

# WIGMORE HALL

Wednesday 21 September 2022  
7.30pm

## A due voci

Iestyn Davies countertenor  
Hugh Cutting countertenor  
Ensemble Guadagni  
Tom Foster organ, harpsichord  
Thomas Dunford archlute  
Jonathan Byers cello  
Siobhán Armstrong harp

Claudio Monteverdi (1567-1643)

Antonio Lotti (1666-1740)

Giovanni Girolamo Kapsberger (c.1580-1651)

Alessandro Grandi (c.1575-1630)

Claudio Monteverdi

Girolamo Frescobaldi (1583-1643)

Giovanni Bononcini (1670-1747)

Giovanni Felice Sances (c.1600-1679)

Benedetto Marcello (1686-1739)

George Frideric Handel (1685-1759)

Giovanni Girolamo Kapsberger

Giovanni Bononcini

George Frideric Handel

Interrotte speranze SV132 (1619)

Vorrei baciarti SV123 (1619)

Crudeltà rimproverata Op. 1 No. 6 (pub. 1705)

Toccata No. 6 (pub. 1611)

O quam tu pulchra es (1625)

Ego flos campi SV301 (1624)

Si dolce è'l tormento SV332 (pub. 1624)

Se l'aura spira tutta vezzosa (pub. 1630)

Pietoso nume arcier (1721)

Lagrimosa beltà (pub. 1633)

### Interval

Felice chi vi mira

Saraband from Suite in D minor HWV437 (1733)

Caro autor di mia doglia HWV182b (c.1707)

Toccata No. 1 (pub. 1611)

Sempre piango e dir non so (1691)

Coronata di gigli e di rose from *Tamerlano* HWV18 (1724)



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The vocal duet was popular entertainment in 17th-century Italy. In opera it was dialogue; in the chamber, duettists sang the same words - one voice, in a sense, giving double power to a single lyric. Both are represented in this programme, though all but the last are *duetti per camera*.

The chamber duet was, broadly speaking, a madrigal. **Monteverdi's** 'Interrotte Speranze' is from his Seventh Book of Madrigals published in 1619, when the composer complained of migraines brought on by his workload. The dark hushed intensity of this opener suggests one moving gingerly. The lyric is a sonnet in four verses. In the first two, the singers have not only the same words, but also the same music, diverging only latterly. The sensuous 'Vorrei baciarti' comes from the same volume. The lyric is addressed to Phyllis, who is absent: where should be kissed, eyes or mouth? The melody descends with the weeping eyes and broadens with the smiling lips.

**Antonio Lotti's** 'Crudeltà rimproverata' comes from *Duetti Terzetti e Madrigali* published in 1705 Venice. Staccato octave leaps illustrate dripping water which erodes even marble and which the singers imitate with melismatic (syllabically prolonged) dotted rhythms. Bronze ignites in extreme heat, but Mirtilla remains impervious to the duettists' tears and ardour. The accompaniment is the *basso continuo*, which typically consists of several instruments, one playing the bass line, others improvising appropriate chords. The theorbo, a lute with added bass strings, was ideal as it covered both functions. Its solo potential was exploited by the Venetian **Giovanni Girolamo Kapsberger** who published four books of *Intavolatura*, voluntaries or solos for theorbo. Toccata No. 6 from Book I, published in 1611, is a ruminative meandering around chords and scales.

The chamber duet was secular, though the Bible's erotic Song of Solomon qualified. The two settings here are for solo voice. **Alessandro Grandi's** 'O quam tu pulchra es' extols the beauty in rustic imagery: eyes of a dove, mane of mohair, teeth white as shorn lambs. The opening words are passionate sighs, repeated between urgent pleas. It appeared in *Ghirlanda Sacri*, published in Venice in 1625, when the composer was assistant to Monteverdi whose 1624 setting 'Ego flos campi' follows. The lover is comparable with fruit and sweet-scented flowers.

Monteverdi's solo song 'Si dolce è'l tormento' has a wide ranging bass line but a simple melody of a downward scale coupled with pleading repeated notes. It was published in a 1624 collection by fellow composer Carlo Milanuzzi. The anonymous words are a tease, the poet exaggerating his pain and calling his lover cruel.

**Girolamo Frescobaldi's** solo song 'Se l'aura spira tutta vezzosa' comes from his *Primo libro d'arie musicali* published in Florence in 1630 when he was working for the Medici family. The text is pastoral, while the music dances in joyful quick three-time with laughing melismas on *ridente*.

In 1720s London, composer **Giovanni Bononcini** was a celebrity; his portrait hangs in the Royal College of Music, though he's all but forgotten now. It was here he published *Cantate e Duetti*, which includes 'Pietoso numi arcier', a duet for Dorinda and Aldimira, who with identical words bemoan their unfaithful lovers in interweaving vocal lines. *Momento* is ironically lengthened by melisma. The

music has the *da capo* ('from the top') form which became ubiquitous: a first section is repeated with embellishments after a contrasting middle, which here pleads in repeated notes, entries rising stepwise, lyrics differing only in the names of the respective lovers, Tyrsis and Aminta.

The Italian style spread round Europe. **Giovanni Sances** learned his trade in Italy but made his career mainly in Austria. His 'Lagrimosa beltà' is a duet on an eight-note ground in swinging three-time, published in 1633. It is a lover's musing on tearful beauty with a shivering parallel melisma on *schermir* ('avoid'). There is no let-up until the concluding short recitative - 'if someone wants long-lasting beauty, let her practise pity'.

**Benedetto Marcello's** 'Felice chi vi mira' is based on a rhetorical conceit: happy, happier, happiest. The composer/lawyer was famously anti-opera and the chamber duet had obvious appeal. An exclamatory *felice!* leads to repeated sighing (*sospira*) mirrored in the music. *Felicissimo* breaks into spirited three-eight time.

Back In London, **Handel** was ingratiating himself with the nobility, writing Italian opera and giving the king's grandchildren keyboard lessons, composing suites of dances as teaching material and publishing them in 1733. The *Sarabande* from the D minor suite is familiar as the *Follia* ground bass. Handel adds two variations but probably improvised more in the lessons. He also composed chamber duets throughout his career: 'Caro autor di mia doglia' dates from his Italian period but was revised for two altos in London in 1740. It begins with a three-time larghetto, the voices separate and in imitation, colouring the pain of the words with dissonance. There follows a quick, insistent refusal to be another's lover which breaks dramatically for a slow recollection of the beloved's anatomy. An allegro concludes, illustrating *fuggirà* ('flees') in running melismatic thirds, *flagellata* with whiplash, masochistic semiquavers and *discordia* with a series of suspensions.

The lutenist resumes the limelight with Kapsberger's Toccata No. 1, with a simple dotted downward scale disguised within his improvisatory touch.

Some chamber duets were extended cantatas comprising arias and recitatives, like Bononcini's 'Sempre piango e dir non so' from his *Duetti da camera* Op. 8, published in Bologna in 1691. Duets at the beginning and end enclose a sequence of solos. In the opening duet, the voices imitate each other's music but not their words - laughing in one, weeping in the other, running hither in one, thither, the other. A tormented recitative, an aria from a lover alleging infidelity, a recitative suggesting suicide, and a catchy dance aria follow in sequence. The concluding duet dwells on the long clashes of languishing and ends on the rhyming words *core* ('heart') and *more* ('dies') in the different voices.

The programme closes with an opera duet. Handel staged *Tamerlano* at the King's Theatre in 1724 and the castrato duet 'Coronata di gigli e di rose' is its finale. After argument comes peace, the singers pronounce, at first separately, then together and finally in parallel thirds with a melisma on *pace*. The middle section is minor as the duettists recall the people's hatred, but the opening repeats with its resolution on peace.

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## Claudio Monteverdi (1567-1643)

### Interrotte speranze Hopes cut short

SV132 (1619)

*Giovanni Battista Guarini*

Interrotte speranze, eterna  
fede,  
Fiamme e strali possenti in  
debil core;  
Nutrir sol di sospir un fero  
ardore  
E celar il suo mal quand'altri  
il vede;

Hopes cut short, faith  
eternal,  
potent arrows and flames  
in a weak heart,  
to nourish a burning  
ardour with sighs alone  
and hide its pain from  
others' eyes.

Seguir di vago e fuggitivo  
piede  
L'orme rivolte a volontario  
errore;  
Perder del seme sparso e'l  
frutto e'l fiore  
E la sperata al gran languir  
mercede;

To follow with uncertain,  
wandering steps  
the tracks that lead to  
wilful error,  
to lose both fruit and flower  
of scattered seed  
and the longed-for reward  
for so much distress.

Far d'uno sguardo sol legge  
ai pensieri  
E d'un casto voler freno al  
desio,  
E spender lacrimando i lustr  
interi:

To impose laws on thought  
with just one look,  
and smother desire with  
chaste resolve,  
and to spend year after  
year weeping.

Questi ch'a voi, quasi gran  
fasci invio,  
Donna crudel, d'aspiri  
tormenti e fieri,  
Saranno i trofei vostri e'l rogo  
mio.

This great bundle of harsh  
and bitter torments  
that I send you, cruel  
woman,  
will be your trophy and the  
pyre on which I burn.

### Vorrei baciarti SV123

(1619)

*Giambattista Marino*

Vorrei baciarti, o Filli,  
Ma non so come, ove il mio  
bacio scocchi,  
Ne la bocca o negli occhi.  
Cedan le labra a voi, lumi  
divini,  
Fidi specchi del core  
Vive stelle d'amore!  
Ah, pur mi volgo a voi, perle e  
rubini,  
Tesoro di bellezza,  
Fontana di dolcezza,  
Bocca, onor del bel  
viso:  
Nasce il pianto da lor, tu  
m'apri il riso.

### I want to kiss you

I want to kiss you, O Phyllis,  
but I know not how,  
where to place my kiss,  
on your lips or on your eyes.  
The lips must yield to  
you, divine eyes,  
faithful mirrors of the heart,  
gleaming stars of love!  
Ah, and yet I turn to you,  
pearls and rubies,  
beauty's treasures,  
source of sweetness,  
dear mouth, the pride of a  
lovely face:  
tears flow from them, but  
laughter spills from you.

## Antonio Lotti (1666-1740)

### Crudeltà rimproverata Cruelty reproached

Op. 1 No. 6 (pub. 1705)

*Anonymous*

Se con stille frequenti  
Cade l'onda sul marmo, il  
marmo frange.  
Se con faville ardenti  
Entra il foco nel bronzo, il  
bronzo accende.

It water falls drop after drop  
onto marble, the marble  
shatters.  
If with burning sparks  
fire pierces bronze, the  
bronze ignites.

Solo il cor di Mirtilla  
Al mio ardor non  
s'arrende  
E più s'indura all'amor mio  
che piange.

Only the heart of Mirtilla  
does not surrender to my  
passion  
and hardens ever more  
against my plaintive love.

Poi che fiera e  
crudel sempre  
egualmente,  
Non crede al lagrimar,  
fiamma non sente.

For since she is always  
proud and cruel in  
equal measure,  
she has no time for tears,  
and feels no fire.

## Giovanni Girolamo Kapsberger

(c.1580-1651)

### Toccata No. 6 (pub. 1611)

## Alessandro Grandi (c.1575-1630)

### O quam tu pulchra es

(1625)

*Liturgical text*

O quam tu pulchra es,  
Amica mea, columba mea,  
Formosa mea  
Oculi tui  
columbarum  
Capilli tui sicut greges  
caprarum  
Et dentes tui sicut greges  
tonsarum.  
Veni de Libano, veni  
coronaberis.  
Surge propera, surge sponsa  
mea,  
Surge dilecta mea,  
immaculata mea,  
Surge, veni, quia amore  
languet.

### O how beautiful you are

O how beautiful you are,  
my beloved, my dove,  
my beautiful one,  
your eyes are those of  
doves,  
your hair is like flocks of  
goats,  
and your teeth like flocks  
of sheep.  
Come from Lebanon, come  
and I will crown you.  
Arise quickly, arise, my  
bride,  
arise, my beloved, my  
flawless one,  
arise, come, how I  
languish in love.

## Claudio Monteverdi

### Ego flos campi SV301

(1624)

*Liturgical text*

Ego flos campi et liliū  
convallium.

Sicut liliū inter spinas  
sic amica mea inter  
filias.

Sicut malus inter ligna  
silvarum, sic dilectus meus  
inter filios.

Sub umbra illius quem  
desideraveram sedi, et  
fructus ejus dulcis gutturi  
meo.

### I am the flower of the field

I am the flower of the field  
and the lily of the valleys.

As the lily among thorns,  
so is my love among  
the daughters.

As the apple tree among the  
trees of the wood, so is my  
beloved among the sons.

I sat down under his  
shadow, whom I  
desired: and his fruit  
was sweet to my taste.

### Sì dolce è'l tormento

SV332 (pub. 1624)

*Anonymous*

Sì dolce è'l tormento  
Ch'in seno mi sta  
Ch'io vivo contento  
Per cruda  
beltà.

Nel ciel di bellezza  
S'accreschi fierezza  
Et manchi pietà,  
Che sempre qual scoglio  
All'onda d'orgoglio  
Mia fede sarà.

La speme fallace  
Rivolgam' il piè,  
Diletto ne pace  
Non scendano a me,  
E l'empia  
ch'adoro  
Mi nieghi ristoro  
Di buona mercè:  
Tra doglia infinita  
Tra speme tradita  
Vivrà la mia fè.

### So sweet is the pain

So sweet is the pain  
I feel in my heart  
that I am happy to live for  
one who is heartless but  
lovely.

In the heaven of beauty  
let cruelty flourish  
and mercy fail,  
for my loyalty will,  
like a rock, withstand  
a torrent of pride.

Let illusory hope  
turn its back on me,  
let me be filled with  
neither joy nor peace.  
And let the pitiless object  
of my love  
refuse me the solace  
of gentle mercy:  
amid endless sorrow,  
amid hope betrayed,  
my fidelity will live on.

(Per foco e per gelo  
Riposo non ho  
Nel porto del Cielo  
Riposo haverò...  
Se colpo mortale  
Con rigido strale  
Il cor m'impiegò  
Cangiando mia sorte  
Col dardo di morte  
Il cor sanerò...)

Se fiamma d'amore  
Già mai non sentì  
Quel rigido core  
Ch'il cor mi  
rapi,  
Se nega pietate  
La cruda beltate  
Che l'alma invaghi:  
Ben fia che dolente  
Pentita e languente  
Sospirami un dì.

(From fire and ice  
I will find no repose;  
only at the gate of Heaven  
shall I find repose...  
should the deadly strike  
of an arrow  
injure my heart,  
my heart shall heal  
by changing my lot  
with that arrow of death...)

If the flame of love  
has never warmed  
the unfeeling heart  
that has stolen mine from  
me,  
if the cruel beauty  
who has bewitched my soul  
denies me any pity,  
then let her one day,  
repentant and languishing,  
suffer and yearn for me.

## Girolamo Frescobaldi (1583-1643)

### Se l'aura spira tutta

vezzosa (pub. 1630)

*Anonymous*

Se l'aura spira tutta  
vezzosa  
La fresca rosa ridente  
sta,  
La siepe ombrosa di bei  
smeraldi  
D'estivi caldi timor non ha.

A'balli, a'balli liete venite,  
Ninfe gradite, fior di  
beltà,  
Or che si chiaro il vago fonte  
Dall'alto monte al mar sen  
va.

Suoi dolci versi spiega  
l'augello,  
E l'arboscello fiorito  
sta.  
Un volto bello all'ombra  
accanto  
Sol si dia vanto d'aver  
pietà.

Al canto, ninfe  
ridenti,  
Scacciate i venti di  
crudeltà.

### When the graceful breeze blows

When the graceful breeze  
blows,  
the fresh rose stands  
laughing  
and the shady hedge of  
emerald green  
has no fear of the  
summer heat.

Come delight in the dance,  
nature's fair maidens,  
flowers of beauty,  
while the clear stream  
flows from the mountain  
to the sea,

Such sweet verses  
spread from bird to bird  
bringing the sapling to  
flower.  
A beautiful face in the  
nearby shade  
alone exalts in displaying  
compassion.

With your song, sweet  
maidens,  
drive away the winds of  
cruelty.

## Giovanni Bononcini (1670-1747)

### Pietoso nume arcier Kindly archer-god

(1721)

*Anonymous*

Pietoso nume arcier Kindly archer-god,  
Ascolta i voti miei un sol listen to my pleas for a  
momento. moment.  
Fa che di Tirsi/Aminta il cor Let Tirsi's/Aminta's heart  
Senta l'istesso ardor che al feel as great a passion as  
cor io sento. my own heart feels.

*Dorinda* *Dorinda*  
Consolati Aldimira, Be comforted, Aldimira,  
Che un mio pensier mi dice for an inner voice tells me  
Che tu sarai contenta ed io that you will be contented  
felice. and I happy.

*Aldimira* *Aldimira*  
Dorinda, il tuo Dorinda, I fear your inner  
pensiero voice  
Con fallace deceives you with false  
lusinga hopes  
Temo che finga, e non dica il and does not speak the  
vero. truth.

*Dorinda* *Dorinda*  
Aldmira, la Aldmira, hope prevents  
speme my being  
Fa ch'oppressa non sia dal overwhelmed by your  
tuo timore, timidity,  
Che un amante che for a timid lover cannot  
teme expect  
Gran sorte aver non può col great success with the  
Dio d'amore. god of love.

*Aldimira* *Aldimira*  
Dunque sperar degg'io So I may live in hope  
Che il bell'idolo mio that my beloved's  
cangiando tempre character will change  
Mi sarà fido e mi amerà per and he be true to me and  
sempre? always love me?

*Dorinda* *Dorinda*  
Sì. Yes.

*Aldimira* *Aldimira*  
Già sento che l'anima tutta Now filled with joy I  
lieta respira breathe again  
E nel mio sen resta la doglia and sorrow is banished  
estinta. from my breast.

*Dorinda* *Dorinda*  
Tirsi per Tirsi will live only for  
Aldmira, Aldimira,  
Vivrà fedele, e per Dorinda and Aminta for  
Aminta. Dorinda.

Se l'idolo che adoro If my darling, my adored one  
Fedel con me sarà will stay true to me,  
Che più bramar non sa my loving heart can  
quest'anima amante. desire nothing more.

Già sento che ristoro Now I can feel solace  
Prendendo va il mio sen begin to fill my breast  
Sperando che il suo ben le with the hope that its  
sia costante. beloved will be true.

## Giovanni Felice Sances (c.1600-1679)

### Lagrimosa beltà (pub. Tearful beauty

1633)

*Anonymous*

Lagrimosa beltà Tearful beauty  
Per cui già notte e for whom my past nights  
di and days  
Cotanto sospirai, come sei were so filled with sighs,  
tu how have you  
Divenuta così? become like this?  
Il barbaro che What was such a  
fù, barbarous thing,  
Qual cor pien d'impietà your heart, so void of pity,  
Potuto ha incrudelir contro di could have grown cruel  
te? towards you?  
Misero, ben lo so, Unhappily, I know it well,  
Ne poi negarlo a fè! nor can you deny it!  
Il tempo fù, l'età It was Time, and Age  
Che tanto vale e può. so strong and powerful  
Inlanguidito ha'l that made your breast so  
sen, weak  
Ha scolorito l'or and took the golden colour  
Del tuo bel crin; mirate al from your lovely hair; look  
fin at last,  
Mirate che vien men see how faint and fading  
Ogni cosa mortal: is every mortal thing;  
Col tempo arte non val, art has no power over time;  
Questo è colpo comun, that is a common blow to all,  
Schermir nol puote alcun; no one can avoid it.  
La pioggia vien Rain comes after calm  
talhor, weather  
Dopo il seren, e dopo il and after lightning comes  
lampo, il tuon. the thunder.  
Chi si mostrò crudel Whoever displayed cruelty  
Non merita perdon, deserves no forgiveness,  
E l'esser infedel and to be unfaithful  
A gl'amanti è di Turca empio to lovers is the cruelty of  
rigor. ruthless Turks.  
A spettacolo simil, When you see such a sight,  
Rendete donn'il cor, ladies, turn your heart  
Tutto pietoso e umil, to kind humility;  
Imparate a lasciar quel learn to leave that  
fast'altier, haughty behaviour,  
Raddolcite il pensier, sweeten your thoughts;  
Il bello non risplende in beauty no longer shines  
costei più, in such a woman  
Nè si può dir qui and what was there  
fù. cannot be spoken of.  
Dunque, chi bram'aver lunga So. if someone wants  
beltà, long-lasting beauty  
Usi, usi pietà! let her practise pity!

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## Interval

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### Benedetto Marcello (1686-1739)

#### Felice chi vi mira

*Giovanni Battista Guarini*

Felice chi vi mira;  
Ma più felice chi per voi  
sospira;  
Felicissimo poi  
Chi sospirando fa sospirar  
voi.

#### Happy he who beholds you

Happy he who beholds you,  
but happier he who sighs  
for you;  
happiest of all is he  
who in sighing makes you  
sigh.

### George Frideric Handel (1685-1759)

#### Saraband from *Suite in D minor* HWV437 (1733)

#### Caro autor di mia doglia HWV182b

(c.1707)

*Anonymous*

Caro autor di mia doglia  
Dolce pena del core  
Mio respiro, mia pace!

#### Dear author of my grief

Dear author of my grief,  
sweet pain of my heart,  
my breath, my peace!

Nò, nò che d'altrui che di te  
mai non sarò.  
O volto, o lumi, o luci, o  
labbra!

Nò, nò che d'altrui che di te  
mai non sarò.

No, I will never be for  
anyone other than you.  
O face, O eyes, O lights, O  
lips!

No, I will never be for  
anyone other than you.

Dagli amori flagellata  
La discordia fuggirà.

Scourged by love  
Discord flees.

### Giovanni Girolamo Kapsberger

#### Toccatà No. 1 (pub. 1611)

### Giovanni Bononcini

#### Sempre piango e dir non so (1691)

*Pazzini*

Sempre piango/rido e dir  
non so  
Quando mai io  
riderò/piangerò.

Parti, vola, fuggi da  
me -

Vengo, corro, e torno a  
te -

Che il tuo amore più non  
vuò/solo io vuò.

No, no, restane in pace  
Ed a quel volto porgi incensi  
e sospiri,  
Ch'è la sola cagion de tuoi  
martiri.

Non sei più l'idolo  
mio  
Perché ad altro dasti il  
cor.

Reso fiero il mio  
pensiero

Vuol placarti col  
furor.

Cinzia, ingrata e crudele,  
Negli aspri affanni miei sola  
costante,

Ti mostri troppo fiera, io  
troppo amante.

Davanti al tuo sembiante  
Mirami supplicante:

Ma se il tuo cor altra bellezza  
adora,

Se ti piace così, fa pur ch'io  
mora.

Al bel dardo di un tuo sguardo  
Più resistere non so.

Morirò, sì morirò;

Che volete di più luci  
crudeli?

Ma prima di morire

Vi prego a rendermi disciolto  
in lacrime,

L'avanzo misero di questo  
cor,

Che già mai non  
v'oltraggiò.

#### Endlessly I weep and cannot tell

Endlessly I weep/laugh  
and cannot tell  
when I shall ever  
laugh/weep again.

Leave me, fly, run away  
from me -

I come, I run, and return  
to you -

for I no longer want your  
love/all I want is your love.

No, no, stay here in peace  
and offer incense and  
sighs to that face,  
the sole cause of your  
torment.

You are no longer my  
goddess  
because you gave your  
heart to others.

My mind has now  
become proud,

it would appease you with  
anger.

Cynthia, cold and cruel,  
sole author of my bitter  
woes,

you appear too proud, I  
too much in love.

Before your countenance  
behold me, a supplicant:

but if in your heart you  
love another,

if this is what you want,  
then let me die.

I can no longer resist  
the dart of your glance.

I shall die, yes, die;

what more do you want,  
cruel eyes?

But before I die

I beg you to give me,  
dissolved in tears,

the miserable remains of  
this heart,

which has never offended  
you.

Sono questi del cor gl'ultimi fiati	These are the last gasps of my heart
Che languendo si more,	as it languishes and dies,
Già che a morir l'ultimo è sempre il core;	for the heart is always the last to die;
Che ingannando non more	which, deceiving, dies not
Perché a tradir hai pronto sempre il core.	because your heart is ever ready to betray.

## George Frideric Handel

<b>Coronata di gigli e di rose from <i>Tamerlano</i></b>	<b>Crowned with lilies and roses</b>
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**HWV18** (1724)

*Nicola Francesco Haym,  
after Agostin Piovene and  
Nicolas Pradon*

Coronata di gigli e di rose	Crowned with lilies and roses
Con gl'amori ritorni la pace.	may peace return with love.

E fra mille facelle amorse	And may the lightning- flash of hate
Perda i lampi dell'odio la face.	be lost among a thousand amorous flames.

*Translations of all Monteverdi except 'Ego flos campi' by Susannah  
Howe. Lotti by Jean du Monde. Bononcini and 'Coronata di gigli e di  
rose' by Avril Bardoni.*