



Weiwuying
International Music Festival
衛武營國際音樂節

Artistic Director of Weiwuying International Music Festival Unsuk CHIN
Artistic Advisor Maris GOTHONI

Countertenor Kangmin Justin KIM and Alphonse CEMIN in Recital

From Baroque to Cabaret

2025.4.12 Sat. 19:30

Weiwuying Concert Hall

Duration is 125 minutes, with a 20-minute intermission.



National Kaohsiung
CENTER for the ARTS

WEI WUYING

衛武營 國家藝術文化中心
國家表演藝術中心 National Performing Arts Center

Program

C. MONTEVERDI: *Scherzi musicali* a 1 et 2 voci

"Maledetto sia l'aspetto"

"Quel sguardo sdegnosetto"

"Eri già tutta mia"

"Ecco di dolci raggi il sol armato"

"Ed è pur dunque vero"

Piano solo/J. P. RAMEAU: Gavotte in a minor

N. A. PORPORA: "Alto Giove" from *Polifemo*

G. F. HANDEL: "Se bramate d'amar chi vi sdegnate" from *Serse*

G. F. HANDEL: "Lascia la spina" from *Il trionfo del Tempo e del Disinganno*

----- Intermission -----

Piano solo/ I. STRAVINSKY: *Piano-Rag-Music*

F.J. M. POULENC: *Fiançailles pour rire*

"La Dame d'André"

"Dans l'herbe"

"Il vole"

"Mon cadavre est doux comme un gant"

"Violon"

"Fleurs"

Piano solo/J. M. RAVEL: "Ondine" from *Gaspard de la nuit*

Piano solo/F. LOEWE: *My Fair Lady* Overture

S. SONDHEIM:

"Losing My Mind" from *Follies*

"Giants in the Sky" from *Into the Woods*

"Send in the Clowns" from *A Little Night Music*

Jason Robert BROWN:

"I'm Not Afraid of Anything" from *Songs for a New World*

"Stars and the Moon" from *Songs for a New World*

1. The Brilliant Era of Castrato Singing—From the Renaissance to the Baroque Period

Italian vocal music from the 17th to 18th centuries emphasized the relationship between music and lyrics, with compositional techniques commonly used to illustrate the meaning of the text. This included highlighting key words with virtuosic coloratura. The "da capo aria" form also emerged, allowing singers to improvise variations upon the return of the melody, showcasing their vocal strengths through creative ornamentation.

The Bridge Between the Renaissance and Baroque Periods—MONTEVERDI

The Italian composer Claudio MONTEVERDI (1567–1643) was a driver of the transition from Renaissance to Baroque music. His vocal works, influenced by the Florentine operatic school, incorporated innovative techniques such as word painting and rhythmic changes to create dramatic tension. These methods influenced composers from GLUCK to WAGNER, shaping the future of opera.

Scherzi musicali, composed in 1632 in Venice, was written during a period of respite after war and plague. MONTEVERDI created this light vocal collection, shifting focus from noble patrons to common folk. He infused the songs with a humanistic sentiment and, within the repetitive strophic structure, added an ancient pastoral flavor by using basso continuo and maintaining the two-part relationship between the higher voice (vocal melody) and the lower voice (accompaniment).

The first song, "**Maledetto sia l'aspetto,**" has three verses, with the melody repeated three times and divided into three sections according to the lyrics, accompanied by a basso continuo. The second, "**Quel sguardo sdegnosetto,**" features the vocal line freely circling around the basso continuo in a strophic form. The third, "**Eri già tutta mia,**" follows the same form as the first, with its melody divided into two short sections: one lighter and gentler, the other slower and more expressive.

The fourth song, "**Ecco di dolci raggi il sol armato,**" is reinserted from the *Seventh Book of Madrigals*. It has two verses in strophic form, with speech-like vocal lines and coloratura patterns emphasizing the word "burn" (arda), likely influenced by late Baroque mannerism. The final song, "**Ed è pur dunque vero,**" is the most notable in the collection. Longer, with

seven verses, it features a fixed vocal motif, similar to a basso ostinato, interwoven with instrumental variations.

Pioneer of Elegance—French Composer RAMEAU

The French Baroque composer Jean-Philippe RAMEAU, famed for his instrumental works, is best known for his three harpsichord collections from 1706, 1724, and 1729–1730. Tonight's piece is from the seventh work in his third collection, the pinnacle of harpsichord art. After his success in opera and ballet, RAMEAU infused his harpsichord pieces with orchestral effects and dramatic tension. **Gavotte in a minor**, in binary form, uses three-part counterpoint and cadenza in its variations. The six variations alternate the main melody between hands, with changes in rhythm and figures, incorporating Baroque-style virtuosic scales.

The Brilliant Era of PORPORA, HANDEL, and Castrati Singers

The Baroque period was dominated by castrati singers. Italian composer Nicola PORPORA (1686–1768) was not only a renowned composer but also a respected vocal teacher. His student, FARINELLI (1705–1782), the famous castrato, originally performed the aria **"Alto Giove"** from the 1735 opera *Polifemo*, based on the Greek myth of Polyphemus. The opera features Acis, a young man in love with the sea nymph Galatea, who is ultimately killed by the jealous cyclops Polyphemus. In this da capo aria, Acis sings to Galatea, celebrating love's beauty, beginning with a rhythmic orchestral introduction followed by Acis's warm, sighing melody that embodies the power of love.

HANDEL, a Baroque opera composer born in the late 17th century, introduced Italian-style opera to England. Tonight's aria, **"Se bramate d'amar chi vi sdegnà,"** is from his opera *Serse*, which includes the famous aria "Ombra mai fù," later adapted into the instrumental version known as "HANDEL's Largo." Composed for one of PORPORA's celebrated students, CAVALLI, *Serse* features a classic Italian da capo aria sung by the king in Act II, Scene 4. The fast-slow-fast tempo follows the traditional form, with the emotionally wounded king passionately singing to the Romilda he loves, adorned with brilliant coloratura.

The final aria of the first half, **"Lascia la spina,"** is from HANDEL's earlier oratorio *Il trionfo del Tempo e del Disinganno*, HWV46a. Interestingly, HANDEL employed a technique of self-borrowing with this aria, using the same melody in three different versions throughout his fifty-year career. The earliest record of this appears in his opera *Almira* (1704–1705). The

most familiar version to audiences today is in his opera *Rinaldo*, where the famous castrato FARINELLI sang the aria "Lascia ch'io pianga." HANDEL highly valued this oratorio, with the final revision transforming the original Italian into the English version, HWV46b, *The Triumph of Time and Truth*.

2. Neoclassical Trend—Belle Époque and Fin de Siècle

At the turn of the 19th to 20th century, rapid industrial and commercial growth led to increased wealth, giving rise to the "Belle Époque" in France. However, beneath this prosperity, social unrest driven by capitalism led to World War I and the "fin de siècle" unease. This period influenced composers like DEBUSSY and RAVEL, whose works often explored symbolism, exoticism, and fantastical elements that transcended reality. Late 19th-century French music, catalyzed by WAGNER, saw DEBUSSY and RAVEL, along with the Russian Five and STRAVINSKY, influencing each other and breaking free from the German musical system to create a new path in music.

STRAVINSKY After the Russian Five

Piano-Rag-Music, is a work by STRAVINSKY from his Neoclassical period in 1919. Living in the "fin de siècle," STRAVINSKY was influenced by Black music and began incorporating these new elements into his works. He first composed *Ragtime for Eleven Instruments* in 1918. Soon after, he created this piano piece, which incorporates percussion effects on the piano. He blends Russian folk melodies with ragtime rhythms, weaving together this improvisational piano composition.

FRANCIS POULENC of the Les Six

Francis POULENC (1899–1963) was a leading composer of the Les Six during the French Neoclassical period. His 1939 vocal cycle **Fiançailles pour rire**, composed during World War II, is based on six poems by French poet L. de VILMORIN (1902–1969). Rather than a traditional song cycle, it is a collection of six songs created as a tribute to his poet friend, who was trapped in Hungary during the war. The songs follow an arch form: the first and last, "La Dame d'André" and "Fleurs," are ternary, the second and fifth, "Dans l'herbe" and "Violon," are through-composed, and the third and fourth, "Il vole" and "Mon cadavre est doux comme un gant," follow classical sonata form.

The first song, "**La Dame d'André,**" expresses the woman's doubts about being André's true love, with a light, lively melody and clear harmonies. The second song, "**Dans l'herbe,**" is dedicated to POULENC's lover, Frédérique, with whom he has a daughter. The piece is slow-paced, with piano harmonies resembling the vertical harmonies of a four-part church hymn, emotionally conveying the sorrow for an old friend's lonely yet sublime death. The third song, "**Il vole,**" is dedicated to POULENC's soprano friend, S. PEIGNOT. Through the shifting rhythms and harmonies, the composer conveys a woman's fluctuating yearning for love.

The fourth, "**Mon cadavre est doux comme un gant,**" dedicated to soprano E. N. VALLIN, features a theme of death in a minor key. Through complex dynamic changes, it conveys the perplexed emotions of humans when facing death, ultimately leading to acceptance. The fifth, "**Violon,**" depicts the ambiguous romance between an elegant woman and a violinist in a Hungarian tavern, capturing the relaxed mood of tavern music with its short, lyrical composition. The final song, "**Fleurs,**" follows a similar structure to "Violon," using descending vocal lines to express sorrow over the passing of love.

RAVEL Under the Influence of Symbolism

RAVEL's 1908 piano suite **Gaspard de la nuit** is inspired by three prose poems by 19th-century French poet A. BERTRAND, known as the "Father of Prose Poetry." The first piece, "Ondine," is based on an ancient French legend where a water nymph falls in love with a poet. On a moonlit night, the nymph transforms into droplets on the poet's window, attempting to seduce him. When he rejects her, the heartbroken nymph turns into a sudden rainstorm and eventually disappears. In ABA form, the piece features virtuosic techniques and special sound effects, evoking a poetic, eerie atmosphere.

3. Selections from Broadway Musicals

Piano Arrangement: *My Fair Lady* Overture

The popular musical **My Fair Lady** is based on G. B. SHAW's (1856–1950) play *Pygmalion*. The story follows Eliza, a flower girl who, through a bet between Colonel Pickering and Professor Higgins, undergoes speech lessons and training to transform from a "sparrow" into a "phoenix." Ultimately, she marries the professor in this romantic comedy. Tonight's concert piano arrangement of the overture features a medley of songs from the 1964 film

adaptation of *My Fair Lady*, composed by Frederick LOEWE (1901–1988), allowing the listener to relive iconic movie moments through the familiar melodies.

Stephen SONDHEIM—*Follies, Into the Woods, A Little Night Music*

Stephen SONDHEIM (1930–2021) was a renowned American composer of musical theater and film music. Regarded as "the most important and well-known figure in American musical theater," he received prestigious awards, including the Tony Award for Lifetime Achievement in the Theater and the Pulitzer Prize. The first song performed tonight, **"Losing My Mind,"** is from SONDHEIM's famous musical *Follies*, sung by the character Sally Durant PLUMMER, who is obsessed with her ideal lover, Ben. The lyrics describe Sally's fixation on every detail and number from morning to night, expressing her longing for Ben. The second song, **"Giants in the Sky,"** is from the musical *Into the Woods*, which was later adapted into a film. The song takes place in the scene with Jack and the beanstalk, and is sung by Jack. The lyrics tell of the terrifying giants that live in the sky. The third song, **"Send in the Clowns,"** is from the 1973 musical *A Little Night Music*, adapted from the 1955 film *Smiles of a Summer Night*. After several missed opportunities in love, the character Desirée sings this song full of irony and disappointment about love.

Jason Robert BROWN's Musical: *Songs for a New World*

Songs for a New World is a famous work by American three-time Tony Award musical composer Jason Robert BROWN (1970–). What sets this musical apart is its resemblance to a theatrical song cycle rather than a traditional musical; there are only songs and no dialogue, with music blending elements of gospel, jazz, and pop songs. One of the famous songs, **"I'm Not Afraid of Anything,"** tells the story of a young woman in her twenties who longs for adventure and a sense of achievement but is held back by those around her. The final song, **"Stars and the Moon,"** is sung by the character "Woman 2." The song tells the story of a woman torn between the pursuit of two poor men and one wealthy man, and she ultimately chooses to marry the wealthy man for a comfortable and prosperous life.

Countertenor
Kangmin Justin KIM



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The "astonishing countertenor" (New York Times) Kangmin Justin KIM is one of the most sought-after singers of his voice type, having earned accolades in the Baroque repertoire, contemporary music and in MOZART's trouser parts. In the summer of 2022, the Korean-American, naturalized French singer created the role of SONG Li-ling in *M. Butterfly* at Santa Fe Opera, receiving rave reviews. Another breakthrough performance was his 2019 debut at the Royal Opera House Covent Garden, where the mezzo-sopranist wrote history as the first male singer to appear as Cherubino (*Le nozze di Figaro*) on this stage.

Performances of the 2024/25 season include Natascha (*Tri Sestri*) at the Salzburg Festival; the world premiere of *Die dunkle Seite des Mondes* at the Staatsoper Hamburg; *M. Butterfly* at the London Barbican Hall; *Acis (Polifemo)* at the Opéra de Lille; *Orfeo (Parnasso in festa)* in Basel; *Ruggiero (Alcina)* in Brno; *Artaserse* at the Chicago Haymarket Opera, *Four Seasons* with Boston Lyric Opera in Boston and Philadelphia, as well as a Baroque concert at the Karlsruhe Handel Festival.

Career highlights include Nerone (*L'incoronazione di Poppea*) at the Staatsoper Berlin, Salzburg Festival, Teatro La Fenice, in New York, Paris, Berlin, and Chicago; Sesto (*Giulio Cesare*) at the Wiener Staatsoper, Opéra de Monte-Carlo, in Luxembourg, Paris, Brussels, and Amsterdam; Sesto (*La clemenza di Tito*) and Despina (*Così fan tutte*) at Staatsoper Hamburg; Hansel (*Hänsel und Gretel*) at the Dallas Opera and the Witch in Wiesbaden; Annio (*La clemenza di Tito*) at the Theater an der Wien; Orlofsky (*Die Fledermaus*) at Oper Köln; *Giulio Cesare* at Glyndebourne; Britten's *Canticles* at Teatro San Carlo Naples; and

several leading roles at Teatro La Fenice and the Concertgebouw Amsterdam.

Kangmin Justin KIM was born in South Korea, grew up in Chicago and is now living in Paris, having acquired French citizenship. He studied voice, opera, and musical theater at Northwestern University in Evanston and the Royal Academy of Music in London. His professional operatic debut in 2013 was quickly followed by Orlofsky at the Opéra Comique Paris and Oreste (*La Belle Hélène*) at the Théâtre du Châtelet of Paris.

Pianist
Alphonse CEMIN



Alphonse CEMIN began his musical education studying piano and flute at the Conservatoire in Boulogne-Billancourt and Paris. He later continued at Conservatoire National Supérieur de Musique (CNSM) in Paris, specializing in analysis, piano accompaniment, chamber music, as well as melody and lieder. In the 2024/25 season, Alphonse CEMIN conducts George BENJAMIN's *Picture a Day Like This* at Opéra national du Rhin in Strasbourg, BELLINI's *I Capuleti e i Montecchi* with English Touring Opera in the UK, and embark on a European tour, including performances at Elbphilharmonie and BBC Proms, featuring BOULEZ's *Le Marteau sans Maître*. Recent engagements include BELLINI's *I Puritani* with Athens State Orchestra, ROSSINI's *La Cenerentola* at Théâtre des Champs-Élysées and Opéra de Rouen, and GLUCK's *Iphigénie en Tauride* at Opéra de Nancy.

Alphonse CEMIN is a founding member of the ensemble Le Balcon, where he plays a pivotal role in its artistic projects, contributing as a pianist, conductor, artistic advisor, and musical director.

Cultural Development Partner



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More 2025 Weiwuying International Music Festival

Inmo YANG Violin Recital - *Sensations of Sound*

4.13 Sun. 14:30 Concert Hall

Violin | Inmo YANG / Piano | WANG Pei-yao

[More information](#)

Weiwuying Contemporary Music Ensemble *Musical Games*

4.17 Thu. 19:30 Recital Hall

Conductor | Brad LUBMAN / Violin | CHANG Ting-shuo / Weiwuying Contemporary Music Ensemble

[More information](#)

Weiwuying Contemporary Music Ensemble *American Innovations*

4.18 Fri. 19:30 Recital Hall

Conductor | Brad LUBMAN / Bassoon | WANG Peng-hui / Weiwuying Contemporary Music Ensemble

[More information](#)

Dezső RANKI: Piano Cosmos

4.19 Sat. 14:30 Concert Hall

Piano | Dezső RANKI

[More information](#)

Closing Concert: *The Four Temperaments*

4.20 Sun. 14:30 Concert Hall

Conductor | CHIEN Wen-pin / Piano | Dezső RANKI / Kaohsiung Symphony Orchestra

[More information](#)

歌詞 Lyrics

假聲男高音獨唱會—賈斯汀・金與賽瑪
《從巴洛克到卡巴萊》

Countertenor Kangmin Justin KIM and Alphonse CEMIN in Recital
From Baroque to Cabaret

蒙台威爾第：《詠諧音樂曲集》，給一聲部及兩聲部的聲樂創作
C. MONTEVERDI: *Scherzi Musicali* a 1 et 2 voci

英文翻譯：Allen SHEARER、Laura Kate MARSHALL，
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Mandarin Translation by CHEN Pei-shan,
HUNG Yu-sheng

義大利文 Italian

中文 Mandarin

"Maledetto sia l'aspetto"

〈被詛咒的面容〉

Maledetto sia l'aspetto
Che m'arde tristo me!
Poich'io sento rio tormento,
Poich'io moro ne ristoro,
Ha mia fè sol per te.
Maledetto sia l'aspetto
Che m'arde tristo me!

被詛咒的面容
燃燒著悲傷的我！
因為我感受到了痛苦的折磨，
因為我死去也無法得到解脫，
我的忠誠只為你。
被詛咒的面容
燃燒著悲傷的我！

Maledetta la saetta
Ch'impiego ne morro;
Così vuole il mio sole
Così brama chi disama
Quanto può? che farò?
Maledetta la saetta
Ch'impiego ne morro.

被詛咒的箭矢
我將因它而死；
我的太陽希望如此
無情的她渴望如此
我該怎麼辦？又該做什麼？
被詛咒的箭矢
我將因它而死。

Donna ria morte mia
Vuol così chi ferì.
Prende gioco del mio foco,
Vuol ch'io peni, che mi sveni;
Morrò qui, fiero di;
Donna ria morte mia
Vuol così chi ferì.

狠心的女人，要我的命
傷我的人如此希望。
她嘲笑我的熱情，
她想讓我痛苦，要我自我了斷；
我將死在這裡，悲慘的一天；
狠心的女人，要我的命
傷我的人如此希望。

英文 English

"Cursed be the looks"

Cursed be the looks
that have set my heart on fire!
Alas! unhappy me, for I suffer,
cruel torment and will surely die,
nor can any but you ease my suffering.
Cursed be the looks
that have set my heart on fire!

Cursed be the arrow
that has wounded me, of which I'll die;
She wills it so, my sun
she wills it, who despises me with all her might
What shall I do?
Cursed be the arrow
that has wounded me, of which I'll die.

The pitiless lady, death to me
who dealt this blow would have it so.
She makes light of my ardor,
wishes me to suffer pain and death;
Here I'll die this grievous day;
The pitiless lady, death to me
who dealt this blow would have it so.

"Quel sguardo sdegnosetto"

Quel sguardo sdegnosetto,
 Lucente e minacioso,
 Quel dardo velenoso
 Vola a ferirmi il petto:
 Bellezze ond'io tutt'ardo,
 E son da me diviso.
 Piagatemi col sguardo,
 Sanatemi col riso.

Armatevi pupille,
 D'asprissimo, d'asprissimo rigore,
 Versatemi su'l core
 Un nembo di faville,
 Ma 'l labro non sia tardo
 A ravvivarmi ucciso.
 Feriscami quel sguardo,
 Ma sanimi quel riso.

Begli occhi a l'armi, a l'armi!
 Io vi preparo il seno.
 Gioite di piagarmi,
 Infin ch'io venga meno.
 E se da vostri dardi
 Io resterò conquiso,
 Ferischino quei sguardi,
 Ma sanimi quel riso.

"Eri già tutta mia"

Eri già tutta mia,
 Mia quel' alma e quel core.
 Chi da me ti desvia?
 Novo laccio d'amore?
 O bellezz' o valore,
 O mirabil constanza,
 Ove sei tu?
 Eri già tutta mia,
 Hor non sei più,
 Ah, che mia non sei più.

〈那輕蔑的眼神〉

那輕蔑的眼神，
 閃亮且帶著威脅，
 那支毒箭
 飛來刺傷我的胸膛：
 因這般美麗讓我烈火焚身，
 迷失了自我。
 用你的眼神刺傷我，
 再用你的微笑治癒我。

武裝你的雙眼，
 用最嚴酷冷漠的態度，
 將火花如暴雨般
 傾瀉在我的心上；
 但勿讓你的雙唇遲疑
 來讓我這瀕死之人再活過來。
 用你的眼神刺傷我，
 但請用你的微笑治癒我。

美麗的雙眸，準備迎戰吧！
 我已為你們敞開胸膛。
 盡情地刺傷我吧，
 直到我倒下為止。
 如果我最終
 仍被你的箭矢征服，
 就用你的眼神刺傷我，
 但請用你的微笑治癒我。

〈你曾完全屬於我〉

你曾經是完全屬於我的，
 那個靈魂跟那顆心都是我的。
 是誰讓你從我身邊離開？
 是新的戀情擄獲了你嗎？
 啊，美麗啊，勇氣啊，
 令人讚歎的堅貞，
 如今你在哪裡？
 你曾經是完全屬於我的，
 但如今已不再是，
 唉，你不再屬於我了。

"That scornful little glance"

That scornful little glance,
 gleaming and threatening,
 that poisonous dart
 Shoots out and strikes my heart:
 Charms that have set me on fire,
 and have divided me.
 Wound me with a glance,
 Heal me with laughter.

Eyes be armed,
 with roughest rigor,
 pour on my heart
 a cloudburst of sparks;
 But let not the lips be late
 in reviving my corpse.
 let that glance wound me,
 but that laughter heals me.

To arms sweet eyes!
 I prepare my breast for you.
 take joy in wounding me,
 until I faint.
 For if by your darts
 I remain conquered,
 Wound me with those glances,
 But heal me with that laughter.

"You were once all mine"

You were once all mine,
 mine were your heart and soul.
 Who turned you away from me?
 The lure of a new love?
 O beauty, O valor,
 O admirable constancy,
 where are you now?
 You were once all mine,
 but no longer, no longer,
 alas! you're mine no longer.

Sol per me gl'occhi belli,
Rivolgevi ridenti;
Per me d'oro i capelli,
Si spiegavan a i venti.
O fugaci contenti,
O fermezza d'un core,
Ove sei tu?

Eri già tutta mia,
Hor non sei più.
Ah, che mia non sei più.

Il gioir nel mio viso,
Ah, che più non rimiri;
Il mio canto, il mio riso,
È converso in martiri.
O dispersi sospiri,
O sparita pietate,
Ove sei tu?
Eri già tutta mia,
Hor non sei più.
Ah, che mia non sei più.

"Ecco di dolci raggi il sol armato"

Ecco di dolci raggi il sol armato,
Del verno saettar la stagion florida.
Di dolcissim' amor inebriato,
Dorme tacito vento in sen di Clorida.
Tal'hor però, lascivo e odorato
Ondeggiar tremolar fa l'erba florida;
L'aria, la terra, il ciel spiran amore,
Arda dunque d'amor, arda ogni core!

Io, ch'armato sin hor d'un duro gelo,
Degli assalti d'amor potei difendermi;
Né l'infocato suo pungente telo,
Poté l'alma passar o 'l petto offendermi.
Hor che il tutto si cangia al novo cielo,
(A due begli occhi ancor
non dovea rendermi!)
Sì si disarmo il solito rigore:
Arda dunque d'amor, arda il mio core!

你那美麗的雙眸，
曾只為我一人綻放；
你那金色的秀髮，
曾只為我一人隨風飄揚。
啊，那些短暫的幸福，
啊，那顆曾經堅定的心，
如今你在哪裡？

你曾經是完全屬於我的，
但如今已不再是，
唉！你不再屬於我了。

我臉上的喜悅，
唉，你再也不會注視了；
我的歌聲、我的笑容，
如今都化作痛苦的煎熬。
啊，那散落的嘆息，
啊，那逝去的憐憫，
如今你在哪裡？
你曾經是完全屬於我的，
但如今已不再是，
唉！你不再屬於我了。

〈看哪，太陽以溫柔光芒武裝〉

看哪，太陽以溫柔光芒武裝，
從冬天射向那繁花盛開的季節。
陶醉在最甜蜜的愛情中，
靜謐的微風在克洛麗達懷中沈睡。
然而有時輕柔而芬芳的風
使盛開的花草搖曳生姿；
空氣、大地、天空皆散發著愛的氣息，
那麼，讓每一顆心都為愛燃燒吧！

而我，曾經以堅硬的冰武裝自己，
得以抵禦愛情的侵襲；
那炙熱的、刺痛의箭矢，
未曾穿透我的靈魂或傷害我的胸膛。
如今在全新的天空下，萬象更新，
(我不該向那雙
美麗的眼睛屈服！)
是的，以往的冷酷防線已被瓦解：
那麼，讓我的心也為愛燃燒吧！

To me alone you turned,
your lovely smiling eyes;
for me alone you loosed,
your golden hair to the wind.
O fleeting happiness,
O steadiness of heart,
where are you now?

You were once all mine,
but no longer, no longer,
alas! you're mine no longer.

Pleasure on my face,
alas, you'll gaze upon no longer;
my song, my laugh,
are changed to torture.
O scattered sighs,
O vanished pity,
where are you now?
You were once all mine,
but no longer, no longer,
alas! you're mine no longer.

"Behold, armed with gentle rays, the Sun"

Behold, armed with gentle rays, the Sun
shoots its arrows at the flowery season of spring.
drunk with sweetest love,
the wind sleeps silently in Chloris' bosom.
But sometimes, wanton and fragrant
the breeze makes the blossom-filled grass shiver and tremble;
Air, earth and sky, breathe love,
let all hearts burn, therefore, burn with love!

Protected hitherto by hard ice,
I was able to defend myself from the assaults of Cupid;
nor could his sharp and fiery arrow,
pierce my soul or wound my breast.
Now that all is changing beneath a new sky,
(Have I too not had to surrender
to two lovely eyes!)
Yes, let my accustomed severity be disarmed:
let my heart burn, therefore, burn with love!

"Ed è pur dunque vero"

Et è pur dunque vero,
 Dishumanato cor, anima cruda,
 Che cangiando pensiero,
 E di fede e d'amor tu resti i gnuda.
 D'haver tradito me dati pur vanto,
 Che la cetera mia rivolgo in pianto.

È questo il guiderdone
 De l'amorose mie tante fatiche?
 Così mi fa ragione,
 Il vostro reo destin, stelle nemiche.
 Ma se'l tuo cor è d'ogni fe' ribelle,
 Lidia, la colpa è tua non delle stelle.

Beverò, sfortunato,
 Gl'assasinati miei torbidi pianti,
 E sempre adolorato,
 A tutti gl'altri abbandonati amanti,
 E scolpirò sul marmo alla mia fede:
 "Scioccho è quel cor
 ch'in bella donna crede."

Povero di conforto,
 Mendico di speranza, andrò ramingo;
 E senza salma o porto,
 Fra tempeste vivrò mesto e solingo.
 Ne havrò la morte di precipiti i a schivo,
 Perchè non può morir chi non è vivo.

Il numero de gli anni,
 Ch'al sol di tue bellezze io fui di neve
 Il colmo degli' affanni,
 Che non mi diero mai mai riposo breve;
 Insegnerano a mormorar i venti
 Le tue perfidie o cruda e i miei tormenti.

Vivi, vivi col cor di ghiaccio,
 E l'inconstanza tua l'aure difidi;
 Stringi, stringi il tuo ben in braccio
 E del mio mal con lui trionfa e ridi;
 E ambi in union dolce gradita,
 Fabricate il sepolcro alla mia vita.

〈而這果然是真的〉

而這果然是真的，
 無情的心，冷酷的靈魂，
 改變了你的心意，
 便拋棄了忠誠與愛情。
 你背叛了我還以此為傲，
 而我的琴聲如今只為悲泣而奏。

難道這就是
 我全心全意為愛付出的回報嗎？
 這樣對待我，
 邪惡的命運，敵對的煞星。
 但，如果你的心背叛所有忠誠，
 莉迪亞，錯不在星辰，而是在你。

不幸的我，將一飲而盡，
 我那被遭受殘殺的痛苦淚水，
 我將永遠懷著悲痛，
 告誡所有同樣遭受拋棄的愛人們，
 我將在大理石上刻下我的堅定信念：
 「相信美麗的女人
 是愚蠢的心。」

失去安慰，
 乞求希望，我將浪跡天涯；
 無所依靠，無處避難，
 在風暴中過活，憂傷又孤單。
 我不必費心躲避死亡，
 畢竟沒活著的人是死不了的。

那些度過的歲月，
 我像雪一樣在你美麗的光輝下融化，
 那些從未讓我獲得
 片刻安寧的痛苦；
 風將會低聲訴說
 你的背叛以及我所受的折磨。

活下去吧，帶著你冰冷的心活著，
 讓你的善變隨風飄蕩；
 抱緊吧，把你心上人牢牢地抱在懷裡
 並與他一同嘲笑我的痛苦與失敗；
 你們倆在甜蜜又愉悅的結合中，
 為我生命的掘墳。

"And is it then true"

And is it then true,
 unfeeling heart, pitiless soul,
 that in changing your mind,
 you have forsaken loyalty and love.
 You now boast of having betrayed me,
 and I take up my lyre to lament.

Is this my reward
 for so many labours of love?
 Is this how your cruel destiny,
 brings me justice, inimical stars.
 Yet if your heart has become hostile to any love,
 Lydia, the blame lies with you, and not with the stars.

Wretch that I am, I shall drink
 my despairing, wasted tears,
 and in everlasting grief,
 for all other abandoned lovers,
 shall carve in marble my firm belief:
 "Foolish the heart
 that in fair lady puts its faith."

Deprived of consolation,
 begging for hope, I shall wander the earth;
 and without burden or haven,
 endure life's storms alone and sad of heart.
 and I shall take no pains to avoid an early death,
 for he who is not alive cannot die.

The many years during which,
 I melted like snow in the sun of your beauty,
 and the intensity of my suffering
 which has never given me a moment's peace;
 will teach the winds to murmur
 of your treachery, cruel girl and my torment.

Live then with your heart of ice,
 challenge the winds for fickleness;
 hold your beloved in your arms
 laugh with him as you glory in my pain;
 and in sweet and happy union,
 the two of you can make a tomb for my life.

Abissi, abissi, udite, udite,
 Di mia disperazione gli ultimi accenti,
 Da poi che son fornite
 Le mie gioie e gl'amor e i miei contenti.
 Tanto è'l mio mal che nominar io voglio
 Emulo del inferno—il mio cordoglio.

深淵啊，深淵，聽著，聽著，
 我絕望的最後呼喊，
 自從我的喜悅、愛情和幸福
 都已經消逝無蹤。
 我的痛苦如此之深，我願將它稱為
 地獄的化身——我的悲傷。

波爾波拉：〈偉大的朱比特〉，選自《波里菲莫》

N. A. PORPORA: "Alto Giove" from *Polifemo*

中文翻譯：陳佩珊、洪余昇

Mandarin Translation by CHEN Pei-shan,
 HUNG Yu-sheng

義大利文 Italian

Alto Giove,
 è tua grazia, è tuo vanto,
 il gran dono di vita immortale,
 che il tuo cenno sovrano mi fà.

Ma il rendermi poi quella
 già sospirata tanto
 Diva amorose e bella,
 è un dono senza uguale,
 come la tua beltà.

中文 Mandarin

偉大的朱比特，
 你的恩典，你的榮耀，
 賜予我不朽生命的偉大恩典，
 這全憑你的至高旨意。

但請賜還予我
 那位我渴望已久
 深情又美麗的女神，
 這是無可比擬的恩賜，
 如同你的美麗一般無雙。

Hear, you chasms, hear,
 the final utterance of my despair,
 since my joys, my loves and
 my pleasures are all at an end.
 so wretched am I, that I would say
 my sorrow rivals—the horrors of hell.

英文 English

Mighty Jove,
 the great gift of immortal life,
 that your sovereign command granted me,
 is your blessing and your glory.

But to give me
 that beautiful,
 loving goddess,
 I so sighed for is a gift beyond compare,
 as is your magnificence.

韓德爾：〈若你渴望愛那輕蔑你的人〉，選自《薛西斯》

G. F. HANDEL: "Se bramate d'amar chi vi sdegnate" from *Serse*

中文翻譯：陳佩珊、洪余昇

Mandarin Translation by CHEN Pei-shan,
HUNG Yu-sheng

義大利文 Italian

Se bramate d'amar chi vi sdegnate,
vuò sdegnarvi, ma come non so;
La vostra ira, crudel, me, l'insegna,
tento farlo e quest'anima non può.

中文 Mandarin

若你渴望愛那輕蔑你的人，
我也想將你輕視，但不知該怎麼做；
你那殘酷的憤怒指引我，
我嘗試去做，奈何我的靈魂
卻無法如此。

英文 English

If you desire to love one who scorns you,
I want to scorn you, yet how, I do not know;
Your cruel ire is instructing me,
to attempt to do it, and this soul cannot.

韓德爾：〈遠離荊棘〉，選自《時間與真理的勝利》

G. F. HANDEL: "Lascia la spina" from *Il trionfo del Tempo e del Disinganno*

中文翻譯：陳佩珊、洪余昇

Mandarin Translation by CHEN Pei-shan,
HUNG Yu-sheng

義大利文 Italian

Lascia la spina,
cogli la rosa;
tu vai cercando
il tuo dolor.

中文 Mandarin

遠離荊棘，
摘取玫瑰；
你偏要尋覓
自己的苦痛。

英文 English

Leave the thorn,
gather the rose;
going in search
of your pain.

Canuta brina
per mano ascosa,
giungerà quando
non crede il cor.

蒼白的寒霜
暗中降臨，
終將來臨
就在心毫無防備之際。

Hoary frost
by hidden hand,
it will come when
the heart does not believe.

浦朗克：《嘻笑姻緣》

F. J. M. POULENC: *Fiançailles pour rire*

英文翻譯：Laura CLAYCOMB，
由 LiederNet Archive 授權提供
中文翻譯：謝綾

法文 French

"La Dame d'André"

André ne connaît pas la dame
Qu'il prend aujourd'hui par la main.
A-t-elle un coeur à lendemains,
Et pour le soir a-t-elle une âme?

Au retour d'un bal campagnard
S'en allait-elle en robe vague
Chercher dans les meules la bague
Des fiançailles du hasard?

A-t-elle eu peur, la nuit venue,
Guettée par les ombres d'hier,
Dans son jardin, lorsque l'hiver
Entraît par la grande avenue?

Il l'a aimée pour sa couleur,
Pour sa bonne humeur de Dimanche.
Pâlira-t-elle aux feuilles blanches
De son album des temps meilleurs?

"Dans l' herbe"

Je ne peux plus rien dire
Ni rien faire pour lui.
Il est mort de sa belle
Il est mort de sa mort belle
Dehors
Sus l'arbre de la Loi
En plein silence
En plein paysage
Dans l'herbe.
Il est mort inaperçu
En criant son passage
En appelant

English Translation © Laura CLAYCOMB,
sourced from the LiederNet Archive (<https://www.lieder.net/>)
Mandarin Translation by HSIEH Lin

中文 Mandarin

〈安德烈的女性友人〉

安德烈不認識今天那位
牽著他手的女士。
她是否擁有一顆面對明天的心，
而晚上她是否擁有靈魂？

那一次鄉村舞會結束後
她是否穿著輕盈的長裙回來
在乾草堆中尋找那枚
偶然象徵訂婚的戒指？

夜幕降臨時，她是否曾害怕，
被昨日的陰影所困，
在她的花園中，當冬天
穿過大街進入她的世界？

他曾愛她，因為她的多變色彩，
因為她星期天的幽默感。
她會在那美好時光相冊的
白紙上褪色嗎？

〈在草地中〉

我再也說不出什麼
也無法再為他做什麼。
他為了美麗的那人而死
他在美麗中死去
在外面
在法律大樹下
在完全的寂靜中
在郊外
在草地上。
無人留意到他的死
他在死前呼喊著
呼喚著

英文 English

"Andre's Lady"

Andre does not know the lady
whose hand he takes today in marriage.
Does she have a heart for tomorrows,
And in the evening does she have a soul?

Coming back from a country dance
did she go off in a light dress
to look in the grinding stones for the ring
of a chance engagement?

Was she afraid once the night came,
threatened by the shadows of yesterday,
in her garden, when the winter
entered through the grand avenue?

He had loved her for her complexion,
for her good Sunday humor.
Will she pale at the white leaves
of her album of better times?

"In the Grass"

I can not say anything more
nor do anything else for him.
He is dead from his beautiful one
He is dead from his beautiful death
Outside
On the tree of the Law
In total silence
In the middle of the landscape
in the grass.
He died, unnoticed
Crying out his passage
Calling out

En m'appelant.
 Mais comme j'étais loin de lui
 Et que sa voix ne portait plus
 Il est mort seul dans la bois
 Sous son arbre d'enfance.
 Et je ne peux plus rien dire
 Ni rien faire pour lui.

呼喚著我
 但因為我離他太遠
 他的聲音再也傳遞不到
 他孤獨地死在森林裡
 在他童年的樹下。
 我再也說不出什麼
 也無法再為他做什麼。

"Il vole"

En allant se coucher le soleil
 Se reflète au vernis de ma table:
 C'est le fromage rond de la fable
 Au bec de mes ciseaux de vermeil.
 Mais où est le corbeau? Il vole.

Je voudrais coudre mais un aimant
 Attire à lui toutes mes aiguilles.
 Sur la place les joueurs de quilles
 De belle en belle passent le temps.
 Mais où est mon amant? Il vole.

C'est un voleur que j'ai pour amant,
 Le corbeau vole et mon amant vole,
 Voleur de coeur manque à sa parole
 Et voleur de fromage est absent.
 Mais où est le bonheur? Il vole.

Je pleure sous le saule pleureur
 Je mêle mes larmes à ses feuilles
 Je pleure car je veux qu'on me veuille
 Et je ne plais pas à mon voleur.
 Mais où donc est l'amour? Il vole.

Trouvez la rime à ma déraison
 Et par les routes du paysage
 Ramenez-moi mon amant volage
 Qui prend les coeurs et perd ma raison.
 Je veux que mon voleur me vole.

〈他飛走了〉

當太陽落下
 反射在我桌子漆面上：
 那是寓言中的圓形乳酪
 停在我金紅色剪刀的尖嘴上。
 但是烏鴉在哪裡？它悄然飛走了。

我想縫紉，但有一個磁鐵
 把我所有的針都吸走了。
 在廣場上，滾球選手們
 在一場又一場的比賽中度過美好時光。
 但我的情人在哪裡？他悄然飛走了。

我的情人是個小偷，
 烏鴉偷飛走了，我的情人也偷走了，
 偷心的小偷失約
 偷奶酪的小偷不見了。
 但幸福在哪裡？它悄然飛走了。

我在垂柳下哭泣
 將我的淚水與它的葉子交織
 我哭泣是因為我希望被人需要
 而我那個小偷卻不在意我。
 但是愛情到底在哪裡？它悄然飛走了。

找到與我的癡狂相呼應的韻律
 沿著風景如畫的道路
 帶回我那飄忽不定的情人
 他偷走眾人的心，也奪走了我的理智。
 我願我的小偷將我偷走。

Calling out to me.
 But because I was far away from him
 And his voice didn't carry any more
 He died alone in the forest
 under the tree of his youth.
 And I can not say anything more
 Nor do anything else for him.

"He steals away"

Along with the setting of the sun
 it reflects on the varnish of my table:
 It's the round cheese of the fable
 at the beak of my ruby scissors.
 But where is the crow? He steals away.

I'd like to sew but a magnet
 Attracts all my needles.
 On the square the lawn bowlers
 pass their time flirting.
 But where's my lover? He steals away.

It's a thief that I have for a lover,
 The crow flies and my lover steals,
 Heart-stealer doesn't keep his word
 and the cheese stealer is absent.
 But where's happiness? It flies away.

I weep under the weeping willow
 I mix my tears with its leaves
 I cry because I want someone to want me
 but I don't please my thief.
 But where then is love? It flies away.

Find the reason in my rhyme
 And from the routes of the countryside
 Bring me back my flighty lover
 Who steals hearts and loses my mind.
 I want my thief to steal me away.

"Mon cadavre est doux comme un gant"

Mon cadavre est doux comme un gant
Doux comme un gant de peau glacée
Et mes prunelles effacées
Font de mes yeux des cailloux blancs.

Deux cailloux blancs dans mon visage
Dans le silence deux muets
Ombres encore d'un secret
Et lourds du poids mort des images.

Mes doigts tant de fois égarés
Sont joints en attitude sainte
Appuyés au creux de mes plaintes
Au noeud de mon coeur arrêté.

Et mes deux pieds sont des montagnes,
Les deux derniers monts que j'ai vus
À la minute où j'ai perdu
La course que les années gagnent.

Mon souvenir est ressemblant,
Enfants emportez-le bien vite,
Allez, allez,
ma vie est dite.
Mon cadavre est doux comme un gant.

"Violon"

Couple amoureux aux accents méconnus
Le violon et son joueur me plaisent.
Ah! j'aime ces gémissements tendus
Sur la corde des malaises.
Aux accords sur les cordes, des pendus
À l'heure où les Lois se taisent
Le coeur en forme de fraise
S'offre à l'amour comme un fruit inconnu.

〈我的屍身柔軟如一隻手套〉

我的屍身柔軟如一隻手套
柔軟如一隻冰冷的皮手套
而我被抹去的瞳孔
使我的眼睛變成白色的鵝卵石。

我的臉上有兩顆白色的鵝卵石
在寂靜中如兩個啞巴
仍被秘密籠罩著陰影
並且沉重地背負著逝去圖像的重量。

我曾多次迷失的手指
如今虔誠地合十
按壓在我哀痛深處
在我停止跳動的心臟核心

我的雙腳化作山嶽
是我最後目睹的兩座山峰
在那一刻，我輸掉了
歲月所贏得的賽跑。

我的回憶依然栩栩如生，
孩子們，快把它帶走，
帶走吧，帶走吧，
我的人生已訴說完畢。
我的屍身柔軟如一隻手套。

〈小提琴〉

一對有著未知音調的戀人
小提琴和演奏者使我愉悅。
啊！我愛這些悠長的悲鳴
拉扯在不安的弦上。
隨著和弦聲響起
在正義靜默無聲時
那顆草莓形狀的心
如一顆未知的果實獻給了愛情。

"My Cadaver is as Soft as a Glove"

My cadaver is soft like a glove
Soft like a glove of frozen skin
and my erased pupils
make white pebbles out of my eyes.

Two white pebbles in my face
In the silence, two deaf-mutes
shadowed still by a secret
and heavy with the dead weight of images.

My oft-wandering fingers
press together in a saintly pose
on the hollow of my laments
at the knot of my stopped heart.

And my two feet are mountains
the last hills that I saw
in the minute that I lost
the race that the years had gained.

My memory is life-like,
Children, carry it away quickly.
Go on, go on,
my life is spoken for.
My cadaver is soft like a glove.

"Violin"

Amorous couple of unknown accents
The violin and his player please me.
Ah! I love these taut moanings
on the chord of malaises.
To the chords [played] on the cords of the hanged
in the hour where the Law hushes
the heart, in the form of a strawberry
offers itself to love like an unknown fruit.

"Fleurs"

Fleurs promises,
fleurs tenues dans tes bras,
Fleurs sorties des parenthèses d'un pas,
Qui t'apportait ces fleurs l'hiver
Saupoudrées du sable des mers?

Sable de tes baisers,
fleurs des amours fanées,
Les beaux yeux sont de cendre
et dans la cheminée
Un coeur en rubanné de plaintes
Brûle avec ses images saintes.

〈花〉

許諾的花，
緊緊抱在你懷中，
從步伐的括號外綻放的花，
是誰在冬天帶來這些花
並撒上了海沙？

你沙粒般的吻，
凋謝的愛情之花，
美麗的眼睛如同灰燼
而在煙囪裡
一顆裹著哀傷的心
與它那神聖的影像一同燃燒。

"Flowers"

Flowers promised,
flowers held in your arms,
Flowers issued from the parenthesis of a step,
Who brought you these flowers in winter
Powdered with the sand of the seas?

Sand of your kisses,
flowers of withered loves,
Beautiful eyes are made of ashes
and in the chimney
A heart beribboned in complaints
Burns with its sainted images.

桑德海姆 S. SONDHEIM

中文翻譯：謝綾

Mandarin Translation by HSIEH Lin

英文 English

中文 Mandarin

"Losing My Mind" from *Follies*

〈失去理智〉，選自《癡人大秀》

The sun comes up
I think about you
The coffee cup
I think about you
I love you so
It's like I'm losing my mind

太陽升起
我想起你
咖啡杯
我想起你
我如此愛你
就像失去理智一樣

The morning ends
I think about you
I talk to friends
I think about you
And do they know
It's like I'm losing my mind?

早晨結束
我想起你
我與朋友說話
我想起你
他們知不知道
我快要失去理智了？

All afternoon
Doing every little chore
The thought of you stays bright
Sometimes I stand
in the middle of the floor
Not going left
Not going right

整個下午
做著每一件小事
想著你的念頭依舊晃眼
有時我站在
地板中央
不往左
也不往右

I dim the lights
And think about you
Spend sleepless nights
To think about you
You said you loved me
Or were you just being kind?
Or am I losing my mind?

我調暗燈光
再度想起你
那麼多個無眠的夜晚
皆因為想起你
你曾說過你愛我
難道只是出於好意？
還是是我失去理智了？

"Giants in the Sky" from *Into the Woods*

〈天上的巨人〉，選自《拜訪森林》

There are giants in the sky
There are big, tall,
terrible giants in the sky

天上有巨人
天上那些又大、又高、
又可怕的巨人

When you're way up high
and you look below
At the world you've left
and the things you know
Little more than a glance
is enough to show
you just how small you are

當你身處高空
俯瞰下方
看到你離開的世界
和你所熟知的一切
只需一瞥
就足以讓你明白
自己有多渺小

When you're way up high
and you're on your own
In a world like none
that you've ever known
Where the sky is lead,
and the earth is stone
You're free to do
Whatever pleases you
Exploring things you'd never dare
'Cause you don't care
When suddenly there's
A big, tall, terrible giant at the door

當你身處高空
孤身一人
在一個
你從未見過的世界
天空是鉛塊、
大地是石頭
你可以隨心所欲
做任何讓你開心的事
探索那些你從不敢嘗試的事
因為你毫不在意
直到突然有一個
又大、又高、又可怕的巨人出現在門口

A big, tall, terrible lady giant
sweeping the floor
And she gives you food
and she gives you rest
And she draws you close
to her giant breast
And you know things now
that you never knew before
Not 'til the sky

一個又大、又高、又可怕的女巨人
正在掃地
她提供你食物，
讓你休息
她將你拉近
到她那巨大的胸膛
你知道了一些
在來天上前
從不知道的事

Only just when you
made a friend and all
And you know she's big,
but you don't feel small
Someone bigger than her
comes along the hall
To swallow you for lunch

就在你
交了這個朋友
你知道她很巨大，
但你並不覺得自己渺小
有比她更大的人
走過來
要把你當午餐吃掉

And your heart is lead
and your stomach stone
And you're really scared
being all alone
And it's then that you miss
all the things you've known
And the world you've left
and the little you own
The fun is done
You steal what you can and run
And you scramble down
and you look below
And the world you know
begins to grow
The roof, the house,
and your mother at the door

The roof, the house, and the world
you never thought to explore
And you think of
all of the things you've seen
And you wish that you could live in between
And you're back again,
only different than before
After the sky

There are giants in the sky
There are big, tall, terrible,
awesome, scary, wonderful giants
in the sky

而你的心是鉛塊
肚子是石頭
你獨自一人
感到非常害怕
這時你開始想念
曾經熟悉的一切
想念你離開的世界
和你所擁有微不足道的一切
樂趣已經結束
你偷走能偷的東西然後逃跑
你急忙爬下
俯瞰下方
那個你認識的世界
開始變大
屋頂、房子，
還有你站在門口的母親

屋頂、房子，還有你
從未想過要探索的世界
你想到
你所見過的一切
你希望能夠生活在其中
然後你又回到這裡，
只是和以前不同
在去了天空以後

天上有巨人
天上那些又大、又高、又可怕、
令人敬畏害怕、卻又美好的巨人
在天上

"Send in the Clowns"
from *A Little Night Music*

Isn't it rich?
Are we a pair?
Me here at last on the ground
You in mid-air
Send in the clowns

Isn't it bliss?
Don't you approve?
One who keeps tearing around
One who can't move
Where are the clowns?
Send in the clowns

Just when I'd stopped opening doors
Finally knowing the one
that I wanted was yours
Making my entrance again
with my usual flair
Sure of my lines
No one is there

Don't you love farce?
My fault, I fear
I thought that you'd want
what I want
Sorry, my dear
But where are the clowns?
Quick, send in the clowns
Don't bother, they're here

Isn't it rich?
Isn't it queer?
Losing my timing this late
In my career?
And where are the clowns?
There ought to be clowns
Well, maybe next year...

〈小丑請進〉，
選自《小夜曲》

難道這不精彩嗎？
我們是一對嗎？
我最終在地上
你卻在半空中
小丑請進

難道這不是幸福嗎？
你不贊同嗎？
一個不停亂跑的人
一個無法移動的人
小丑在哪裡？
小丑請進

就在我的心門不再打開之際
終於知道
我想要的人是屬於你的
帶著我一貫的風采
再度進場
對我的台詞充滿信心
卻沒有人在那裡

你不喜歡荒誕劇嗎？
恐怕是我錯了
我以為你會想要
我想要的
抱歉，親愛的
小丑在哪裡？
快，小丑請進
別麻煩了，他們已經在這了

難道這不精彩嗎？
難道這不怪異嗎？
我在這麼晚的事業生涯中
才錯失機會？
小丑在哪裡？
應該有小丑吧
嗯，也許要等明年吧

傑森・羅伯特・布朗
Jason Robert BROWN

中文翻譯：謝綾

Mandarin Translation by HSIEH Lin

英文 English

中文 Mandarin

"I'm Not Afraid of Anything"
from *Songs for a New World*

〈我無所畏懼〉，
選自《歌詠新世界》

Jenny's afraid of water
I mean, she swims so well,
but still
She's afraid of water
And so she won't go near the sea...
Not me

珍妮害怕水
我的意思是，她游泳游得很好，
但是
她還是害怕水
所以她不敢接近大海
但我不怕

Katie's afraid of darkness
I mean, she sleeps and all,
but still
She's afraid of darkness
So when the lights are out,
she has to hold my hand—
I don't understand

凱蒂害怕黑暗
我的意思是，她睡覺時都很正常，
但是
她還是害怕黑暗
所以當燈熄掉時，
她得牽著我的手——
我不明白

I'm not afraid of anything—
Be it mountains, water,
dragons, dark or sky
I'm not afraid of anything—
Tell me,
where's the challenge
if you never try?
So watch me fly!
I'm not afraid

我無所畏懼——
無論山高水險、
龍潭虎穴、黑暗還是天際
我無所畏懼——
告訴我，
如果你從不嘗試
哪會有挑戰？
所以看著我飛翔！
我不畏懼

Daddy's afraid of babies
I mean, he got through me,
but now
He's afraid of babies—
Guess he's scared of
what they'll be...
Not me

爸爸害怕嬰兒
我的意思是，他曾經養過我，
但現在
他還是害怕嬰兒——
我猜他害怕他們會變成
什麼樣子的人
但我不怕

And Mama's afraid of crying
You know, she tries to hold it in—
She's afraid of crying
And she can look at me
with tears stuck in her eye
And I don't know why

媽媽害怕哭泣
你知道，她努力忍住——
她害怕哭泣
她看著我時
眼眶裡卻帶著淚
我不知道為什麼

I'm not afraid of anything
Be it growing old
or going out of style
I'm not afraid of anything—
Who would give up
what they want without a trial?
Another mile!
I'm not afraid!

我無所畏懼
不管是變老
還是過時
我無所畏懼——
誰會在嘗試前
就放棄自己想要的東西？
再走一哩路！
我不怕！

And I feel the calling of adventure
And I hear the ringing in my ear—
The lights are glaring,
trumpets blaring
I'm right here!
And I hear the calling of tomorrow
And I feel the stirring in my bones
And David loves me...
He's afraid to hold me

我受到冒險的召喚
我聽見耳邊的鐘聲——
燈光閃爍，
號角響起
我就在這裡！
我聽見明天的召喚
我感到骨子裡的悸動
大衛愛我
他害怕擁抱我

Listen to the calling of excitement—
Can you feel
the pounding of my heart?
The lights are ready, pulses steady
I can start!
Never stop the calling of a challenge!
Blessing on the water and the stones!
And David loves me—
He's afraid to tell me
David loves me—
He's afraid to trust me
He's afraid to hold me
And he'll always be...
He's afraid of me...

聽那興奮的召喚——
你能感受
我心臟的跳動嗎？
燈光準備好了，脈搏穩定
我可以開始了！
永不停止接受挑戰的召喚！
祝福水與石頭！
大衛愛我——
他害怕告訴我
大衛愛我——
他害怕相信我
他害怕擁抱我
他永遠會是這樣
他害怕我

And I'm not afraid of anyone!
I am sure to win
with anyone at all!
I'm not afraid of anyone!
Not a soul alive can get
behind this wall!
So let them call
And watch them fall
'Cause after all...
I'm not afraid

"Stars and the Moon"
from *Songs for a New World*

I met a man without a dollar
to his name
Who had no traits of any value
but his smile
I met a man who had
no yearn or claim to fame
Who was content to let life pass him
for a while
And I was sure that
all I ever wanted was a life
like the movie stars led
And he kissed me right here
And he said:

"I'll give you stars and the moon
and a soul to guide you
And a promise I'll never go,
I'll give you hope to bring out
all the life inside you
And the strength that will help you grow
I'll give you truth and a future
that's twenty times better
than any Hollywood plot"
And I thought: "You know
I'd rather have a yacht"

我不怕任何人！
我相信和任何人
都能一起獲勝！
我不怕任何人！
沒有人能突破
這道牆！
讓他們喊吧
看著他們倒下
因為畢竟
我無所畏懼

〈星星與月亮〉，
選自《歌詠新世界》

我遇見了一個
身無分文的男人
他唯一的價值就是
他的微笑
我遇見了一個既不渴望
也不追求名聲的人
他安逸於
讓生活流逝
我曾經確信
我所渴望的一切
就是像電影明星一樣的生活
然而他在我這裡吻了我
他說：

「我會給你星星、月亮
和一個指引你的靈魂，
並且我保證永遠不會離開，
我會給你希望
讓你內心的生命綻放，
給你力量、助你成長，
我會給你真理，和一個未來，
比任何好萊塢的情節
都要好二十倍。」
我當時想：「你知道嗎，
我還是更想要一艘遊艇。」

I met a man who lived his life
out on the road
Who left a wife and kids in Portland
on a whim
I met a man whose fire and passion
always showed
Who asked if I could spare a week
to ride with him
But I was sure that
all I ever wanted was a life
that was scripted and planned
And he said:
"But you don't understand—"

"I'll give you stars and the moon
and the open highway,
And a river beneath your feet,
I'll give you days full of dreams,
if you travel my way,
And a summer you can't repeat.
I'll give you nights full of passion
and days of adventure
No strings, just warm summer rain."
And I thought: "You know
I'd rather have champagne."

I met a man who had a fortune
in the bank
Who had retired at age thirty,
set for life
I met a man and didn't know
which stars to thank
And then he asked one day
if I would be his wife
And I looked up,
and all that I could think of
Was the life I had dreamt
I would live
And I said to him:
"What will you give?"

我遇見了一個
一生漂泊的男人
他肆意丟下
在波特蘭的妻子和孩子
我遇見了一個
總是充滿激情的男人
他問我能否騰出一週的時間
和他一起旅行
但我曾確信
我所渴望的一切
是一個擁有計劃和劇本的生活
他說：
「但你明白——」

「我會給你星星、月亮
和開闊的公路，
還有你腳下流淌的河流，
我會給你充滿夢想的日子，
只要你隨我而行，
給你一個無法複製的完美夏天。
我會給你充滿激情的夜晚
與冒險的白日
沒有束縛，只有溫暖的夏日雨。」
我當時想：「你知道嗎，
我還是更想要香檳。」

我遇見了一個銀行裡
有一大筆財富的男人
他三十歲就退休了，
生活無憂
我遇見了一個男人
我不知該感謝哪顆星星
然後有一天他問我
是否願意做他的妻子
我抬頭看著他，
心中想的全是
我曾經
夢想的生活
我對他說：
「你能給我什麼？」

"I'll give you cars and
a townhouse in Turtle Bay,
And a fur and a diamond ring
And we'll get married in Spain
on my yacht today,
And we'll honeymoon in Beijing.
And you'll meet stars at the
parties I throw at my villas
In Nice and Paris in June."

And I thought: "Okay"
And I took a breath
And I got my yacht
And the years went by
And it never changed
And it never grew
And I never dreamed
And I woke one day
And I looked around
And I thought: "My God...
I'll never have the moon."

「我會給你車子，
一座海灣邊的連棟別墅，
還有皮草和鑽戒。
我們今日就會在
我西班牙的遊艇上結婚，
我們會在北京度蜜月。
你會在我舉辦的派對上認識大明星，
在六月的尼斯
和巴黎別墅裡。」

我當時想：「好吧。」
我深吸一口氣
我得到了我的遊艇
然後歲月流逝
一切都沒有改變
一切都沒有成長
我再也沒有做過夢
有一天，我醒來
環顧四周
我心想：「天啊
我永遠不會擁有月亮了。」