

Songtexts mozart machine / BL!NDMAN

Caro bell'idol mio KV 562 (Vienna, 1788)

[3 voices]

Caro bell'idol mio,
Non ti scordar di me!
Tengo sempre desio
D'esser vicino a te.

*My dear beautiful idol,
do not forget me!
I always cherish the desire
to be near you.*

Untitled KV 15z (London, 1764)

[4 saxophones]

from the 'London sketchbook'

Kyrie KV 89/73k (Rome, 1770)

[3 voices, 2 saxophones]

Kyrie eleison.
Christe eleison.
Kyrie eleison.

*Lord have mercy.
Christ have mercy.
Lord have mercy.*

Chorale KV 620 (Vienna, 1791)

[3 voices, 4 saxophones]

from 'The Magic Flute'

Der, welcher wandert diese Straße voll Beschwerden,
Wird rein durch Feuer, Wasser, Luft und Erden;
Wenn er des Todes Schrecken überwinden kann,
Schwingt er sich aus der Erde himmelan.
Erleuchtet wird er dann im Stande sein,
Sich den Mysterien des Isis ganz zu weih'n.

*He who travels this path with burdens,
is purified by fire, water, air and earth;
if he but conquers the fears of death,
he will ascend from earth to heaven.
Enlightened he will then be able
to devote himself to the service of Isis.*

Leck mich im Arsch KV 231/382c (Vienna, 1782)

[3 voices, 2 saxophones]

Leck mich im Arsch,
Laßt uns froh sein!
Murren ist vergebens!
Knurren, Brummen ist vergebens,
Ist das wahre Kreuz des Lebens.
Das Brummen ist vergebens.
Drum laßt uns froh und fröhlich sein.

*Lick me in the arse,
let us be merry!
No use moaning!
No use groaning and growling.
Even if it is a heavy cross to bear,
it's no use growling.
So let us be merry and cheerfull!*

Alleluia KV 553 (Vienna, 1788)

[3 voices, 2 saxophones]

Alleluia. Amen.

Gigue KV 574 (Leipzig, 1789)

[4 saxophones]

Lacrimoso son' io KV 555 (Vienna, 1788)

[3 voices, 1 saxophone]

Lacrimoso son' io.
Perduto ho l'idol mio.
Lacrimoso son' io.

*I am melancholy.
I have lost my idol.
I am melancholy.*

Nascoso è il mio sol KV 557 (Vienna, 1788)

[3 voices, 2 saxophones]

Nascoso è il mio sol,
E sol qui resto,
Piangete voi il mio duol,
Ch'io moro presto.

*My sun is hidden
and I alone remain here.*

*Weep for my sorrow,
for I die, I am near death.*

Difficile lectu mihi mars KV 559 (Vienna, 1788)

[3 voices, 2 saxophones]

Difficile lectu mihi mars

Et jonicu difficile.

This nonsensical Latin text is an obscene pun.

Fuge KV 401/375e (Salzburg, 1773)

[4 saxophones]

Heiterkeit und leichtes Blut KV 507 (Vienna, 1786)

[3 voices, 1 saxophone]

Heiterkeit und leichtes Blut

Macht ein frohes Herz und guten Mut.

Fliedt, ihr Sorgen, weit von mir,

Trübt nicht meines Herzens Seligkeit!

Gaiety and levity

cheer the heart and warm the spirit.

Begone, you cares, far from me,

do not cloud the joy in my heart!

Auf das Wohl aller Freunde KV 508 (Vienna, 1786)

[3 voices, 1 saxophone]

Auf das Wohl aller Freunde!

Jeder lebe hoch!

Good health to all friends!

Here's to everyone!

Ach! zu kurz KV 228/515b (Vienna, 1785)

[3 voices, 3 saxophones]

Ach! zu kurz ist unsers Lebens Lauf!

Kaum entstanden hör'n wir auf.

Bald hör'n wir wieder auf, bald!

Ah, our life's course is too short!

Scarcely are we born before we pass away,

soon we pass away.

Zwei kleine Fugen KV 154a/Anh. A61, A62 (Salzburg, 1772)

[4 saxophones]

Vier Rätselkanons KV 89a II/73r (Bologna, 1770)

[3 voices, 2 saxophones]

(selection)

Confitebor tibi Domine in gentibus,
Et nomini tuo cantabo.

I will praise thee, o Lord, among the nations, and I will sing to thy name.

Fuge KV 394/383a (Vienna, 1782)

[4 saxophones]

Selig, selig KV 230/382b (Vienna, 1782)

[2 voices, 2 saxophones]

Selig, alle selig sie,
Die im Herrn entschliefen!
Auch selig, selig, Freund bist du!
Engel brachten dir den Kranz, riefen;
Und du gingst zu Gottes Ruh.

*Blessed, blessed are all they
who have fallen asleep in the Lord!
You too, friend, are blessed, blessed!
Angels brought you a wreath and called:
and you went to the peace of God.*

Ouverture KV 399/385i (Vienna, 1782)

[4 saxophones]

from the Suite for Clavier

Sie ist dahin KV 229/382a (Vienna, 1782)

[3 voices]

Sie ist dahin, die Sangerin,
Die Maierenlieder tonte!
Sie, die durch ihr Lied
Den ganzen Hain, ach! verschonte,
Sie ist dahin, ach! sie ist dahin!
Ach! wenn ihr Ton mir in die Seele hallte!
Wenn ich am Bach dort im Abendgolde,
Wenn ich dort wallte!
Wenn ich dort auf Blumen lag,
Wenn ich auf Blumen wallte!
Sie, die Maierenlieder tonte,
Deren Lieder tonte,

Die den ganzen Hain
Durch ihr Lied verschönte.
Sie ist dahin, die Sängerin,
Sie ist dahin!

*She has gone, the singer
who sounded the songs of May!
She whose song
adorned all the grove, ah, the grove,
she has gone, ah, she has gone!
Ah, when the sound of her echoed through my soul!
When in the evening glow, there by the stream,
when I roamed there!
When I lay there in the flowers.
When I roamed through the flowers!
She who sounded the songs of May,
whose song resounded,
who adorned all the grove
with her song.
She has gone! The singer,
she has gone!*

Kyrie KV 626 (Vienna, 1791)
[4 saxophones]
2nd movement from 'Requiem'

V'amo di core KV 348/382g (Vienna, 1782)
[3 voices, 4 saxophones]
V'amo di core teneramente,
Io non vi posso altro amare,
Uh che dolore, uh che tormento.

*I love you tenderly from the heart,
I cannot but love you,
oh what pain, oh what torment.*

Adagio KV 410/484d (Vienna, 1782)
[3 saxophones]

Vierstimmiger Kanon KV deest (Vienna, 1786)
[3 voices]
without text