



9.3.2010

香港大會堂音樂廳
Concert Hall
Hong Kong City Hall

演出長約1小時30分鐘，包括一節中場休息
Running time: approximately 1 hour and
30 minutes with one interval

06 曲目 Programme

簡歷 Biographies

10 安德烈亞斯·修爾 Andreas Scholl

13 依汀·卡拉馬佐夫 Edin Karamazov

16 歌詞 Lyrics

敬請關掉所有響鬧裝置，請勿擅自攝影、錄音或錄影，
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賀爾邦尼 (c1545-1602)	《我沉重的靈魂，背負着憂愁的力量》
理查·馬田 (1570-1618)	《既然她變心了，便死心吧》
托馬斯·坎皮恩 (1567-1620)	《你可曾見過鮮亮的百合》
杜蘭特 (1563-1626)	《我看見我的女郎在哭泣》 《幻想曲》（魯特琴獨奏） 《女士，若你這般怨恨我》 《讓我居於黑暗中》
佚名	《我想給愛人一顆蘋果》 《她穿過市集》

— 中場休息 —

法國歌曲

皮埃爾·蓋特朗 (c1565-c1621)	《若字句和沉默》 《這無止境地束縛我生命的想法》
吉勒斯·杜蘭德 (1550-1605)	《我的美人，如果你的靈魂》 《你每天的嘲諷》
佚名	魯特琴獨奏

西班牙歌曲

佚名	《沒提防的愛情走過》 《你眼睛藏着愛情》
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意大利歌曲

卡契尼 (1551-1618)	《我是否就要死去？》 《我美麗的阿瑪莉斯》
佚名	《啊，更美》

Anthony Holborne (c1545-1620)	<i>My heavy sprite, oppress'd with sorrow's might</i>
Richard Martin (1570-1618)	<i>Change thy mind since she doth change</i>
Thomas Campion (1567-1620)	<i>Have you seen the bright Lily grow</i>
John Dowland (1563-1626)	<i>I saw my lady weep</i> <i>A Fancy</i> (Lute Solo) <i>Lady, if you so spite me</i> <i>In darkness let me dwell</i>
Anonymous	<i>I will give my Love an apple</i> <i>She moved through the fair</i>

— Interval —

French Airs

Pierre Guédron (c1565-c1621)	<i>Si le parler et le silence</i> <i>Ce penser qui sans fin tyrannise ma vie</i>
Gilles Durant de la Bergerie (1550-1605)	<i>Ma belle si ton âme</i> <i>Vos mépris chaque jour</i>
Anonymous	Lute Solo

Spanish Airs

Anonymous	<i>Passava amor su arco desarmado</i> <i>Vuestros ojos tienen d'Amor</i>
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Italian Airs

Giulio Caccini (1551-1618)	<i>Dovrò dunque morire?</i> <i>Amarilli mia bella</i>
Anonymous	<i>Oh bella più</i>

ANDREAS SCHOLL

安德烈亞斯·修爾

高男高音 Countertenor

安德烈亞斯·修爾曾推出多張高水平的獨唱專輯：獲2006年英國古典歌唱家年獎的《賽內西諾的詠嘆調》；收錄韓德爾、莫扎特、哈賽和葛路克作品的《英雄》；杜蘭特的《音樂盛宴》；與澳洲勃蘭登堡樂團合作的韋華第《經文歌》；與奧菲爾室樂團合作，改編英美民歌的選集《流浪陌客》；收錄了羅馬作曲家阿卡迪亞鮮為人知且從未出版的清唱劇選集《阿卡迪亞》；麥克里殊指揮的《所羅門》和《索爾》；獲留聲機大獎的《聖母悼歌》；卡達拉的《基督腳邊的瑪德蓮娜》；與拜占庭學院樂團合作的韓德爾意大利清唱劇選集《愛的決鬥》；以及最新作品《水晶淚》。

修爾經常舉行獨唱會，足跡遍及世界著名音樂廳和藝術節，合作夥伴包括克里夫蘭管弦樂團、柏林德意志交響樂團、波士頓交響樂團、阿姆斯特丹皇家音樂廳管弦樂團、柏林古樂學會、費雷堡巴羅克樂團及慕尼黑愛樂樂團；歌劇方面，他在格蘭特堡節日歌劇院和紐約大都會歌劇院演《羅德林達》中的米蘭國王，又在皇家丹麥歌劇院、香榭麗舍劇院、洛桑歌劇院演出《凱撒大帝》。此外，修爾參與了2005年的逍遙音樂會，成為首位在逍遙音樂會終場之夜獻唱的高男高音。

修爾近期的演出包括在皇家丹麥歌劇院上演的新製作《帕提諾佩》，由湯·庫普曼帶領紐約愛樂樂團演出的《彌賽亞》，以及與巴塞爾室樂團的歐洲巡演。

修爾在德國出生，早年在克特里赫歌詠班接受訓練，後來到瑞士巴塞爾古樂學院跟隨里查·李維特與雷奈·雅各斯學習。他曾獲1999年的回音唱片獎及比利時音樂媒體聯盟獎；2002年憑《音樂盛宴》獲愛迪生古典音樂中世紀組別獎；他為安徒生《國王的新衣》和《夜鶯》兩部有聲書創作的音樂，在2005年再度贏得回音唱片獎。

君悅酒店贊助安德烈亞斯·修爾之住宿。

Accommodation for Andreas Scholl is supported by Grand Hyatt Hong Kong.





Andreas Scholl has released a series of extraordinary solo recordings — *Arias for Senesino*, for which he won the 2006 Classical BRIT Singer of the Year award; *Heroes*, a disc of arias by Handel, Mozart, Hasse and Gluck; Robert Dowland's *A Musicall Banquet*; Vivaldi's *Motets* with the Australian Brandenburg Orchestra; *Wayfaring Stranger*, a selection of specially arranged English and American folksongs with Orpheus Chamber Orchestra; and *Arcadia*, a collection of rare and unpublished cantatas by composers from Rome's Arcadian Circle – all released on the Decca label. His discography also includes *Solomon* and *Saul* under Paul McCreech for Deutsche Grammophon; the Gramophone Award-winning *Stabat Mater* for Harmonia Mundi; Caldara's *Maddalena ai piedi di Cristo*; *Il duello amoroso*, a selection of Handel's Italian cantatas with the Accademia Bizantina; and *Crystal Tears*, his latest recording.

A committed recital artist, Scholl performs in the world's leading concert halls and festivals. Concert performances have included appearances with The Cleveland Orchestra, Deutsches Symphonie-Orchester Berlin, the Boston Symphony Orchestra, The Royal Concertgebouw Orchestra, Academy for Ancient Music Berlin, Freiburg Baroque Orchestra, and Munich Philharmonic. Scholl's operatic engagements include Bertarido (*Rodelinda*) at Glyndebourne Festival Opera and The Metropolitan Opera; and *Giulio Cesare* at the Royal Danish Opera, Théâtre des Champs-Élysées and Opéra de Lausanne. Scholl is also the first countertenor to sing at the 2005 Last Night of the Proms.

Season highlights include a new production of *Partenope* at the Royal Danish Opera, *Messiah* with the New York Philharmonic conducted by Ton Koopman and a European concert tour with the Basel Chamber Orchestra.

Born in Germany, Scholl's early musical training was with the Kiedricher Chorbuben. He later went on to study under Richard Levitt and René Jacobs at the Schola Cantorum Basiliensis. He is a winner of the 1999 ECHO Awards, Prix de l'Union de la Presse Musicale Belge and the Middle Ages/Renaissance category of the 2002 Edison Awards for his recording of *A Musicall Banquet*. He won a second ECHO Award in 2005 for his composition of music for Deutsche Grammophon's audio-book of Hans Christian Andersen's *The Emperor's New Clothes* and *The Nightingale*.

EDIN KARAMAZOV

依汀·卡拉馬佐夫

魯特琴 Lute

依汀·卡拉馬佐夫的魯特琴和結他演奏技藝超凡，在歐美的演出掀起熱潮，並取得空前好評。曾與他合作演奏和錄音的國際頂尖古樂合奏團和演奏家，包括希利亞德合唱團、晚星二十古樂團、安德烈亞斯·修爾和流行樂手史汀。對不同年代的弦樂器，他的演繹都得心應手，傑出的獨奏更響遍各地，包括阿姆斯特丹皇家音樂廳、倫敦威格摩爾音樂廳、柏林愛樂音樂廳及維也納音樂廳等。

卡拉馬佐夫師承契利比達凱，以古典結他開始其音樂事業，並曾在四個結他比賽中奪冠，後來往瑞士巴塞爾古樂學院跟隨霍普金森·史密夫學習巴羅克魯特琴。

他推出了多張唱片，包括收錄布列頓和巴赫作品的《沉睡來了》、與安德烈亞斯·修爾合作的魯特琴曲集《音樂盛宴》和民歌集《流浪陌客》，以及與史汀合作的《走出迷宮》；2008年11月推出的《魯特琴曲》唱片集，收錄了巴赫、多梅尼科尼和蒙克作品的獨奏，以及修爾、女高音費林明及史汀合唱的歌曲。

卡拉馬佐夫能彈奏多種撥弦樂器，他孜孜不倦地探索魯特琴在現代和當代音樂的角色；除獨奏演出外，他也喜歡為歌手伴奏。

所有簡歷中譯：黃家慧

Edin Karamazov's thrilling virtuoso performances on the lute and guitar have garnered unprecedented critical acclaim in Europe and America. As a soloist he has performed and recorded with leading international early music ensembles and artists including the Hilliard Ensemble, Hesperion XX, Andreas Scholl, and Sting. A consummate interpreter and master musician on numerous early and contemporary stringed instruments, and an outstanding recital artist, Karamazov has appeared at the Concertgebouw, Wigmore Hall, Berlin Philharmonie, Konzerthaus Vienna, and many other fine venues.

Protegé of Sergiu Celibidache, Karamazov began his musical career with the classical guitar and was awarded the First Prize at four guitar competitions. He continued his studies of the Baroque Lute with Hopkinson Smith at the Schola Cantorum Basiliensis.

His discography includes the CDs *Come Heavy Sleep* with works by Britten and Bach; *A Musical Banquet* with lutesongs with Andreas Scholl; *Wayfaring Stranger*, folksongs with Andreas Scholl; and *Songs From the Labyrinth* with Sting. In November 2008, the CD *Lute is a Song* with solo works by J S Bach, Domenico, Monk as well as arias with Andreas Scholl, Renée Fleming and Sting was released.

Karamazov plays a variety of plucked instruments and remains committed to exploring the use of lutes in modern and contemporary music. In addition to his solo career he also enjoys accompanying singers.



賀爾邦尼

Anthony Holborne

My heavy sprite, oppress'd with
sorrow's might

我沉重的靈魂，背負着憂愁的力量

My heavy sprite, oppress'd with sorrow's might,
of wearied limbs the burden sore sustains,
with silent groans and heart's tears still complains,
yet I breathe still and live in life's despite.

Have I lost thee? All fortunes I accurse
bids thee farewell, with thee all joys farewell,
and for thy sake this world becomes my hell.

Text by George Clifford, Earl of Cumberland (1558-1606)

理查·馬田

Richard Martin

Change thy mind since she
doth change

既然她變心了，便死心吧

Change thy mind since she doth change,
let not fancy still abuse thee.

Thy untruth cannot seem strange
when her falsehood doth excuse thee.

Love is dead and thou art free;
she doth live, but dead to thee.

Whilst she lov'd thee best awhile,
see how she hath still delay'd thee,
using shows for to beguile
those vain hopes that have deceiv'd thee.
Now thou see'st although too late
Love loves truth, which women hate.

Love no more since she is gone;
she is gone and loves another.
Being once deceiv'd by one,
leave her love, but love none other.
She was false, bid her adieu;
she was best, but yet untrue.

Love, farewell, more dear to me
than my life which thou preservest.
Life, all joys are gone from thee,
others have what thou deservest.
O my death doth spring from hence;
I must die for her offence.

Die, but yet before thou die,
make her know what she hath gotten.
She in whom my hopes did lie
now is chang'd, I quite forgotten.
She is chang'd, but changed base,
baser in so vile a place.

Text by Robert Devereux, Earl of Essex (1566-1601)

我沉重的靈魂，背負着憂愁的力量，
疲倦的四肢，疼痛的負擔不減，
安靜地低吟而內心依然哭訴，
然我還呼吸和活在生命的怨恨裏。
我有沒有失去你？所有受我詛咒的財富
與你道別了，與你一起的歡愉道別了，
而因你的緣故這世界成了我的地獄。

詞：坎伯蘭伯爵喬治·克利福德 (1558-1606)

既然她變心了，便死心吧
不要讓幻想再折騰你。
當她用謊言為你開脫
你的假話便不會顯得怪異。
愛情已死而你自由了；
她活着，但你已死。

當她最愛你的時候，
看她如何耽誤你，
用戲份去陶醉
那些曾騙你的空想。
現在你已看透事情，縱然太遲了
愛情愛真相，正是女人所恨惡。

不要再愛戀已離開的她；
她走了，愛上另一人。
一次受騙，
離開她的愛，但不要再愛別人。
錯在於她，跟她告辭；
她最佳美，但非真實。

愛情，永別了，比你珍而重之的
我的生命更為珍貴。
生命，所有的快樂已從你那處溜走，
別人擁有應是屬於你的。
啊！我的死亡源於此，
我定因她的傷害而死。

死，但在你死之前，
讓她知道她得到些什麼。
她是我希望的寄託
現在已改變，我大概已忘記。
她變了，但變得卑鄙
可恥至極。

詞：艾塞克斯伯爵羅拔·德弗羅 (1566-1601)

羅拔·杜蘭特

羅拔·杜蘭特是約翰·杜蘭特之子，生於1591年的倫敦，在托馬斯·曼遜爵士的家接受教育，年輕時已能演奏魯特琴，到了1626年，他才繼承父親的空缺，獲得英國皇室錄用，在任至1641年離世，即英國內戰的前夕。

羅拔·杜蘭特的作品寥寥可數，現時所知的，只有四首魯特琴作品，當中兩首其實是他父親作品的變奏；他為現代人認識的只有在1610年出版的兩部曲集——《魯特琴練習曲種類》和《音樂饗宴》，可是，兩部曲集的真正作者都可能是約翰·杜蘭特，而非羅拔，相信約翰在曲集的扉頁放上羅拔的名字，好讓在事業上扶他一把；要集成這兩套包羅英、意、法、德及西班牙樂曲的曲集，須對各地歌曲有一定接觸和認識，但在曲集出版時，羅拔才十九歲，據知他當時從未離開英國，若說他能擁有這個水平的音樂洞察力，選取如此高質素的音樂，並加以編排修飾，是很不可能的，《音樂饗宴》要求大量的編輯工作，而在《魯特琴練習曲種類》中，至少一首樂曲可讓我們察覺到約翰·杜蘭的編輯筆跡。

托馬斯·坎皮恩
Thomas Campion

Have you seen the bright
Lily grow
你可曾見過鮮亮的百合

Have you seen but a bright lily grow
Before rude hands have touched it?
Have you marked but the fall of snow
Before the soil hath smutched it?
Have you felt the wool of beaver,
Or swan's down ever?
Or have smelt o' the bud o' the brier,
Or the nard in the fire?
Or have tasted the bag of the bee?
O so white, O so soft, O so sweet is she!

杜蘭特
John Dowland

I saw my lady weep
我看見我的女郎在哭泣

I saw my lady weep,
And Sorrow proud to be advanced so
In those fair eyes where all perfections keep.
Her face was full of woe,
But such a woe, believe me, as wins more hearts
Than Mirth can do with her enticing parts.

O fairer than aught else
The world can show, leave off in time to grieve.
Enough, enough your joyful looks excels.
Tears kill the heart, believe;
O strive not to be excellent in woe,
Which only breeds your beauty's overthrow.

Lady, if you so spite me
女士，若你這般怨恨我

Lady if you so spite me
wherefore do you so oft kiss and delight me,
sure that my heart, oppress'd and overjoyed,
may break thus overjoyed?
If you seek to spill me,
come kiss me, sweet, and kill me.
So shall your heart be eased,
and I shall rest content and die well pleased.

你可曾見過鮮亮的百合花
在粗魯的手未觸摸之時？
你可曾踏過飄降的白雪花
在污濁的塵土沾染之前？
你可曾撫摸過海狸的皮毛，
或感受過天鵝柔順的絨毛？
可曾嗅過薔薇的蓓蕾，
或爐火中的甘松香味？
你又可曾嘗過蜂蜜的味道？
哦！她就是如此潔白、柔軟而甜美！

我看見我的女郎在哭泣，
憂傷得意地抬起了頭
在她完美清澈的眼裏。
她的臉龐滿溢哀愁，
但此般哀愁，相信我，卻更讓人心動
比起歡樂那迷人的引誘。

哦，再沒什麼美能比得上
整個世界都停下來為你心傷。
够了，不要再炫耀你欣喜的表情
眼淚才讓人心痛，你要相信
哦，不要哀愁得如此完美，
那只能是你美麗的終結。

女士，若你這般怨恨我
又為何經常吻我，讓我歡喜，
因為知道我的心，那抑壓的和極度膩煩的心，
可能破碎，故此你如此狂喜？
若你想要將我摧毀，
先親吻我，甜蜜地親吻，再把我殺死。
如此你心將獲平靜，
而我也將滿足地安息，歡愉地死去。

Robert Dowland

Robert Dowland, the son of John Dowland, was born in 1591 in London, and he was educated in the household of Sir Thomas Monson. He played the lute in his youth, but was not employed permanently at the English Court until he inherited his father's post in 1626. He remained at that post until his death just before the English Civil War, in the autumn of 1641.

Robert Dowland was a very minor composer — only four lute pieces are attributed to him in contemporary sources, and of those, two are in fact variations on pieces by his father. In fact, he is remembered today only for two collections he published in 1610, *Varietie of Lute-Lessons* and *A Muscicall Banquet*, which is the inspiration for this performance. In both cases however, it is likely that the person behind the collections was the father, John Dowland rather than Robert. It is believed that John put Robert's name on the title-pages in order to launch his son's musical career. At the time of publication, Robert was a nineteen-year-old who had never left England as far as we know, and would not have had the contacts to assemble such wide-ranging anthologies of English, Italian, French, German and Spanish music. In addition, it is unlikely that he would have had the musical discrimination in 1610 to choose music of such high quality, and to make the necessary arrangements and elaborations. *A Muscicall Banquet* required a good deal of editing and arranging, and we can detect the father's editorial hand in at least one piece in *Varietie of Lute-Lessons*.

杜蘭特

John Dowland

In darkness let me dwell

讓我居於黑暗中

In darkness let me dwell,
the ground shall Sorrow be;
the roof Despair to bar
all cheerful light from me,
the walls of marble black
that moisten'd still shall weep;
my music hellish jarring sounds
to banish friendly sleep.
Thus wedded to my woes
and bedded to my tomb,
O let me living die,
till death do come.

佚名

Anonymous

I will give my love an apple

我想給愛人一顆蘋果

I will give my love an apple
Without e'er a core.
I will give my love a house
Without e'er a door.
I will give my love a palace
Wherein she may be.
And she may unlock it
Without any key.

My head is the apple
Without e'er a core.
My mind is the house
Without e'er a door.
My heart is the palace
Wherein she may be.
And she may unlock it
Without any key.

讓我居於黑暗中，
大地將變為哀傷；
絕望為屋簷，給我阻擋
所有歡愉之光，
黑麻石的牆
依然濕潤，為我抽泣；
地獄般的音樂震耳欲聾
驅除了甜美的睡眠。
故與我的不幸結合
又以我的棺槨作寢，
讓我如死般活着，
直至死亡來臨。

我想給愛人一顆蘋果
一顆沒有核的蘋果，
我想給愛人一棟小屋
一棟沒有門的小屋，
我想給愛人一座宮殿
讓她住在裏面，
讓她不需要任何鑰匙
就可以打開宮殿的大門。

我的頭腦就是那顆
沒有核的蘋果，
我的思想就是那棟
沒有門的小屋，
我的心就是那座
讓她居住的宮殿，
而她不需要任何鑰匙
就可以打開宮殿的大門。

音樂饗宴

在英國歌曲發展上，《音樂饗宴》是一項創新。英國的魯特琴歌一向較為保守，不似牧歌汲取意大利歌曲的養份，而約翰·杜蘭特的魯特琴歌把英國本土的音樂語法共冶一爐，包含通俗敘事曲、和諧樂曲和舞曲等元素；《音樂饗宴》是首部搜羅了英、法、西班牙和意大利歌曲素材的魯特琴歌集，為英國歌曲歷史打開兼收並蓄的新時代。

在《音樂饗宴》中，我們可以找到很不一樣的作曲家，除了約翰·杜蘭特三首高質素作品，開始的幾首歌曲都不是當時著名魯特琴作曲家的作品，而是較少人熟悉的作曲家手筆，例如托馬斯·坎皮恩和羅拔·鍾斯；另外，安東尼·賀爾邦尼和丹尼爾·伯徹拉本是器樂作曲家；理查·馬田和羅拔·哈里斯更非以作曲為人所知，馬田是一名律師，亦是倫敦司法官，而哈里斯則是宮廷歌手。這些樂曲被選收，可能是因為它們都展示了當時得意朝臣的詩作，如坎伯蘭伯爵、埃塞克斯伯爵和菲臘·席尼爵士。

作者：彼得·賀曼

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佚名

Anonymous

She moved through the fair

她穿過市集

My love said to me
My Mother won't mind
And my Father won't slight you
For your lack of kind
Then she stepped away from me
And this she did say
It will not be a long love
Till our wedding day.

She stepped away from me
And she moved through the Fair
And fondly I watched her
Move here and move there
And she stepped her way homeward
With one star awake
As the Swans in the Evening
Move over the Lake.

The people were saying
No two e'er were wed
But one has a sorrow
That never was said
And she smiled as she passed me
With her goods and her gear
And that was the last
That I saw of my dear.

I dreamed it last night
That my true love came in
So softly she entered
Her feet made no din
She came close beside me
And this she did say
It will not be a long love
Till our wedding day.

我的愛人曾對我說
她的媽媽不會在意
她的爸爸也不會
因我的不足而將我輕視
然後她轉身離去
對我說：
我們的愛不會長久
直到我們的婚期

她離我而去
她穿過市集
我深情地望着她
走過這裏，走過那裏
她向家的方向翩然走去
一顆星已懸掛天際
她像是黃昏裏的天鵝
穿越湖面向岸邊遊去

人們總是說
從沒有兩個人可以結為夫妻
若不是當一個對他的憂愁
從來都不曾談起
但她微笑着與我擦肩而去
帶着嫁妝，披着嫁衣
那是我最後一次
看到心上人的身影

昨夜我做了個夢
夢到我的愛人來了
那麼輕，那麼柔
她的腳步悄無聲息
她來到我的身旁
對我說道：
我們的愛不會長久
直到我們的婚期

A Muscall Banquet

A Muscall Banquet was something new in English song. The English lute song was more insular than the English madrigal, which copied or modelled Italian pieces. John Dowland's lute songs were a synthesis of native English idioms, including the broadside ballad, the consort song and dance music. It was the first lute song collection to include material from not only English, but also French, Spanish and Italian arias. It marked the beginning of an eclectic phase in the history of English song.

The choice of composers included in *A Muscall Banquet* is unusual. Apart from three superb pieces by John Dowland, the opening sequence of English songs feature marginal figures rather than the prominent lute song composers of that period, such as Thomas Campion and Robert Jones. For instance, Antony Holborne and Daniel Batchelar were essentially instrumental composers, while Richard Martin and Robert Hales were not known as composers at all. Martin was a lawyer and sometime Recorder of London, while Hales was a court singer. It is possible that these songs were chosen because they showcase poetry by prominent courtiers such as the Earl of Cumberland, the Earl of Essex, and Sir Philip Sidney.

Peter Holman

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皮埃爾·蓋特朗
Pierre Guéron

Si le parler et le silence
若字句和沉默
If words and silence

Si le parler et le silence
nuit à notre heur également,
parlons donc, ma chère espérance,
du cœur et des yeux seulement;
Amour ce petit dieu volage
nous apprend ce muet langage.

Que le regard vole et revole,
messenger des nos passions,
et serve au lieu de la parole
pour dire nos intentions.

Mais si quelque âme est offensée
de nous voir discourir des yeux,
nous parlerons de la pensée,
comme les anges dans les cieux.

Ainsi par un doux artifice
nous tromperons les courtisans,
et nous rirons de la malice
de mille fâcheux médisans,
qui n'en sauront pas d'avantage,
ignorant ce muet langage.

Ce penser qui sans fin
tirannise ma vie
這無止境地束縛我生命的想法
This thought which endlessly
governs my life

Ce penser qui sans fin tyrannise ma vie
se montre tellement contre moi conjuré,
que tant plus je m'efforce à dompter son ennui
et tant moins à mon bien je le vois préparé.

J'ai quitté la beauté dont il a pris naissance,
espérant par l'oublier ses charmes décevoir;
mais je trouve à la fin que la venue et l'absence
sont tous deux différents, et d'un même pouvoir.

吉勒斯·杜蘭德
Gilles Durant de la Bergerie

Ma belle si ton âme
我的美人，如果你的靈魂
My beautiful one if your soul

Ma belle si ton âme
Se sent or allumer
De cette douce flamme
Qui nous force d'aimer;
Allons contents,
Allons sur la verdure,
Allons tandis que dure
Notre jeune printemps.

若字句和沉默
都對我們的幸福構成傷害，
這樣，我由衷的願望，只讓
我們的心和眼睛說話
愛情，那飄忽的神，
教授我們這無言的語言。

讓我們容貌前後飛揚，
我們情感的使者，
代替字句
剖白我們的心意。

若有任何靈魂
因觀察我們雙眼的交流而受冒犯，
那末，我們透過思想說話，
如天堂裏的天使一樣。

這樣，用甜美的小主意
讓我們瞞過宮廷，
並恥笑千個誹謗者的奸計，
他們對我們無言的語言，
一無所知，
一無所聞。

這無止境地束縛我生命的想法
要證明它是如何完全地針對我，
我越發克服它造成的苦惱，
我越難見得它是來助我。

讓它泛起的美麗，我已離棄，
希望以遺忘來沖淡它的光采；
但最後，我發現愛的來臨和欠缺
雖然不同，但擁有同一的力量。

我的美人，如果你的靈魂
已被點燃
被這甜蜜的火焰
令我們相愛的火焰點燃
讓我們走吧，心存滿足
讓我們走吧，在青草地上
讓我們走吧，趁青春仍在

If words and silence
Are both harmful to our good fortune,
Then, my dear hope, let only
Our hearts and our eyes speak
Love, that inconstant god,
Teaches us this wordless language.

May our looks fly backward and forward,
Messengers of our passion,
And serve in place of words
To confess our intentions.

Should any soul be offended
By observing the discourse of our eyes,
Then shall we speak through thought,
As angels in heaven above.

Thus by sweet artifice
Shall we deceive the court,
And laugh at the malice
Of a thousand slanderers,
who will know nothing of it,
being ignorant of our wordless language.

This thought which endlessly governs my life
proves itself to be so fully set against me,
The more I strive to surmount its affliction,
The less prepared I see it is to aid me.

I have left the beauty which gave it rise,
hoping, by forgetting, to delude those charms;
but in the end I find that the advent and absence of love
may differ, but share the same power.

My beautiful one if your soul
feels itself now kindled
by this sweet flame
that compels us to love,
let us go satisfied,
let us go along on the greening,
let us go while lasts
our young springtime.

吉勒斯·杜蘭德
Gilles Durant de la Bergerie

Vos mépris chaque jour
你每天的嘲諷
Your flout every day

佚名
Anonymous

Passava amor su arco desarmado
沒提防的愛情走過
Love walked by unarmed

Vuestros ojos tienen d'Amor
你眼睛藏着愛情
Your eyes hold love

卡契尼
Giulio Caccini

Dovrò dunque morire?
我是否就要死去?
Must I then die?

Vos mépris jour me causent mille allarmes
Mais je cheris mon sort,
bien qu'il soit rigoureux
Hélas! Si dans mes maux je trouve tant de charmes,
je mourrois de plaisir,
si j'estois plus heureux.

Passava Amor su arco desarmado,
los ojos baxos, blando y muy modesto;
dexava m'ya atras muy descuidado.

Quam poco espacio pude gozar esto.
Fortuna de embidiosa dixo luego:
“Teneos, Amor; porque vays tam presto?”

Bolvio de presto a mi el niño ciego,
muy enojado en versé reprehendido
que no ha reprehensión do sta su fuego.

Ay prados, bosques, selvas, que criastes,
tan libre corazón como era el mio,
porque tan grade mal no te estorbastes.

Text by Jorge de Montemayor (1520?-1561)

Vuestros ojos tienen d'Amor no se que,
que me yelan, me roban, me hieren, me matan a fè.
Porque me mirays
con tanta aflicción,
y a mi corazón,
me aprisionays?
Que si vos me mirays yo os acusare.

Dovrò dunque morire?
Pria che di nuovo io miri
voi bramata cagion de miei martiri.
Mio perduto tesoro,
non potrò dirvi
pria ch'io mora: “Io moro?”
Io moro?
O', O', miseria inaudita;
non poter dir a voi:
“Moro mia vita.”

Text by Giulio Caccini

你每天對我的冷嘲熱諷
千百次讓我震驚，
但我珍視我的命運
即使它待我嚴厲，
啊，但如今這苦痛中已沒有絲毫愉悅，
我會含笑而逝，但願曾經快樂過。

沒提防的愛情走過，
眼睛低垂，既溫柔又滿載謙和；
他留下我遠走了，幾乎把我忘掉。

有太少的時間去享受這些。
財富，嫉妒，然後說：
「愛情，留下來，為何那麼快？」

那個視而不見的小孩，急急走回我這邊，
受責而盛怒了，
因他點起火頭之處，從沒有責難可言。

啊，草原、樹林和森林，你們孕育出
如我心般自由的心，
你為何不責難我這過錯？

詞：蒙特馬約爾 (1520?-1561)

你眼睛藏着的是什麼樣的愛情，
因為你的眼神凝住我、虜住我、
傷害我又摧毀我。
為什麼你的眼神這樣折磨我
又囚禁我的心？
若你看着我，我會嚴責你。

我是否就要死去？
在我再見你之前，
欲知我受難的緣故，
我已失去的珍寶，
在我臨終時
可否告訴你：「我正死去」？
我在死亡？
啊，啊，未所聞的慘淡，
未能告訴你：
「我正死去，我的生命。」

詞：卡契尼

The way you flout me each day
shocks me a thousand times,
But I value my fate, even if it is hard
Ah, now I find within my suffering so much desire,
I would die of delight, if I were happier still.

Love walked by unarmed,
Eyes downcast, mild and full of modesty;
He left me far behind, quite forgotten.

How little time I had to enjoy this.
Fortune, envious, then said:
‘Stay, Love, why so fast?’

The unseen child came quickly back to me,
In fury at being thus reproved,
For where his fire is lit there is no reproof.

Ah, meadows, woods and forests, who nurtured
Such a free heart as was mine,
Why did you not oppose this terrible wrong?

Your eyes hold I know not what of Love,
for in truth they freeze me, rob me, wound me, kill me.
Why do you look at me
with such affliction,
and imprison
my heart?
If you look at me, I shall denounce you.

Must I then die?
Before I can see you again,
longed for cause of my suffering,
my lost treasure,
can I not tell you
before I die: ‘I am dying’?
I am dying?
Oh, oh, unheard of wretchedness,
to be unable to tell you:
‘I am dying, my life’.

卡契尼

Giulio Caccini

Amarilli mia bella

我美麗的阿瑪莉斯

My fair Amaryllis

Amarilli mia bella, non credi ò,
del mio cor dolce desio,
d'esser tu l'amor mio.
Credilo pur, e se timor t'assale,
prendi questo mio strale;
aprimi il petto, e vedrai scritto in cuore:
"Amarilli è 'l mio amore."

Text by Giulio Caccini

佚名

Anonymous

O bella più

啊，更美

Oh fairer

O bella più che le stelle Diana,
chi parinansi de la mia patrona,
mi regina, dolce mi amore;
pietà, cuor mio, pietà, non più dolore.
Bene mio caro, cuore mio bella,
tu sei la mala morte mia,
la freccia chi mi pass'il cuore.

我美麗的阿瑪莉斯，你是否不相信
你是我心甜美的渴望，
你是我所愛？
你應相信，若你猶豫
拿我這一枝箭：
打開我胸膛，你會看到銘刻在我心上：
「我心所愛的阿瑪莉斯」。

詞：卡契尼

啊，比戴安娜眾星更美，
在我的情人前閃爍，
我的女皇，我甜美的愛情；
憐憫，我的心，別再挑起悲痛。
我的至愛，我美好的心，
你是我死亡的致命原因，
是刺穿我心房的利箭。

歌詞中譯：鄭濡蕙、曾逸林

原文及英譯歌詞由演出者提供

My fair Amaryllis, do you not believe
that you are my heart's sweet desire,
that you are my beloved?
Believe it, and if you are doubtful
take this arrow of mine:
open my breast, see written on my heart:
'Amaryllis is my beloved'.

Oh fairer than the stars of Diana
which shine before my mistress,
my queen, my sweet love;
mercy, my heart, cause no more sorrow.
My dear beloved, my fair heart,
you are the fatal cause of my death,
the arrow which pierces my heart.

Lyrics in original language and translation provided by artist