masaryk University in Brno. In 1995 he founded the Baroque vocal and instrumental ensemble Hof-Musici, which he still leads today.



With this ensemble he frequently performs at concerts and festivals at home, in Austria, Belgium, Croatia, Germany, Hungary, Italy and Japan. In 1996–99 he taught continuo playing and chamber music at the Academy of Early Music at Masaryk University in Brno, and in 2008–11 he led courses of Baroque music at the Church Conservatoire in Opava. His focus on research of the performance practice and period staging of Baroque opera led to the beginnings of his collaboration with the Baroque Theatre at the Český Krumlov castle in 1995. In this unique historic theatre, preserved in its original form in 1766, he has presented, since 2000, annual performances of hitherto unpublished and contemporarily unperformed works by the most important opera composers of the eighteenth century: Caldara, Fux, Hasse, Porpora, Vivaldi and others.

Rozálie Kousalíková, Baroque cello, studied modern cello at the P. J. Vejvanovský Conservatoire in Kroměříž under Zdeňka Pimková, and at the Institute for Artistic Studies at the University of Ostrava under Jiří Hanousek. During her studies, she became interested in the interpretation of Baroque music and took private lessons in Baroque cello from Michael Brüssing in Vienna. In addition, she has also completed many master-courses under Irmtraud Hubatschek, Daniel Yeadon, Jennifer Morsches, Balázs Máté, Nicolas Crnjanski and others. As the cellist of Hof-Musici she performs in festivals in Austria, Croatia, the Czech Republic, Italy, Japan and elsewhere. She also plays with other Baroque ensembles, among them Musica Poetica, Musica Bellissima and Concerto Aventino.



Texts and Translations

Credi, o caro, alla speranza

[1] *I Aria (Largo)*

Credi, o caro, alla speranza,
Se dirà che sol la morte
Può dividermi da te.
Nel bel peggio di constanza
Io sol bramo per mia sorte
Che sii fido al par di me.

Believe, my darling, in my hope,
If it is said that only death
Can part us.
As a lovely reward for my constancy
I ask nothing more than to be granted
That you are as faithful as I am.

[2] *II Recitativo*

Nella tua fedeltà, caro mio Tirsi,
Sta di mia vita il fato;
Non fasti, e non tesori
Far sodisfatti a pieno
Dell'amante alma mia posson gl'ardori.
La costanza fedel del tuo bel core
Rendendo amor, rende felice amore.

In your faithfulness, my dear Tirsi,
Rests the fate of my life;
No glory, no treasures
Can fully satisfy
The ardour of my loving soul.
The faithful constancy of your beautiful
heart
Will make Cupid happy with its love.

[3] *III Aria*

Un'altra pastorella
Sarà di me più bella,
Mà se tu m'ami, o caro,
Non sarà più felice,
Ne più di me fedel.
Mà se foss'io vezzosa
Più d'ogni vaga rosa,
Di tutti gl'altri amanti

Another shepherdess
May perhaps be more beautiful than
me,
But if you love me, darling,
None will be happier,
Or more faithful than I.
But if I were even more graceful
Than the loveliest rose,

Sarei troppo infelice,
Se fossi tu crudel.

Parto, mia Filli, è vero

4

I Recitativo

Parto, mia Filli, è vero!
Dura forza di stelle
M'allontana da Filli, e mi divide.
Questa pena mi uccide,
Questa sol basta, e pur tu rendi al core
Più grave il dolor suo col tuo dolore.
Ahi per pietade, oh Filli,
Non ti lagnar, ma leggi
Su le pallide gote,
Nell'umide, e languenti mie pupille,
Deh! leggi a chiare note
L'interna tirannia de' miei tormenti;
Odi da tronchi accenti
Ch'appena il labbro mio
Tra singulti, e sospir può dirti addio.

5

II Aria

Se vola al labbro il cor,
Bella, per dirti addio,
Resta di gelo allor
Il labbro, e'l core.

Of all the lovers
I would be the unhappiest,
If you were cruel to me.

I am leaving, my Filli, it is so!
The bitter power of the stars
Is moving me away from Filli and
separating me from her.
This torture is killing me,
Just that alone is sufficient, and yet you
cause my heart
Even deeper pain with your pain.
Oh, for mercy, O Filli,
Do not lament, but read
On my pale cheeks,
On my wet and wasting eyes,
Oh, know from these obvious signs
The inner oppression of my torment;
Know by my fitful words
That my lip is barely capable
Of telling you goodbye between sobs
and sighs.

My heart barely reaches my lips,
My beautiful, to tell you goodbye,
The lips and heart
Both immediately stop in horror.

Addio ripiglia amor,
Ma l'aspro affanno mio
Vince la forza ancor
D'un vivo addio.

[6] III *Recitativo*

Non così nel periglio
Di tempestoso mare
Su lacero naviglio
Disperato nocchier piange, e desia
Il dolce amato porto,
Come quest'alma mia
Brama per suo conforto
Tornar vicino al caro ben ch'adora.
Lieta dunque Silvan fedele
E il suo ritorno attendi,
Che morir può Silvano,
Ma vivere non può da te lontano.

[7] IV *Aria*

Partirò fedele amante,
Viverò fedele ancora,
E fedel ritornerò.
Dal tuo amato, e bel sembante
L'alma fida che t'adora
Lungi vivere non può.

'Goodbye,' says love,
But my bitter affliction
Overcomes even the strength
Of this sudden goodbye.

So even in the danger
Of the stormy sea,
On a cracked boat,
The desperate sailor does not lament
or desire
The sweet beloved harbour,
As this soul of mine
Longs, for his comfort,
For the return to his dear lover, whom
he adores.
So expect in happiness
The return of your faithful Silvano,
Because Silvano may die,
But he cannot live away from you.

I leave as a faithful lover,
I shall faithfully live the same,
And faithful shall I return.
My faithful soul, who loves you,
Cannot live far away
From your beloved beautiful face.

Ah, per pietade almeno

8 I Aria

Ah, per pietade almeno,
Se per amor non puoi,
Il cor mi rendi, e poi
Contento partirò.
E benche sia piagato,
Rendilo, o volto ingrato,
Che forse io viverrò.

9 II Recitativo

Fuggirò poi da te per piano, e monte
Qual furibondo che da crude larve
Si spaventa, e sen vola,
E qual cervo piagato
Che senz'altro pensar corre svenato.

10 III Aria (Allegro)

Cervetta piagata
Da strale crudele
Nel piano, nel monte,
Al prato, al fonte
Ricerca l'erbetta
Per farsi sanar.
Anch'io ferito
Da quella pupilla
Andrò richiedendo
Liquor salutar.

Oh, at least out of compassion,
When you cannot out of love,
Return me my heart, and then
I will leave satisfied.
And even if it is wounded,
Return it to me, ungrateful one,
So that I may still live.

I will then flee from you over hills and
dales
Like a madman, who frightens
Cruel ghosts that they run away,
Or like a wounded deer,
Which bleeding runs without thinking.

The doe, injured
By a cruel arrow,
On the plain, in the mountain,
In the meadow, or at the spring,
Looks for an herb,
To heal herself.
So I, too, wounded
By your eyes,
I will crave
The healing drink.

O Dio! partir conviene

[11] *I Recitativo*

Oh Dio! partir conviene,
Dura necessità già ne separa.
Ricevi, o dolce, e cara
Mirzia, di questo cor parte migliore;
Ricevi, Mirzia, oh Dio!
Dal misero mio cor l'ultimo addio.
Della fronte il pallore,
Con qual fiero dolore
M'allontanai da te, già ti palesa.
Sai che l'anima accesa
Sui labri è giunta, e vorria dirti: 'Io sola
Non hò chi mi consola.'
Ma il sospiro, e il dolor gl'accenti
arresta:
Oh Dio! partir conviene; amami, e
resta.

[12] *II Aria (Andante)*

Oh Dio! dirti vorrei:
'Non mi mancar di fe,
Ricordati di me,
Mio bene, addio.'
Ma gl'aspri affanni miei
Stringono tanto il cor,
Che favellarti ancor
Ne men poss'io.

Oh God, it is necessary to leave,
Hard necessity already divides us.
Accept, O sweet and dear
Mirzia, the better part of my heart;
Accept, Mirzia, oh God,
The last goodbye from my poor heart.
The paleness of my brow
Already reveals to you the severe pain
With which I distance from you.
Know that my kindled soul has reached
Up to my lips and would like to say, 'I'm
lonely,
I have no one to comfort me.'
But the sighs and pain prevent the
words in the passage.
Oh God, it is necessary to leave; love
me and stay.

Oh God! I'd like to tell you:
'Do not stop being faithful to me,
Remember me,
my beloved, goodbye.'
But my bitter woes
Grip my heart so much,
That I cannot even
Speak to you.

13 III *Recitativo*

In compagnia della mia pura fede
L'immagine di te, caro mio bene,
E' ver che meco viene.
Porto lontano il piede,
Ma teco, idolo mio, si ferma, e resta
L'alma che afflitta, e mesta
Ti seguirà fedele ovunque sei,
Luce degl'occhi miei.
Avrò presenti sempre
Non cangiando mai tempre
Le vaghe luci, i cari labri, e'l seno;
Ma il non potere almeno
Rimirarti una volta in tanto affanno:
Questo, ah! questo del cor sarà il
tiranno.

14 IV *Aria (Allegretto)*

Ah! se potessi almeno
Esser a te vicino,
Per qualche volta in seno
Avria conforto il cor.
Ma se da te lontano
Mi porta rio destino,
Ah! che ristoro invano
Io spero al mio dolor.

In the company of my honourable
fidelity,
Needless to say, my dear love,
Your form will go with me.
My steps will divert me far,
But with you, my darling, my soul
Stops and stays – depressed and sad
It will faithfully follow you wherever
you go,
You, the light of my eyes.
I will always have before me,
Without even changing my thoughts,
Those graceful eyes, the dear lips and
chest.
But not to be able to see you again
At least once in so much tribulation,
This, ah, will be the oppression of my
heart.

Oh, if at least I could
Be around you,
My heart would find at least
A little solace in my chest.
But when miserable fate
Takes me far from you,
Oh, it is vain to hope
In relief for my grief.

Lascia i fior, l'erbette, e'l rio

15 I Aria (*Affettuoso*)

Lascia i fior, l'erbette, e'l rio
Tortorella abbandonata,
Vieni, e vola a pianger meco.
Di mia fè schernito anch'io
Da un infida, e da un ingrata
Qui mi lagno in questo speco.

Leave the flowers, meadows, and
stream,
Abandoned turtledove,
Come and fly, cry with me.
Over my fidelity, mocked by
That unfaithful and ungrateful
woman,
I will complain here in this cave.

16 II Recitativo

Più volte l'infedel giurar solea,
Ch'il suo cor era mio,
E che pria di tradirmi
Avria veduto vacillare i monti,
E alle sorgenti sue tornare i fonti.

So many times did that unfaithful
woman swear
That her heart belongs to me
And before I would see her betrayal
I would see the mountains shake
And how the rivers flow back to their
springs!

17 III Aria (*Allegro*)

Mà le giuste mie vendette
Colle fiere sue saette
Forse un giorno amor farà.
Ah nò, che non potrei
Sù gl'occhi di colei
Mirare il pianto, e non sentir pietà.

But perhaps one day
Amor will carry out my righteous
retribution
With his cruel arrows.
Oh no, I could not
See crying in her eyes
And yet not feel compassion.

Tanto dunque è si reo

18 I *Recitativo*

Tanto dunque è si reo, oh amor crudele,
Il genio tuo, empio non men che fiero,
Che quando è più fedele un nobil core,
E nel tuo amor costante
Tu rendi più ritroso, e più severo
Il tuo sembiante sì gentile, e vago?
Sembra alfin che vuoi far anzi odiosi
Il ciglio, il cor, l'amate luci, e belle,
Ove sua chiara immagine
Impresse il cielo, il sol, Cintia, le stelle.

19 II *Aria*

Puoi dir chi'io son quel fiero,
Ingrato, e crudo core
Che non ti porta amore,
E non ti serba fè?
E come, oh ingiusti Dei,
Al paragon del mio
E' in lei l'affetto rio,
E ingrato il cor per me!

Is your soul, then, oh cruel love,
Is it as evil, as wretched as it is
 truculent,
That the more faithful a noble heart is
to you,
And the more constant in love,
The more reluctant and stricter
You make your gentle and lovely
 countenance?
It finally seems that you wish to make
 more odious
Those eyelashes, that heart, those
 beloved beautiful eyes,
Into which the sky, sun, moon, and the
 stars
Imprinted their clear form.

Could you perhaps claim that I hold in
myself
The truculent, ungrateful and cruel
 heart
Which does not bring you love
And does not retain loyalty to you?
How, oh unjust gods,
In comparison to mine,
How evil her sentiment is
And ungrateful her heart is to me!

20 III *Recitativo*

Non è Amore il tuo amor, mà un rio
piacere
Di far languire in amoroso ardore
Un tuo fedele innamorato core,
Se in nodo indissolubile, e fatale
Tu con altrui t'allacci, e fai che ingiusto
Sia poi chi quello abborre, e fier
disprezza,
E ti fai la cagion di sua fierezza.
Geme invan chi è ferito da' tuoi dardi,
Se di sua fede tu il tormento brami,
Ch'amata non riami,
Ed al suo fido amor giammai non ardi.
Quindi non ponno mai (perche non
vuoi!)
Dar aita a un ferito i sguardi tuoi.

Your love is not love, but an evil
pleasure,
To let a faithfully loving heart
Languish in the fervour of love,
If, with an indissoluble and fateful
bond,
You are joining with another and
causing the one
Who abhors it and cruelly despises it to
be the unjust one,
While it is you who is the cause of his
cruelty.
The one who is hurt by your darts
laments in vain
If you request the torment of his loyalty,
After all, though you are loved, you
love not,
And do not reciprocate his faithful love.
Why can't your glances ever (because
you do not want!)
Provide solace to the injured.

21 IV *Aria*

Tu impiaghi, e poi
Lacerba amata
Piaga mia cara
Sanar non vuoi,
Alma crudel.

Fai ch'il mio core
Sen muora in pene
Privo di spene,
Perche in amore
Tu sei infedel.

You exacerbate the wound, then
You don't want to heal
My dear bitter
Beloved wounds,
You cruel soul.
You are the reason that my heart
Is perishing in pain
Deprived of hope,
Because in love
You are unfaithful.

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Baroque cello: Jan Slípka, after Stradivarius 1710

Harpsichord: Jiří Vykoukal, after Elpidio Gregori 1736

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