Johann Adolf

Hasse

Marc'Antonio e Cleopatra

Serenata per Soprano, Mezzo-Soprano
2 Violini, Viola, Violoncello, Contrabbasso, Cembalo

Libretto di Franceso Ricciardi

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Foreword

We are informed only in the broadest terms concerning the period of several years that Johann Adolf Hasse (1699–1783) resided in Naples. The young man, who had worked mainly as a singer at the Braunschweig Court since 1719, was sent by his employer on a study trip to Italy when he was around 22 years of age. There he stayed in Venice, Bologna, Florence, and Rome, among others, before he established himself in Naples, at the latest, in 1724. In 1725 Hasse successfully presented himself, quite suddenly and unexpectedly, as a composer to the Neapolitan public: In the subsequent five or so years in Naples, he was able to launch performances of no fewer than seven *opere serie*, a single *opera buffa*, three *serenate*, and at least eight *intermezzi*. Against the backdrop of his success, Hasse endeavored to obtain a post at the court of the Neapolitan Viceroy, which he was also managed to do in 1729. However, he soon resigned this position as well, in order to pursue a brilliant career not only in northern Italy (particularly in Venice), but also north of the Alps (particularly in Dresden), in the company of his newly wedded wife, Faustina Bordoni, a singer who enjoyed great success throughout Europe.

An early work, with which Hasse was able to gain recognition for himself as a composer, was evidently the *serenata*, *Marc'Antonio e Cleopatra*. We learn about it from the report by Johann Joachim Quantz, a flutist who was employed in Dresden and, subsequently, at the Court of Frederick the Great. In his autobiographical sketch of 1755, he recalls that, as a young man coming to Naples from Rome, he had stayed there with Hasse for several weeks. According to Quantz, the *serenata* was a commissioned work, occasioned by "a prominent, Neapolitan banker" (presumably the royal counselor, Carlo Carmignano). The premiere took place in the summer of 1725.

The *serenata* was in full bloom in the early 18th century in Naples, and increasingly supplanted the solo cantata. In comparison with representative *opera seria*, the *serenata*, with two to four singers, was for smaller forces and of shorter duration. It was suitable for performance in a smaller room, i. e., outside of theaters, and was readily performed in connection with a particular occasion, such as an homage to head of state or the allusion to a local myth.

Francesco Ricciardi, a name that is encountered in various contexts in the Neapolitan theatrical landscape of the early 18th century, is specified as the librettist. The material for the *serenata*, *Marc'Antonio e Cleopatra*, is based on the historically laden episode following the massacre at Actium on September 2, 31 BC. The Ptolemaic queen, Cleopatra, was politically and probably also amorously allied with the Roman triumvir, Marcus Antonius, who came into increasing rivalry with his colleague, Octavian (later, Caesar Augustus), by whom, in the end, he was soundly defeated in the above-mentioned battle. As in the case of Cleopatra, he chose suicide.

The selection of the material must presumably have been made by the person who commissioned the work, and he himself may have had to conform to the wishes of his superiors which had been conveyed to him. What is not known is the composition of the audience and, additionally, how strong an influence was exerted by those who surrounded the then-reigning (1722–28) Viceroy, Cardinal Friedrich Michael von Althann (the first Austrian Viceroy to reside full-time in Naples), or who among them was even present at this private event of a patrician associated with the court. The homage to the royal couple, with which the *serenata* closes, at least gives the work a semiofficial dimension. On the other hand, the section of the material from the story which was set to music– the situation of the despondency following the lost battle – may have been received with special sensitivity in the Kingdom of Naples, which had long been marked by foreign rule.

In the schematic sequence of recitatives and set pieces, that is, the eight arias and two duets (that divide the work into two, nearly equal sections), the *serenata* closely resembles the conventional scheme of *opera seria*. Its principles have also been adopted, in so far as all monotony has been avoided in the arrangement of the arias, to be precise, by means of the differentiation of a large number of parameters: certainly, for example, in the constellation of the underlying emotions. Nevertheless, the fundamental divergencies from operatic dramaturgy must not be overlooked. Above all, there is nothing in the plot which would require that the performance be staged (apart, naturally, from the possibility of the singers' costumes and a modest, mimicked, gestural support of the vocal recitation).

As a result of the external uniformity of the formal sequence, there is a heightened focus on the realization of the work in performance. One may assume that Hasse conducted the ensemble from the keyboard. The singers must have thereby claimed special interest: Their ability to modulate the voice and their possibilities for improvisatory ornamentation were essential prerequisites to bear the conceptual idea, what with ten, demanding vocal numbers and the, in their own right, equally demanding recitatives to be entrusted solely to two persons. The names of the two singers are known by means of Quantz's report: The alto, Vittoria Tesi (born in 1700), sang the role of Marc' Antonio, and the castrato, Carlo Broschi (called Farinelli, born in 1705), sang the Cleopatra.

In the case of this foreword, it consists of excerpts taken from the extensive introduction of the editor to the critical edition of the work in Volume II/1 from the series "Johann Adolf Hasse, Werke (Works)" (Carus 50.702, Stuttgart 2002). Following the introduction, suggestions for scoring and performance are also presented there.

Mainz, November 2005 Reinhard Wiesend
Translation: Linda Marianiello

Marc'Antonio e Cleopatra

[1. –2.: Sinfonia]

3. Recitativo

MARC'ANTONIO

Da quel salso elemento
a cui d'un vasto impero
volli cieco fidar l'alta fortuna,
ecco, o bella regina,
che, te seguendo, a te ritorno e parmi
che nulla di funesto
abbia la sorte mia, se posso ancora
sedermi avvinto d'amoroso laccio
a la mia bella Cleopatra in braccio.

CLEOPATRA

Qual dunque a me ritorni,
mio sposo e re? Come nomarti deggio?
Sei vincitore o di vittoria privo,
trionfante d'Ottavio o fuggitivo?

MARC'ANTONIO

Mel chiedi ancor, non sai
che là d'Azio sul mare
chi de l'orbe roman l'imperio augusto
contender volle al Cesare regnante
era di Cleopatra ancor l'amante?

CLEOPATRA

Dunque fuggisti?

MARC'ANTONIO

Appena de' tuoi legni
mirai da noi scostarsi
le fugaci antenne:
ché, solo a te pensando,
più non curai della famosa lite,
da la battaglia io mi partii primiero,
dell'onor dell'impero
posi in oblio le ambiziose idee
e al mio rival lasciando
libero il varco a la vittoria illustre
mostrai d'amor per segno
che Cleopatra val più assai d'un regno.

4. Aria

MARC'ANTONIO

Pur ch'io possa a te, ben mio,
palesar quel che desio,
più non curo dell'impero
e sol basta al mio pensiero
di regnar nel tuo bel cor.
Pur ch'io v'abbia solo il trono,
al superbo mio nemico
tutto il mondo e Roma io dono
e per te dell'odio antico,
caro ben, mi scordo ancor.

[1. – 2.: Sinfonia]

3. Rezitativ

MARCUS ANTONIUS

Aus dem salzigen Element,
dem ich blind das Schicksal
eines großen Reiches anvertrauen wollte,
kehre ich nun zu dir zurück,
o schöne Königin, und es scheint,
dass mein Los nichts Unseliges hat,
solange ich mich von Liebesbanden
umschlungen in die Arme
meiner schönen Kleopatra begeben darf.

KLEOPATRA

Wie aber kehrst du zu mir zurück,
mein Gemahl und König? Wie darf ich dich nennen?
Bist du Sieger oder vom Sieg verlassen,
triumphierst über Octavian oder bist du auf der
Flucht?

MARCUS ANTONIUS

Du fragst mich noch; weißt du nicht,
dass der, der bei Actium auf dem Meere das
hehre Reich der römischen Welt
dem regierenden Cäsar streitig machen wollte,
der Liebhaber Kleopatras war?

KLEOPATRA

Du bist also geflohen?

MARCUS ANTONIUS

Kaum sah ich
die fliehenden Segel deiner Schiffe
sich von uns entfernen, als mich,
der ich nur an dich dachte,
der Streit nicht mehr kümmerte und ich als erster
die Schlacht verließ und die ehrgeizigen Pläne
um politische Ehren vernachlässigte.
Meinem Rivalen habe ich
zu einem spektakulären Sieg
freien Weg gelassen,
und ich habe unter dem Zeichen der Liebe gezeigt,
dass mir Kleopatra mehr wert ist als ein König-
reich.

4. Arie

MARCUS ANTONIUS

Wenn ich dir nur, meine Liebste,
mein Begehr offenbaren kann,
dann kümmere ich mich nicht mehr um das Reich,
sondern es genügt meinem Sinn
in deinem lieben Herzen zu regieren.
Wenn ich nur dessen Thron besitze,
dann will ich dem stolzen Feind
die ganze Welt und Rom schenken
und vergesse dir zuliebe
auch den alten Hass.

[1. – 2.: Sinfonia]

3. Recitative

MARK ANTHONY

From the salty element,
in which I would blindly entrust
the fate of a great empire,
I return now to you,
O lovely queen, and it seems,
that my lot is not unfortunate,
so long as I may be, in love's bonds,
entwined in the arms
of my beautiful Cleopatra.

CLEOPATRA

How do you return to me,
my husband and king? What should I ca
Are you the victor or are you from victory
did you triumph over Octavian or are yo

MARK ANTHONY

Must you still ask? Do you not know
that he, who at Actium on the sea,
wanted to challenge the reigning Caesa
for the exalted empire of the Roman w
was the lover of Cleopatra?

CLEOPATRA

So you have fled?

MARK ANTHONY

Scarcely had I seen
the fleeing sails of your ships
distancing themselves from us, that I,
who thought only of you,
concerned myself no more with the fig
as the first, left the battle and disregarde
the ambitious plans for political glories
To my rival
I have left open the way
for a spectacular victory
and in the name of love I have shown
that Cleopatra is worth more to me tha
dom.

4. Aria

MARK ANTHONY

If only I can reveal my desire for you,
my dearest,
then will I care no longer for the empire
rather, I will be content
to reign within your beautiful heart.
If only I possess its throne,
then will I give my proud foe
the whole world and Rome,
and, for your sake will I
also forget the old hatred.

5. Recitativo

CLEOPATRA

Signor, la tua sciagura
grave m'è più perché a me stessa io deggio
rimproverar, che fui
nella naval tenzone
delle perdite tue prima cagione;
ma di viltà non accusarmi e credi
che s'io schivai della battaglia il rischio,
se 'l Cesare latino
affrontar non osai con pugna ardita,
la tema sol di schiavitù mi trasse
lungi dal dubbio evento,
ché di morte più acerbo mi sarebbe
se 'l nemico rival con fasto e orgoglio
trarmi potesse avvinta in Campidoglio.

6. Aria

CLEOPATRA

Morte col fiero aspetto
orror per me non ha,
s'io posso in libertà
morir sul trono mio,
dove regnai.

L'anima uscir dal petto
libera spera ognor,
sin dalle fasce ancor
sì nobile desio
meco portai.

7. Recitativo

MARC'ANTONIO

Or che la mia fortuna
con l'incostanza sua mi volge il crine
la passata grandezza, il fasto antico
e le cure amorose
sveglian in mente mia
memorie care sì, ma tormentose.
Ah, ti ricordi, o bella,
su le cilici arene,
quando di tua bellezza
a me splender facesti il primo raggio
ch'io con umile omaggio
vinto mi resi e ch'al tuo bel sembiante
prigioniero d'Amore
più che al trono dell'Asia io diedi il core?

8. Aria

MARC'ANTONIO

Fra le pompe peregrine
mi splendeva il serto al crine
e col core pien d'amore
mi dicea: «Bell'idol mio,
sol desio languir per te.»

L'alto fasto e la grandezza
l'alma mia non cura e sprezza,
brama sol di far serene
le tue luci a le mie pene
con l'ardor della mia fé.

5. Rezitativ

KLEOPATRA

Herr, dein Unglück
trifft mich zutiefst,
denn ich bin mir bewusst,
dass ich der Hauptgrund
deiner Niederlage im Schiffskampf war.
Aber klage mich nicht der Niedertracht an,
denn wenn ich das Kampfesrisiko vermied,
wenn ich es nicht wagte, mich dem römischen
Cäsar in der Schlacht zu stellen,
so hielt mich nur der Gedanke, Sklavin zu werden,
von der zweifelhaften Unternehmung zurück,
denn bitterer als der Tod wäre der Gedanke,
vom feindlichen Rivalen als Besiegte
mit großem Gepränge aufs Kapitol gezerrt zu
werden.

6. Arie

KLEOPATRA

Das wilde Gesicht des Todes
hat für mich keinen Schrecken,
wenn ich nur in Freiheit
auf dem Thron sterben darf,
auf dem ich regierte.

Meine Seele hofft,
frei meiner Brust zu entweichen:
seit früher Kindheit
trage ich den edlen Wunsch
in mir.

7. Rezitativ

MARCUS ANTONIUS

Jetzt da mich das unbeständige Schicksal
zurückblicken lässt,
da wecken mir die vergangene Größe,
die alte Pracht
und die Liebessorgen
liebe, aber quälende Erinnerungen.
Ach, erinnerst du dich, Schöne
der kilikischen Gefilde,
als mich zum ersten Mal
der Glanz deiner Schönheit traf
und ich mich mit tiefer Ehrerbietung
als Gefangener Amors ergeben habe,
um eher deinem schönen Antlitz
als dem Throne Asiens mein Herz zu schenken?

8. Arie

MARCUS ANTONIUS

In fremdem Prunk
glänzte mir die Krone im Haar,
und mit einem Herzen voll Liebe
sagte sie mir: „Mein Liebster,
ich möchte nur für dich vergehen."

Prunk und Ruhm
verachtet meine Seele,
sie will nichts als deine Augen
durch die Leidenschaft meiner Treue
meinem Kummer gewogen zu machen.

5. Recitative

CLEOPATRA

Sir, your misfortune
moves me most deeply,
for it is clear to me
that I am the main cause
of your defeat in battle.
But do not accuse me of meanness,
for if I avoided the risk of combat,
if I did not dare
to enter the fight against the Roman Caesar,
it was the thought of becoming a slave
which restrained me from the dubious enterprise,
for more bitter than death would be the thought
of being dragged, as the vanquished, with great
pomp on to the Capitol by the hostile rival.

6. Aria

CLEOPATRA

The ferocious face of death
holds for me no terror,
if I may only die in freedom
upon the throne
on which I reigned.

My soul hopes to escape,
free from my breast;
since early childhood
do I bear this noble wish
within me.

7. Recitative

MARK ANTHONY

Now that the fickleness of fate
allows me to look back,
there awaken within me the past greatness,
the old majesty
and love's sorrows,
dear, but tormenting memories.
Alas, do you remember, beautiful woman,
the Cilician fields,
when for the first time
I encountered the splendour of your beauty,
and I, with profound respect
yielded, prisoner of Amour,
to grant my heart to your beautiful countenance
rather than to the throne of Asia?

8. Aria

MARK ANTHONY

Amidst the foreign pomp
shined the crown in her hair,
and with one heart full of love
she said to me: "My beloved,
I wish only to pine for you."

Pomp and grandeur
my soul disdains,
it wants nothing other than that my sorrow
finds favour in your eyes
through the passion of my fidelity.

9. Recitativo

CLEOPATRA

Sì, mel rammento, o caro, e tu vedesti
qual di pronuba idea dolce favella
i nostri cori in egual fiamme accese.
Frutto di nostri amori
ci diede il ciel cortese,
cui natura concesse
di beltade e valor doti supreme,
e dell'Asia e l'Egitto
fur l'ornamento e la speranza insieme.
Dell'oriente altero
più regi umiliati al pie' traesti
e pur allor vedesti
ch'in sì bel trono assisa
di Cleopatra altro il piacer non era
che vagheggiar il tuo real sembiante
e ch'in te riguardava,
più ch'Antonio signore, Antonio amante.

10. Aria

CLEOPATRA

Un sol tuo sospiro,
un guardo d'amore
con dolce martiro
giungeva al mio core
le piaghe a sanar.

D'eguale desio
quell'anima ardea
e allor ti dicea:
«Sì, caro ben mio,
te sol voglio amar.»

11. Recitativo

MARC'ANTONIO

Così rapido fugge e vola il tempo
e delle trasandate alme dolcezze
altro a noi non avanza
ch'inutile memoria,
che penosa ne fa la rimembranza.

CLEOPATRA

Se di prospera sorte
gustammo un tempo il lusinghiero aspetto,
or che con mesto oggetto
comincian le sventure ad agitarci,
convien ch'alma reale,
sempre a se stessa eguale,
degl'infortuni suoi prema l'orgoglio.
Se libera sul soglio
poss'io morir, non avrà colpa il fato
che render possa il mio gran cor turbato.

MARC'ANTONIO

L'eroico tuo coraggio,
mia vezzosa regina,
l'Africa il vanta e a tutto il mondo è noto,
ma se Ottavio mi vinse in naval pugna
e fuggitivo io torno,
non son oppresso già, tanto mi resta
di forze ancor ch'a lui
sarà la sua vittoria un dì funesta.

9. Rezitativ

KLEOPATRA

Ja, ich erinnere mich, mein Lieber, und du sahst,
wie die süßen Gedanken an eine Liebesverbindung
unsere Herzen in gleicher Weise entflammten.
Unsere Liebe wurde vom gnädigen Himmel
mit einem Sohn gesegnet,
dem die Natur größte Schönheit
und Bedeutung verlieh
und der für Asien wie für Europa
Zierde und Hoffnung darstellt.
Du hast dir Könige
des stolzen Orient unterworfen,
und doch hast du erfahren,
dass Kleopatra auf ihrem schönen Thron
kein anderes Vergnügen kannte
als sich an deinem königlichen Antlitz zu erfreuen
und dass sie in dir weniger Antonius den Herrn
als Antonius den Liebhaber sah.

10. Arie

KLEOPATRA

Ein einziger Seufzer von dir,
ein Blick voll Liebe
kam mit süßem Schmerz
zu meinem Herzen
um meine Wunden zu heilen.

Mit gleichem Verlangen
glühte meine Seele
und sagte zu dir:
„Ja, mein Liebster,
nur dich will ich lieben."

11. Rezitativ

MARCUS ANTONIUS

So schnell flieht and fliegt die Zeit,
und von den früheren edlen Freuden der Liebe
bleibt uns nichts
als unnötiges Gedenken,
das in der Erinnerung qualvoll wird.

KLEOPATRA

Wenn wir uns einst am Anblick
des günstigen Schicksals erfreuen konnten,
so ziemt es der königlichen Seele
jetzt, da uns das Unheil
mit trauriger Gewalt erschüttert,
dass sie sich treu bleibt
und das Unglück mit Würde erträgt.
Wenn ich frei auf dem Thron
sterben darf, wird das Fatum
mein großes Herz nicht verwirren können.

MARCUS ANTONIUS

Dein heroischer Mut,
meine anmutige Königin, wird in Afrika
gerühmt und ist der ganzen Welt bekannt;
und wenn Octavian mich zwar in der Seeschlacht
besiegt hat und ich als Flüchtender zurückkehre,
so bin ich doch nicht bedrückt,
so sehr bleibt mir das Verlangen,
dass ihm sein Sieg eines Tages zum Unheil ge-
reiche.

9. Recitative

CLEOPATRA

Yes, I remember, my love, and you sa
how sweet thoughts of being joined
together enflamed our two hearts alike
Our love was by the favour of heaven
blessed with a son,
whom nature has endowed with the grea
and significance
and who represents for Asia, as for Eu
grace and hope.
You have conquered the
proud kings of the orient,
and yet you have learned,
that Cleopatra on her beautiful throne
knows no other pleasure
than to delight in your royal countena
and that she sees in Anthony less of th
than Anthony the lover.

10. Aria

CLEOPATRA

A single sigh from you,
a glance full of love
came with sweet pain
to my heart,
to heal my wounds.

With the same desire
burned my soul
and said to you:
"Yes, my dearest,
only you will I love."

11. Recitative

MARK ANTHONY

So swiftly flees and flies the time
and nothing from past noble joys of lo
remains to us
but needless memory,
which will be painful to recall.

CLEOPATRA

Just as once we could delight at the pr
of a favoured fortune,
so is it becoming of royal souls
now, that trouble shakes us
with dreadful force,
that they remain true
and bear misfortune with dignity.
If I may die in freedom
upon the throne,
fate will not confuse my great heart.

MARK ANTHONY

Your heroic courage,
my charming queen, is extolled
in Africa and it is known the whole wo
and if Octavian has indeed defeated
and I as a fugitive return,
so am I not dejected,
so much does my desire remain
that for him his victory will one day tu
disaster.

CLEOPATRA

E donde mai può sì abbattuta e doma
la fortuna d'Antonio
trar di speme un conforto,
che i lacerati allori
faccia a lui rinverdire in su la chioma
e 'l riconduca vincitore in Roma?

MARC'ANTONIO

L'Africa e l'Asia non son vint'ancora,
di poche infrante navi
tiene Ottavio acquisto
e posso ancor, s'ei baldanzoso aspira
a seguir le mie tracce,
d'Egitto in difesa
più re vassalli e fare
dubbia di nuovo a lui l'alta contesa.

KLEOPATRA

Aber woher bezieht Antonius
in seiner Niederlage und Unterjochung
die tröstliche Hoffnung,
dass auf seinem Haupte
der vergilbte Lorbeer wieder ergrüne
und er als Sieger nach Rom zöge?

MARCUS ANTONIUS

Afrika und Asien sind noch nicht verloren;
mit wenigen brüchigen Schiffen hält
Octavian seine Eroberung,
und wenn er frech
meinen Spuren folgen wollte,
so habe ich genügend königliche Vasallen hinter mir
um Ägypten zu verteidigen
und die Auseinandersetzung aufs Neue offen-
zuhalten.

CLEOPATRA

But from whence draws Anthony,
in his defeat and subjugation,
the consoling hope,
that upon his head
the yellowed laurel will again turn green,
and he will march to Rome as victor?

MARK ANTHONY

Africa and Asia are not yet lost;
with a few fragile ships
Octavian maintains his conquest,
and if he is brazen
to want to follow my path,
so have I sufficient royal vassals behind me
to defend Egypt
and to open the conflict anew.

12. Duetto

MARC'ANTONIO

Attendi ad amarmi,
vezzosa regina.

CLEOPATRA

Più fida in amarti
di me non si trova,
ma, o Dio, che ti giova
senz'armi l'amor?

MARC'ANTONIO

Che amor saprà darmi
vittoria e valor?

Un cor che non teme
non può dirsi vinto,
fortuna se 'l preme,
opprimer non sa.

CLEOPATRA

Ma questo è conforto
d'un cor disperato,
che contro del fato
non mostra viltà.

12. Duett

MARCUS ANTONIUS

Fahre fort mich zu lieben,
schöne Königin.

KLEOPATRA

Man wird keine finden,
die dich treuer liebt als ich.
Aber, o Gott, was nützt dir
die Liebe ohne Waffen?

MARCUS ANTONIUS

Ob mir die Liebe Sieg
und Mut geben kann?

Ein Herz, das nicht fürchtet,
kann man nicht besiegt nennen;
wenn es vom Schicksal bedrängt wird,
lässt es sich nicht unterwerfen.

KLEOPATRA

Und dies ist der Trost
eines verzweifelten Herzens,
das gegenüber dem Schicksal
nicht Feigheit zeigt.

12. Duet

MARK ANTHONY

Continue to love me,
beautiful queen.

CLEOPATRA

You will find no one
who loves you more faithfully than I.
But, oh God, what good
is love to you without weapons?

MARK ANTHONY

If love could give me victory
and courage?

A heart that knows no fear
one cannot call defeated;
if it be by fate oppressed,
it does not yield.

CLEOPATRA

And this is consolation
for a desperate heart
which in the face of destiny
shows no cowardice.

13. Recitativo

CLEOPATRA

Signor, la tua speranza
è una speme fallace e lusinghiera,
che il ver t'adombra e contro a' detti miei
fa che ti cred'ancora
infelice assai men di quel che sei.
Quelli che a me tu senti
principi a te vassalli,
l'Asia intiera e le forze dell'Egitto
vinte d'Azio già fur nel sol conflitto
e a l'orgoglioso Cesare nemico
altro di più non resta
che a valicar poche onde
per trionfar di nostra sorte e tutta
vedersi a' piedi suoi
di schiavitù da le catene avvinta
l'Africa e l'Asia, umiliata e vinta.

13. Rezitativ

KLEOPATRA

Herr, deine Hoffnung
ist verlockend und trügerisch,
sie verdunkelt die Wirklichkeit und macht,
dass du dich entgegen meinen Worten
viel weniger unglücklich siehst, als du bist.
Die du für meine Fürsten hältst
und für deine Vasallen,
ganz Asien und die Truppen Ägyptens,
wurden bei der Schlacht von Actium besiegt.
Und der stolze feindliche Cäsar
braucht nur noch
wenige Wogen zu überwinden,
um über uns zu triumphieren
und um ganz Afrika und Asien erniedrigt,
besiegt und in Ketten als Sklaven zu seinen
Füßen zu sehen.

13. Recitative

CLEOPATRA

Master, your hope
is tempting and treacherous,
it obscures the truth and,
contrary to my words, makes you
see yourself as less fortunate than you are.
Those who you regard as my sovereigns
and as your vassals,
all of Asia and the troops of Egypt
were defeated at the battle of Actium alone.
And the proud, hostile Caesar
need only
overcome but a few waves
to triumph over us
and to see all of Africa and Asia humbled,
vanquished and in chains
as slaves before his feet.

MARC'ANTONIO

Dunque che far dobbiam, poiché è sì dura
nostra fiera sventura,
che ci si toglie ancora
vive aure di speranza,
quella che a tutti gli infelici avanza.

CLEOPATRA

Tu sai che il disperar d'ogni salute
degl'infelici è l'unica speranza.
Io dell'invida Parca
l'orrido aspetto non pavento o temo,
quando è rimedio a un infortunio estremo.

14. Aria

CLEOPATRA

«A Dio trono, impero a Dio,»
dirò allor con alma forte,
«io vi lascio e corro a morte
per morire in libertà.»

Ed a te dirò, ben mio:
«Se da me l'esempio apprendi,
a seguir chi t'ama attendi
con l'istessa maiestà.»

15. Recitativo

MARC'ANTONIO

Ah, tolga il ciel, mia cara,
auguri sì funesti,
ancor non mi cred'io tanto infelice
che per toglierti a l'onta
d'esser schiava d'Ottavio
io sia costretto a darti
come in un estremo male
pegno estremo d'amor colpo mortale.

16. Aria

MARC'ANTONIO

Come veder potrei
quegl'occhi, o Dio, che sono
luce degl'occhi miei
pallidi a me girar!

Ah, ch'in pensarvi, o cara,
sento una pena amara,
che passa con furore
il core a lacerar.

17. Recitativo

CLEOPATRA

Lascia, Antonio, deh lascia
di sì teneri accenti il mesto sfogo.
Patimmo già quando dell'Asia il trono
illustrato splendea dalle nostre armi
e da' trionfi nostri;
tra le pompe e tra gl'ostri
di prospera fortuna
su l'ali del favore
le dolcezze gustai d'un dolce amore.
Or infelici siam, tutta già piove
sovra del nostro capo
di sdegnato destin l'ira crudele.

MARCUS ANTONIUS

Was sollen wir also tun,
da unser Unheil so grausam und hart ist,
und uns auch jeder Hoffnungsschimmer
schwindet,
der sonst den Unglücklichen verbleibt.

KLEOPATRA

Du weißt, dass der Verzicht auf Rettung
die einzige Hoffnung der Unglücklichen ist.
Vor dem schrecklichen Anblick der gierigen Parze
fürchte ich mich nicht,
wenn er Abhilfe im extremen Unglück schafft.

14. Arie

KLEOPATRA

„Adieu, Thron und Reich",
werde ich gefasst sagen,
„ich lasse euch und gehe dem Tod entgegen,
um in Freiheit zu sterben."

Und zu dir, mein Liebster, werde ich sagen:
„Wenn du mein Beispiel aufnehmen willst,
so folge der, die dich liebt,
mit derselben Würde."

15. Rezitativ

MARCUS ANTONIUS

Meine Liebe, ach möge der Himmel
solch schwarze Ahnungen von uns nehmen.
Noch halte ich mich nicht für so unglücklich,
dass ich mich gezwungen sähe,
dir als letzten Liebesdienst
den Todesstoß zu versetzen
um dir die Schmach zu nehmen,
Sklavin Octavians zu sein.

16. Arie

MARCUS ANTONIUS

Oh Gott, wie könnte ich zusehen,
dass diese Augen, die
das Licht meiner Augen sind,
erblassen!

Wenn ich daran denke, oh Liebe,
fühle ich bittern Schmerz,
der rast und
mein Herz zerreißen wird.

17. Rezitativ

KLEOPATRA

Lass Antonius, ach lass
den Jammer um solch zarte Gefühle.
Wir haben es erlebt, dass der illustre Thron Asiens
von unsren Waffen
und Trophaen glänzte;
unter Prunk und Purpur
genoss ich, beflügelt
von günstigem Schicksal,
die volle Süße der Liebe.
Jetzt sind wir im Unglück,
über unser Haupt ergießt sich
in schlimmer Wut ein grausames Schicksal.

MARK ANTHONY

What, then, should we do,
since our misfortune is so cruel and h
and every ray of hope,
which otherwise remains for the ill-f
vanishes.

CLEOPATRA

You know, that to refuse to be rescu
is the only hope for the unfortunate
At the horrible prospect of envious f
I have no fear,
if it brings relief in extreme misfortu

14. Aria

CLEOPATRA

"Farewell, throne and kingdom,"
will I calmly say,
"I leave you and go to face death,
to die in freedom."

And to you, my dearest, will I say:
"If you wish to take my example,
so follow me, who loves you,
with the same dignity."

15. Recitative

MARK ANTHONY

My love, may heaven
take from us such dark forebodings
I still do not consider that I am so u
to feel compelled,
as a last act of kindness,
to deliver you the deathblow
so as to take from you the humiliati
of being a slave to Octavian.

16. Aria

MARK ANTHONY

Oh God, how could I look on,
as these eyes,
the light of my eyes,
die!

When I think of that, oh beloved,
I feel bitter pain,
which drives me mad and
tears my heart to pieces.

17. Recitative

CLEOPATRA

Stop, Anthony, oh stop
lamenting over such tender sentim
We have lived to see the illustrious
shining with our weapons
and trophies;
amidst pomp and majesty
I enjoyed, on the wings
of favoured fortune,
the full sweetness of love.
Now we are in distress,
a cruel fate rains upon our heads
in a rage of evil.

D'inutili querele
vano è lo sfogo. Altro a noi far non resta
che con anima forte
gir gloriosi ad affrontar la morte.

Vergebens ist unser Lamentieren.
Es bleibt uns nichts anderes übrig,
als uns mit starkem Herzen
ehrenvoll auf den Tod gefasst zu machen.

Our lamenting is in vain.
Nothing remains for us
than with brave hearts,
with honour to prepare ourselves for death.

18. Aria

CLEOPATRA

Quel candido armellino
per non macchiar la spoglia
al rischio sta vicino,
né de fuggir s'invoglia,
ma lieto al cacciatore
abbandonar si sa.

Pria ch'un superbo impero
macchi il mio regio onore,
di morte il volto fiero
non mi spaventerà.

18. Arie

KLEOPATRA

Das weiße Hermelin
will nicht sein Fell beflecken,
es trotzt der Gefahr
und flieht nicht,
sondern ergibt sich
freudig dem Jäger.

Eher als eine hochmütige Macht
meine königliche Ehre befleckt,
wird das grimme Antlitz des Todes
für mich ohne Schrecken sein.

18. Aria

CLEOPATRA

The white ermine
does not wish its coat to be stained,
it defies danger,
and does not flee,
rather yields
joyously to the hunter.

Ere a proud power
my royal honour does besmirch,
will the grim face of death.
hold no terror for me.

19. Recitativo

MARC'ANTONIO

L'eroico tuo coraggio,
bella regina, ammiro io sì che tutto
sento nelle mie vene
risvegliarsi l'ardire.
Se in vita io fui tuo compagno fedele,
voglio ch'ancora
a l'estremo tuo fato unito io mora.

19. Rezitativ

MARCUS ANTONIUS

Deinen heroischen Mut,
schöne Königin, bewundere ich so sehr,
dass ich in meinem Blute
die Kühnheit wieder erwachen fühle.
Wenn ich im Leben
dein treuer Begleiter war, dann will ich
auch im Tode mit dir vereint sein.

19. Recitative

MARK ANTHONY

Your heroic courage,
lovely queen, I admire so much,
that I feel the boldness in my blood
again awakening.
If in life
I have been your true companion,
then in death I wish also to be united with you.

20. Aria

MARC'ANTONIO

Là tra i mirti degl'Elisi
indivisi ancor vivremo
e colà discenderemo
senza macchia di viltà.

Tra le ombre dove giace
lieta pace e vera gioia
ci amerem poi senza noia
con ardore e fedeltà.

20. Arie

MARCUS ANTONIUS

Unter den Myrthen des Elysiums
werden wir ungetrennt leben
und dorthin werden wir hinabsteigen
ohne Makel der Feigheit.

Unter Schatten,
bei heiterem Frieden und wahrer Freude,
da werden wir nicht müde
uns mit Leidenschaft treu zu lieben.

20. Aria

MARK ANTHONY

Beneath the myrtle of Elysium
we will live, inseparable,
and thence we shall descend,
unblemished by cowardice.

Amidst the shadows,
in peaceful serenity and with true joy,
we will not tire, passionately faithful,
to love one another.

21. Recitativo

CLEOPATRA
Poiché la morte sola
può renderci onorati ed indivisi,
delle nostre sfortune ad onta ancora,
caro mio ben, si mora;
e l'orgoglioso vincitor latino,
se avvien ch'in queste arene
a trionfar di nostra sorte ei venga,
mezzo il piacer di sua vittoria ottenga.

MARC'ANTONIO

Sì, moriremo, o cara,
ch'ai decreti del cielo
mal qua giù si contrasta.
Su le perdite mie voglio ch'innalzi
Cesare un solo impero,
e che restando ai successor la chioma
degl'allori di Roma
stabile renda di tai scettri il pondo
a la man che dovrà reggere il mondo.
Quindi al volger degli anni
sotto il cielo germano
sorgerà nuovo sole

21. Rezitativ

KLEOPATRA

Weil uns, ungeachtet unseres Missgeschicks,
allein der Tod Ehre und Verbindung garantiert,
so wollen wir sterben, mein Liebster.
Und wenn der siegreiche Römer
stolz in dies Gefilde kommen sollte,
um über unser Schicksal zu triumphieren,
so wird sein Sieg nur ein halbes Vergnügen sein.

MARCUS ANTONIUS

Ja, meine Liebste, sterben wir,
denn den Entscheidungen des Himmels
soll man sich nicht widersetzen.
Meine Niederlage soll für den Cäsar
die Basis eines einigen Reiches sein,
auch soll den Häuptern der Nachfolger
der Lorbeer Roms erhalten bleiben
und das Gewicht der Szepter dauerhaft sein
in der Hand dessen, der die Welt regieren wird.
Schließlich wird im Lauf der Jahre
unter dem Himmel Germaniens
eine neue Sonne aufgehen,

21. Recitative

CLEOPATRA

Since for us, despite our misfortune,
death alone can honour and union guarantee,
so we wish to die, my beloved.
And if the victorious Roman
should come proudly into this land
to triumph over our fate,
so will his victory be only half so sweet.

MARK ANTHONY

Yes, my beloved, we shall die,
for the verdict of heaven
one should not oppose.
For the Caesar my defeat
should be the foundation for a united empire,
the heads of its successors
should also receive the laurel of Rome
and the weight of the sceptre endure
in the hand of those who will rule the world.
Ultimately, in the course of the years
under the heaven of Germania
a new sun will rise,

che da le maure arene ai lidi eoi
la terra illustrerà coi raggi suoi:
questi fu Carlo il sovraumano, il grande,
che con opre ammirande
oscurerà quanti o la Grecia o Roma
coi chiari inchiostri suoi
sinora a noi vantò famosi eroi.

CLEOPATRA

Di sì fulgido sole
sarà compagna una lucente stella,
di cui più chiara e bella
unqua non vide il sol cui l'Istro inaffia.

Al balenar de' suoi bei raggi
oscuro fia d'ogni altra beltade

e il pregio e il vanto,
tal che colui che in Manto
trasse i natali e che d'eroi cantando
tant'alto ascese in sul castalio monte
da l'orrido Acheronte
tornar dovrebbe a riveder le Muse.[1]
Così d'Elisabetta il nome illustre
degna tromba sia data,
onde ei possa volar per chiaro stile
dal biondo Idaspe[2] a la remota Tile.

22. Duetto

CLEOPATRA, MARC'ANTONIO

Bella etade avventurosa
godi sì ch'andrai fastosa
di tua gran felicità.

Perché ignude d'ogni zelo
scenderan per te dal cielo
la giustizia e la pietà.

Francesco Ricciardi

[1] Vergilio
[2] Fiume nell'India

die von den maurischen Gefilden bis zu den Küsten
des Ostens das Land mit ihren Strahlen erhellt:
Karl, der übermenschliche, große,
wird mit seinen bewundernswerten Taten all
vergessen lassen, was Griechenland und Rom
mit ihren schönen Schriften
uns bisher als Helden rühmten.

KLEOPATRA

Dieser strahlenden Sonne
wird sich ein leuchtender Stern beigesellen,
wie er klarer und schöner
in den Donau-Landen noch nicht gesehen worden ist.
Das Blitzen seiner Strahlen
wird die Vorzüge jeder anderen Schönheit verdunkeln,
so sehr, dass der,
der in Mantua geboren wurde und der
die Helden besingend ins Reich Apolls aufstieg,
aus dem Totenreich
zurückkehren müsste
um erneut mit den Musen zu wirken.[1]
So sei Elisabeths illustrer Name gefeiert,
damit er sich mit seinem schönen Klang
vom Hydaspes[2] bis ins entfernte Thule
ausbreiten kann.

22. Duett

KLEOPATRA, MARCUS ANTONIUS

Schöne, ereignisreiche Epoche,
du erfreust dich deiner Pracht
und deines großen Glücks.

Denn ohne jeden Vorbehalt
werden für dich vom Himmel steigen
Gerechtigkeit und Erbarmen.

Übersetzung: Reinhard Wiesend

[1] Vergil
[2] Indischer Fluß

which from the domains of the Moors to
of the East will brighten the land with its
It is this Charles, the superhuman, the
who with his admirable deeds
will obscure all those who Greece and
with their noble arts and letters,
praised, until now, as heroes.

CLEOPATRA

The shining sun
will be accompanied by a lustrous star
clearer and more beautiful
than has yet to be seen in the lands of
nube.
The light of its rays
will obscure the virtues of all other bea

so much, that he,
who in Mantua was born and who,
singing the praises of the heroes
ascended to the realm of Apollo,
from the realm of the dead must retur
to work, anew, with the muses.[1]
So let Elizabeth's illustrious name be h
that with its beautiful sound,
it be spread from the Hydaspes[2]
to far away Thule.

22. Duet

CLEOPATRA, MARK ANTHONY

Beautiful, eventful age,
you rejoice in your splendour
and your great fortune.

For from heaven,
without any reservations,
justice and mercy will come to to you

Translation: Earl Rosenbaum

[1] Vergil
[2] A river in India

Aufführungsdauer / Duration: ca. 90 min.

Zu diesem Werk ist das folgende Aufführungsmaterial erhältlich
The following performance material is available for this work:

Käuflich / For sale:
Partitur, zugleich Orgelstimme / Score, and also organ part
(CV 50.702), Klavierauszug / Vocal score (CV 50.702/03).

Leihweise / Rental only:
4 Streicherstimmen / 4 String parts.