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SOMMARIO

Sommario

TRANSLATING ITALIAN POP SONGS FOR A GERMAN AUDIENCE: THEORETICAL AND PRACTICAL ISSUES

Barbara Delli Castelli

ABSTRACT

This paper will present an overview of the field of song translation, focusing mainly on the translation strategies used to produce a singable target text. The discussion will be based on a variety of Italian pop songs translated and performed in German. The results of the analysis suggest that, to handle the form of a singable song, translators must not only operate on the verbal text but also focus their attention on the non-linguistic systems (music and perspective performance) that contribute to the overall effect of the translated song on the target audience. This entails that, in many cases, the lexical, structural, and poetic characteristics of the source text are subject to changes.

Keywords: creative rewriting; multisemiotic texts; pop song translation; song adaptation; translation.

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1. INTRODUCTION

Popular songs are essentially items for mass consumption, which target an audience that may be local or international and which are likely to be adapted to the requirements of the public(s) they target. It is therefore predictable that their lyrics play an important role in determining their appeal for the relevant audiences. That is to say, the immanent meanings of the semiotic layers that make up a song (musical, verbal and performative) are therefore completed by historical and spatial circumstances, which all contribute to give the song significance. Yet, although a song is made up in a specific national or communitarian environment that determines, to a various extent, its production and reception processes, it is also true

that, once it is released and disseminated through the global music market, it travels through space and time, thus becoming a transcultural product, which is modified by the different contexts in which it is produced and received [1].

The translation, adaptation or rewriting of pop song lyrics, although currently considered a limited practice, used to be very popular a few decades ago, when artists often recorded their songs in the language of the target markets. Thus, during the 60s, the 70s, the 80s and even later, when singers wanted to export their songs abroad, they used to record them translated in the language of the target audience [2].

For instance, the German-speaking countries represented one of the main export markets for Italian pop music (*musica leggera*) and performers, such as Domenico Modugno, Rita Pavone, Mina and many others used to perform their hits in German, often becoming very popular in those countries.

Moreover, German/Austrian artists would often sing foreign hits in their vernacular language, including new versions of Italian chart-toppers in their EPs, which, in turn, became national hits.

Behind these vernacular versions lay both an aesthetic interest and a commercial one: translating, adapting or rewriting in order to reproduce the original success. In general, the target audience perceived those versions as autonomous songs, with no ties to the original and only a few connoisseurs would care to recognize the traces of the Italian versions in them.

This deep penetration of Italian songs in the German-speaking countries has not only contributed to the creation of musical interconnections between countries with a different culture and (musical) traditions, but has also produced a large amount of singable lyrics, which are comparable between the two languages.

This paper will present an overview of the field of song translation, focusing mainly on the task that the translator must accomplish when the text is influenced by the concurrence of linguistic and non-linguistic communication systems, such as music and other performance-related features. This article is, thus, not particularly concerned with translation as a strategy to bridge the language barrier, but rather with the nature and effects of the constraints of multi-semiotic phenomena. Moving from the current state of the art, I will outline a framework concerning the analysis of pop music translation based on various levels of equivalence as well as the inter-

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[1] See Marc 2015, 5.
[2] *Ibidem*, 10.

textual relationship between original songs and translated songs taking into account three main aspects: the music, the lyrics and the performance. The discussion will be based on examples drawn from a variety of German versions of evergreens of Italian pop music from the 60s, the 70s and the 80s, thus providing a series of samples for a linguistic combination not yet considered by translation researchers[3].

2. SONG TRANSLATION AS AN OBJECT OF RESEARCH

Among the several plurisemiotic text-types, such as films, theater plays, comic strips, etc., whose meaning is determined by the interplay between different channels of communication and the combination of verbal and non-verbal codes, the translation of musical texts – or *music-linked translation*, in Harai Golomb's terms[4] – has only recently started to receive attention from translation researchers. One reason for this may be the methodological challenges that this study entails, redrawing traditional boundaries such as those between translation, adaptation and rewriting and clearly calling for a multidisciplinary approach[5].

In the last fifteen years seven volumes (Gorlée 2005; Susam-Sarajeva 2008a; Minors 2013; Apter - Herman 2016; Low 2017; Desblache 2019 and Franzon *et al.* 2021) have joined the handful of articles, which were thus far devoted to the topic 'Music and Translation', showing that the translation of musical texts goes well beyond opera and has taken multiple forms: from the (literal) translations of printed libretti, CD inserts or specialized sites on the internet to sung translation, the rewriting of song lyrics, surtitling, subtitling or dubbing.

Some authors address the discussion of whether songs ought to be translated or not. Two points of view are represented. On the one hand, the defective nature of translated lyrics argues that singing in translation is "a weak substitute for the real thing – a poor supermarket wine beside

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[3] As far as I am aware, to date, samples for the language pair Italian-German have been presented only from a glottodidactic perspective in Delli Castelli 2019 and 2020.

[4] See Golomb 2005, 121-162.

[5] See Susam-Sarajeva 2008b, 188-189. Music-linked translation offers an extensive range of topics for research: the specificity of numerous musical genres and various translation methods, the microtextual analyses of source and target musical texts, the descriptive studies of texts and contexts, reception studies, the issues of intertextuality, creativity or identity in music translation, etc.

one of the great Rhine or Rhine-Hessian vintages"[6]. On the other hand, in contrast, the supporters of music-linked translation emphasize the importance of singing in the language of the audience to foster understanding, describing music-linked translation as "the only procedure that can possibly simulate the effect of synchronised verbal/music/rhetorical fusion, as it functions in the original, transmitted from a singer's mouth to a listener's ear as an interaction *realised in sound, sense and gesture*"[7].

By defining a song as "a piece of music and lyrics – in which one has been adapted to the other, or both to one another – designed for a singing performance"[8], researchers tackle the problem of creating a target text that is *singable* and describe the translation strategies intended "to permit the actual performance in the target language of foreign songs, with their preexisting music"[9]. Song translation, therefore, constitutes a "linguistical and cultural confrontation between two linguistic codes and between the expressive singability within poetry and music"[10].

The translation of songs, however, is commissioned more rarely than that of other plurisemiotic genres: usually only for a film's subtitling, occasionally for the theater or for the lyrics quoted in publications and CD inserts[11]. Besides, it is usually professionals other than translators that undertake song translation: this is frequently done by singers, songwriters, opera specialists, even playwrights and, very commonly nowadays, by fans of the source song on the internet[12].

Moving from the assumption that a song has three properties (music, lyrics and prospective performance) and that music has three components (melody, harmony and musical sense), Franzon examines the concept of *singability* outlining the strategic choices made by lyricists in translating songs: (1) leaving the song untranslated, (2) translating the lyrics without taking the music into consideration, (3) writing new lyrics to the original music, (4) adapting the music to the translation, and (5) adapting the translation to the music[13]. The main factor behind

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[6] Whitton 1984, 85.

[7] Golomb 2005, 142; emphasis in original.

[8] Franzon 2008, 376.

[9] Low 2008, 2.

[10] Gorlée 2002,166.

[11] See Franzon 2008, 373.

[12] *Ibidem*, 374.

[13] *Ibidem*. Since the action of translating does not occur, the first option cannot be considered as a translation proper. The second, fourth and fifth option entail the translator translating the original lyrics into the target language with or without music restrictions,

the decision of one or the other of these choices will be the mode of presentation [14].

From a functional standpoint as well, Low proposes his *Pentathlon Approach* for the study of song translation, which he considers as a balance of five criteria: singability, sense, naturalness, rhythm and rhyme [15]. Like Franzon, Low insists on a flexible and pragmatic approach to all those features, paying special attention to the overall effect of the translated song, which should create the illusion that the source music was actually devised for the target lyrics.

For his part, focusing on popular songs, Kaindl outlines a framework to explain the socio-semiotic mechanisms influencing the production and reception of popular music and its translation and suggests that song translation must be understood as a product in which words, music and image are interdependent [16]. Then, considering the complexity and multi-faceted aspect of pop song translation, he investigates the intertextuality existing between some English and French songs (source texts) and their respective German versions (target texts), questioning essential concepts such as "authorship" or "original-text" and presenting the discrepancies of meaning between source and target text as the result of a process of creative translation [17].

Furthermore, when analyzing the translation of two Norwegian art songs into English and German, Kvam discusses how pragmatic invariance may be regarded as the governing principle for song translation [18].

Lastly, while most studies on the translation of popular songs focus on monolingual material, Davis and Bentahila explore the role of translation in the creation of song lyrics, which feature more than one language [19]. They outline a number of ways in which translation can be used to produce

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which is what generally occurs for most song translating works. According to the concept that translating means to convey the main idea and global effect of an original text in another language/culture, the third option can also be regarded as a translation, since intertextuality exists between the source and the target text.

[14] On this matter, Low summarized five main functions that a song translation may have: (1) to be sung in the target language, (2) to be spoken as an introduction to the original song, (3) to be read in a recital program or a CD insert, (4) to be studied by the singer preparing to perform the song in the source language, (5) to be displayed as surtitles while the song is being performed, or as subtitles on a videoed performance. See Low 2006[2], 512.

[15] See Low 2005, 185-212.

[16] See Kaindl 2005a, 235-262 and 2013, 208-211.

[17] See Kaindl 2005b, 119-124.

[18] See Kvam 2014, 115-139.

[19] See Davis - Bentahila 2008, 247-272.

bilingual and/or multilingual songs: translation as reiteration, translation as replacement, and translation as transformation (adaptation, imitation, and/or rewriting) [20]. They also argue that in bilingual lyrics translation and code switching often serve to produce similar effects, such as the affirmation of identity, stylistics connotations, a means of opening up the lyrics to outsiders, and so on and so forth [21].

3. Music, lyrics and performance in pop song translation

Traditionally, translation has been defined as the process of converting a text from one language into another. From this point of view the main problem of translation consists in finding the right words in the target language that reproduce the meaning stated in the source language. This unilateral linguistic focus, however, prevents us from taking into account aspects of the translation process that go beyond this limited scope, i.e. "those aspects which are characteristic of translation as a communication process and also those which depend on the relation of the linguistic message to other messages conveyed by non-linguistic systems" [22].

Thus, for certain types of translation (e.g. songs, comic strips, films, theater plays, etc.), other than a linguistic and communicative focus, one should also take into consideration a semiological focus, which implies considering the message composed not only of the linguistic system, but also of other non-linguistic systems. Although not specific to the translation process, the non-linguistic systems must be considered by the translator, in any case, given that "overlooking them may be detrimental to the target reader's holistic perception of the overall semiotic ensemble" [23].

From this point of view, according to Nida's terminology, source and target texts will have to keep a relation of *dynamic equivalence* in which the relation between the message and the response evoked in the receptors of each culture should be the same. That is to say, on the one hand, the verbal text cannot be translated without understanding how the other communicative elements add to or modify the meaning and, on the other hand, the non-linguistic elements of the message not only constitute part

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[20] *Ibidem*, 252-258.
[21] *Ibidem*, 260-266.
[22] Mayoral - Kelly - Gallardo 1988, 356.
[23] Pérez-González 2014, 120.

of the meaning but also impose their own laws and conditions on the verbal text: if the verbal text does not adjust to these conditions it will not fulfill its communicative function on the whole[24].

Thus, in the case of song transposition, the degree and nature of intertextual relations are determined by aspects other than the verbal significance alone, given that "a song might be recognized as a translation if it is a second version of a source song that allows some essential values of the source's music *and/or* its lyrics *and/or* its sung performance to be reproduced in a target language"[25].

Therefore, an analysis focused on identifying the various levels of equivalence as well as the intertextual relationship between the original songs and translated songs has to take into consideration at least three aspects: the music, the lyrics and the performance.

3.1. *Music*

Music generally remains unchanged in the process of song translation, since it represents the "cage" in which the lyrics – both the source and target text – are embedded. In other words, when translating a song, music cannot adjust to the requirements of the words; on the contrary, it is always the words that have to be adapted to the musical score, whose rules and peculiarities define metrical lines and the prosodic features of the target text in terms of verse segmentation and syllable-count. Furthermore, the words chosen in the target language should be easily combined with each other and pronounced sequentially (e.g. avoiding unwanted pauses or separations) but, at the same time, clearly for the target audience. A careful attention to these structural aspects is crucial in order to create a correspondence between new words and pre-existing music with the scope of making the lyrics singable.

In example 1 (see "Appendix"), the original song text is compared with two different German versions, the first being performed by the Italian showgirl Raffaella Carrà, and the second by the German *Schlager*-singer Tony Holiday. The three texts present the same structure and form of verse segmentation: an introduction to each strophe is made up of four lines (1-4 and 9-12), in addition to two strophes, each consisting of four verses (5-8 and 13-16), and a refrain formed by eight lines (17-24). The

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[24] See Mayoral - Kelly - Gallardo 1988, 363.

[25] Franzon 2008, 376; emphasis in original.

original text and the two German transpositions entirely overlap even when it comes to syllable-count: the introduction lines are made up of four, nine, four, nine syllables, respectively; the strophe lines of ten, nine, ten, nine syllables, respectively; finally, the refrain lines of six, eight, six, eight, seven, eight, six, eight syllables, respectively. To fit this pattern, the Italian lyricist frequently resorted to crasis (e.g. *da/glie/lo_in/die/tro_a/ lui*), whereas the lyricist/translator of the second German version achieved the lengthening (e.g. */ heiß/_/*, */ wir/_/*) or the apocope (e.g. */ heut'/*, */ dreh'n/*) of some syllables. In order to facilitate the pronunciation while singing, the lyricists/translators for the two German versions resolved by using short words (mostly mono- or bi-syllables), avoiding words longer than three syllables. Always for reasons of singability, they also made use of words ending with vowels, including inflected verbs (*kenne*, *könnte*, *fühlte*, *verbrenne*, *tanze*), adverbs, prepositions and conjunctions (*nie*, *so*, *zu*, *da*, *wie*, *vorbei*, *heute*, *dabei*), inflected articles, pronouns and adjectives (*die*, *du*, *ganze*, *sie*), exotic nouns and interjections (*Lady*, *Samba*, *Cha-Cha*, *Boogie*, *olé*). Therefore, the choice of words was carried out by the two German lyricists/translators not on the basis of the meaning conveyed by the lyrics but rather on the basis of those structural features of the words, which would make them compatible with the musical score.

Thus, when referring to music, the translator's (hard) task is that of finding *singable words* combined in *singable phrases* in the target language and to accord them to the musical score, taking care – at the same time – of the intonation, rhythm and phrasing to make the verses clear to the target audience while singing [26].

3.2. *Lyrics*

Considering lyrics as a constitutive part of a song, which concurs – together with the music – to its overall effect on the audience(s), they play a significant role not only in terms of (verbal) significance, but also regarding those expressive and structural features that eventually occur in the text – e.g. metaphors, similes, hyperboles as well as rhymes, alliterations and so on. Nevertheless, all these aspects are not necessarily kept unchanged during the translation process.

For instance, whereas in the translation of other text-types semantic accuracy is paramount, the constraints of song translation inevitably imply

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[26] See Low 2005, 193-194.

a certain degree of flexibility or manipulation of the sense: "thus a precise word may be replaced by a near-synonym, a narrow term by a superordinate term, a particular metaphor by a different one which functions similarly in the context"[27].

In example 2, the German version aims to reproduce the suggestions evocated by the original lyrics. To achieve this goal, the lyricist/translator adopts translation strategies, which can vary from one line to another, e.g.:
• the literal translation of an entire line (8) or of only part of it (2, 3 and 5);
• the replacement of an expression or metaphor by a near-equivalent expression in the target language, without altering the meaning (2, 5, 6 and 7);
• the replacement or removal of some elements (adjectives, adverbs, etc.) in the target line slightly altering the meaning (4);
• the use in the target line of single keywords of the original text, embedding them into a new context (1).

This stretching of meaning can also be taken to extremes, up to writing new lyrics in the target language, referring to the source song through criteria other than that of verbal significance.

In example 3, source and target text have in common the structure and form of verse segmentation as well as syllable-count and tempo. They are even linked by the same broad subject area, that of love. The Italian text, however, portrays the relationship between two lovers and their desire to stay together, whereas the German transposition presents the suffering of a lover resulting from the end of a relationship.

Thus, if we consider the verbal meaning as a flexible component of the artistic message, this could be, in some cases, even abandoned without a significant cost. Whether the source text should be translated, adapted or entirely rewritten, will be determined by its end-purpose, taking into account the prospective target audiences and their "ability to comprehend and appreciate the song in the limited time (perhaps less than three minutes) during which they are hearing it"[28].

The matter is not very different in relation to the maintenance of rhythmic issues eventually present in the source text, such as alliteration, assonance, consonance and rhyme. Here translators need to assess whether such features are crucial for the overall effect of the translated song or if their omission (e.g. of rhymes) would rather represent a minor loss for the target text[29].

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[27] *Ibidem*, 194.
[28] *Ibidem*, 186.
[29] See Low 2008, 6.

In example 4, the target text perfectly reproduces the rhyme scheme of the original: eight-line strophes with rhyming couplets (AABBCCDD) and an eight-line refrain with alternate rhymes (ABABCDCD). On the other hand, in example 5, the German text reproduces only the rhyme scheme of the refrain (AABCCD), while the translator abandoned the rhymes for the strophe lines, paying greater attention to semantic and lexical accuracy.

The choice of whether or not to retain in the target lyrics rhythmic features, such as rhymes, is therefore closely related to a careful analysis of the source song with a focus on the match existing between original words and music, keeping always in mind that the end-purpose of a singable translation is ultimately to be sung.

A further aspect concerning the target lyrics and its internal organization is linked to the option to leave parts of the source text untranslated, thus creating target lyrics featuring two languages. The effects achieved are related to specific variables, such as the identity of the performer, the background of the audience or the specific content and theme of the song. The amount of these untranslated elements can vary from a few words to entire blocks of text. Their distribution may be clearly linked to the structure of the song or may appear less systematic, resulting in "an uneven mixture of languages within the verses, within the refrain, or within single lines of the song"[30].

Example 6 presents a song originally performed by the Italian pop music duo Al Bano and Romina Power, each strophe being sung by one of the singers and the refrain by both together. In the German version the strophes sung by Al Bano are left in Italian, while the remaining strophes are sung in German by the Swiss singer Francine Jordi, thus enhancing the effect of a bilingual dialogue. The song closes with the two performers adopting the same language (Italian) for the refrain, symbolizing the harmony between the two individuals.

In example 7, on the other hand, the song version performed by the German-Italian singer Diana Sorbello is characterized by a continuous code switching between the two languages, thus reflecting the bilingualism of the artist performing the song and/or of the audience she targets.

Thus, bilingual songs create effects of exoticism in the target audience and may serve the purpose of localizing a text. Given the propensity of music to travel beyond linguistic and cultural boundaries, "their exploita-

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[30] Davis - Bentahila 2008, 255.

tion in bilingual lyrics may sometimes create effects, which the composers themselves had not planned or expected"[31].

Therefore, when referring to lyrics, the impact of translated songs will depend as much on the attitudes and expectations of the listeners as on the structural and stylistic peculiarities of their texts and the careful strategies of their translators.

3.3. *Performance*

As mentioned above, songs constitute a complex semiotic event, their textuality being articulated on two different levels, the verbal and the musical one, in close dialogical relationship with each other. Other extra-textual aspects are added to these two levels, which are linked to the song interpretation and execution (e.g. instrumental music performance, singer's voice timbre and tonality, singer's vocal interpretive palette, etc.), each of them contributing to the generation of the meaning and to the final effect on the audience(s).

Among the various performance-related aspects, there are a few that should even affect the modalities of lyrics transposition from one language/culture to another.

One of them is linked to the identity of the performer(s) of the source and the target song. Each singer, indeed, should be classified in one or more genres, each with specific characteristics, he/she has his/her own personal singing style, prefers some topics over others, prefers texts with certain language registers, etc. Therefore, if the target song is meant to be performed by the same artist of the source song, in most cases, lyricists/translators will retain some of the specific characteristics linked to the musical genre in the target lyrics, as well as the same topic and the same register of the source text. If, conversely, the target song is meant to be sung by a different interpreter, its lyrics should be adapted to the performative features of this particular artist.

In example 8, the Italian and German version, which are both interpreted by the Italian singer and songwriter Domenico Modugno, describe the same topic (i.e. the end of a love affair) and use a simple language that does not require particular interpretative efforts by the audience(s). Such an easy understandable language is a characteristic trait of Modugno's

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[31] *Ibidem*, 267.

songs as well as of most Italian love songs (*Sanremo-songs*) from the 50s and the 60s.

The song presented in example 9, on the other hand, is, in its original version, a nonsense song intended to be provocative and to break old and entrenched structures and stereotypes of Italian *musica leggera* from the 70s. Like in certain other songs by Rino Gaetano, behind the catchy rhythm lies a mordant critic of the vices of his time. The German version, instead, performed by the *Schlager*-singer Wolfgang Petry, acquires the features of an easy-listening song with a light-hearted text, typical of the repertory of this artist, presenting the comical misadventures of two lovers in a narrow car.

A further extra-linguistic factor that can affect the translator's choices is a time factor, that is the relation of contemporaneity or posteriority in time between source texts and their translations. Each period of time, indeed, establishes different musical styles, has its trendy topics, prefers some linguistic uses, etc. Therefore, if the original text and its transposition(s) are produced in the same years, they often share many common features (topic, language register, keywords, etc.), having similar attitudes and expectations in their respective audiences. On the contrary, if a larger gap of time exists between source and target text, the degree and nature of their intertextual relations may result, in most cases, weakened, being the requirements of the audience they target quite distant.

Two German versions of the Italian hit "Mamma Maria" are presented in example 10, the first being produced in the 80s (like the Italian song) and the second three decades later. Both German transpositions share with the original the entire refrain as well as the form of verse segmentation and the rhyme scheme of the strophes: four-line strophes with rhyming couplets (AABB). Referring to the verbal meaning, however, on the one hand, the source song and its contemporary transposition present the same topic (i.e. the description of the studio of a sorceress) and share some key terms or expressions that work likewise in the two contexts (Un gatto bianco con gli occhi blu / Die schwarze Katze mit grünen Augen; Nell'aria il fumo delle candele / Die Luft im Zimmer riecht süß und schwer; Due guance rosse, rosse come mele / Rot wie frische Äpfel sind ihre Wangen). This contemporary version, therefore, takes the form of an adaptation, a faithful rendering of the source text without being its literal translation. On the other hand, the German later version is a rewriting of the song dealing with a more universal topic (i.e. the end of a love affair), a topic that is less linked to the taste of a specific period of time.

Therefore, referring to performance-related features, some extra-linguistic aspects, such as the identity of the performers or the gap of time

existing between the original and its transposition(s) may, in many cases, constrain the lyricists/translators' work, forcing them to reproduce or to abandon in the target text specific peculiarities related to song genres, interpreters' singing style, typical topics, language use, etc. and thus influencing the choice between lyrics translation, adaptation or rewriting.

4. Conclusion

Music-linked translation has not been paid much attention within translation studies, until recently, despite the influence that music and songs have always had in our daily life as well as on the way nations and cultures are constructed, represented and passed on from one generation to another and despite the fact that, up to a few decades ago, many singers used to export their hits abroad recording them in translation or to import foreign hits singing them in their vernacular language, thus conferring these songs the status of transcultural products. Indeed, it is only in the past two decades that scholars have increasingly dealt with this issue, proving that the intersection of translation and music is a fascinating and challenging area to explore.

As shown above, songs are plurisemiotic texts whose lyrics have a special status in that their overall semiotic ensemble as well as their success may depend to a large extent on their musical features and on other performance-related aspects rather than their linguistic content alone. Therefore, to handle the form of a singable song, translators must not only operate on the verbal text but also focus their attention on the non-linguistic systems that contribute to giving the meaning to the song and which follow their own laws and conditions on the lyrics. The translator must, thus, decide which elements are to be retained and which ones are to be left aside not forgetting that these decisions will have an impact on the entire song, from rhythm and line structure, to rhyme scheme, and even to the song content. Furthermore, the choice of whether to translate, adapt or rewrite a song text is linked to the attitudes and expectations of the target audience(s) in order to reproduce the song's original success in a new cultural and linguistic environment.

Hence, the role played by translation in the context of musical performances can enrich our understanding of what translation might entail, how far its boundaries can be expanded and also how it can relate to other forms of expression.

APPENDIX

EXAMPLE 1

	A far l'amore comincia tu (1976) Interpreter: Raffaella Carrà Music/Lyrics: Daniele Pace, Franco Bracardi	**Liebelei** (1977) Interpreter: Raffaella Carrà German lyrics: Gerd Thumser	**Tanze Samba mit mir** (1977) Interpreter: Tony Holiday German lyrics: Tony Holiday
1	Ah/ ah/ ah/ ah	Ah/ ah/ ah/ ah	Ah/ ah/ ah/ ah
2	A/ far/ l'a/mo/re/ co/min/ cia/ tu	Ich/ ken/ne/ Her/zen,/ die/ sind/ aus/ Stein	Du/ bist/ so/ heiß/_/ wie/ ein/ Vul/kan
3	Ah/ ah/ ah/ ah	Ah/ ah/ ah/ ah	Ah/ ah/ ah/ ah
4	A/ far/ l'a/mo/re/ co/min/ cia/ tu	Je/doch/ ich/ könn/te/ nie/ herz/los/ sein	Und/ heut'/ ver/bren/ne/ ich/ mich/ da/ran
5	Se/ lui/ ti/ por/ta/ s'un/ let/to/ vuo/to	Es/ ist/ so/ herr/lich/ sich/ zu/ ver/lie/ben	Je/der/mann/ nennt/ dich/ Sweet/ La/dy/ Sam/ba
6	Il/ vuo/to/ da/glie/lo_in/ die/tro_a/ lui	Es/ ist/ ein/ Wun/der,/ wenn/ es/ ge/schieht	Je/der/ sieht,/ dass/ du/ kein/ Kind/ mehr/ bist
7	Fa/gli/ ve/de/re/ che/ non/ è_un/ gio/co	Es/ ist/ so/ herr/lich/ sich/ zu/ ver/lie/ben	Die/ bun/ten/ Lich/ter/ dreh'n/ sich/ wie/ Feu/er
8	Fa/gli/ ca/pi/re/ quel/lo/ che/ vuoi	Und/ ist/ ein/ Wun/der,/ wenn/ es/ ge/schieht	Wenn/ du/ die/ Welt/ rings/ um/her/ ver/gisst
9	Ah/ ah/ ah/ ah	Ah/ ah/ ah/ ah	Ah/ ah/ ah/ ah
10	A/ far/ l'a/mo/re/ co/min/ cia/ tu	In/ dei/nen/ Au/gen,/ da/ war/ ein/ Glanz	Du/ bist/ so/ heiß/_/ wie/ ein/ Vul/kan
11	Ah/ ah/ ah/ ah	Ah/ ah/ ah/ ah	Ah/ ah/ ah/ ah
12	A/ far/ l'a/mo/re/ co/min/ cia/ tu	Das/ füh/lte/ ich/ schon/ beim/ ers/ten/ Tanz	Und/ heut'/ ver/bren/ne/ ich/ mich/ da/ran
13	E/ se/ si_at/tac/ca/ col/ sen/ti/men/to	Es/ ist/ so/ herr/lich/ sich/ zu/ ver/lie/ben	Rock'n/ Roll,/ Cha/ Cha,/ Mam/bo/ und/ der/ Boo/gie
14	Por/ta/lo_in/ fon/do_ad/ un/ cie/lo/ blu	Wer/ kann/ denn/ wis/ sen,/ was/ mor/gen/ ist	Das/ ist/ jetzt/ al/les/ für/ mich/ vor/bei
15	Le/ sue/ pa/u/re/ di/ quel/ mo/men/to	Es/ ist/ so/ herr/lich/ sich/ zu/ ver/lie/ben,	Die/ gan/ze/ Welt/ tanzt/ heu/te/ die/ Sam/ba

16	Le/ fai/ scop/pia/re/ sol/ tan/to/ tu	Weil/ es/ ein/ Zau/ber/ trank/ im/mer/ ist	O/lé/ o/lé,/ wir/_/ sind/ da/bei
17	Scop/pia/ scop/pia/ mi/ sco	Und/ der/ Him/mel/ ging/ auf	Tan/ze/ Sam/ba/ mit/ mir
18	Scop/pia/ scop/pia/ mi/ scop/pia_il/ cuor	Und/ der/ Him/mel/ ging/ auf/ für/ mich	Sam/ba,/ Sam/ba/ die/ gan/ze/ Nacht
19	Scop/pia/ scop/pia/ mi/ sco	Und/ der/ Him/mel/ ging/ auf	Tan/ze/ Sam/ba/ mit/ mir,
20	Scop/pia/ scop/pia/ mi/ scop/pia_il/ cuor	Und/ der/ Him/mel/ ging/ auf/ für/ mich	Weil/ die/ Sam/ba/ uns/ glück/lich/ macht
21	Lie/be/ Lie/be/ Lie/be/lei	Lie/be/ Lie/be/ Lie/be/lei	Lie/be/ Lie/be/ Lie/be/lei
22	È_un/ di/sa/stro/ se/ te/ ne/ vai	Was/ kann/ schö/ner/ sein/ für/ uns/ zwei	Mor/gen/ ist/ sie/ viel/ leicht/ vor/bei
23	Scop/pia/ scop/pia/ mi/ sco	Denn/ der/ Him/mel/ ging/ auf	Tan/ze/ Sam/ba/ mit/ mir
24	Scop/pia/ scop/pia/ mi/ scop/pia_il/ cuor	Denn/ der/ Him/mel/ ging/ auf/ für/ mich	Sam/ba,/ Sam/ba/ die/ gan/ze/ Nacht

EXAMPLE 2	
I giardini di marzo (1972) Interpreter: Lucio Battisti Music/Lyrics: Lucio Battisti, Mogol	**Gärten im März** (1974) Interpreter: Lucio Battisti German lyrics: Udo Lindenberg
1 Il carretto passava e quell'uomo gridava "gelati"	Ich sah weg, wenn der Eiswagen kam und verschloss meine Hände
2 Al ventuno del mese i nostri soldi erano già finiti	Nach den ersten drei Wochen war unser Geld schon zu Ende
3 Io pensavo a mia madre e rivedevo i suoi vestiti	Ich dachte an Mutter und ich sah sie in meinen Gedanken
4 Il più bello era nero e coi fiori non ancora appassiti	Im verschlissenen schwarzen Kleid mit verblühenden Blumen
5 All'uscita di scuola i ragazzi vendevano i libri	Nach dem letzten Schultag verkauften die Schüler die Bücher
6 Io restavo a guardarli cercando il coraggio per imitarli	Ich wollt' es genauso wie sie tun, doch ich war zu schüchtern
7 Poi sconfitto tornavo a giocar con la mente e i suoi tarli	Wieder gab ich auf und von neuem begann ich zu zweifeln
8 E la sera al telefono tu mi chiedevi: "perché non parli?"	Und abends am Telefon fragtest du: „warum sprichst du nicht?"

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EXAMPLE 3	
Tu sei l'unica donna per me (1979) Interpreter: Alan Sorrenti Music/Lyrics: Alan Sorrenti	**Alles, was ich brauche, bist du** (1979) Interpreters: Alan Sorrenti German lyrics: Michael Kunze
Dammi il tuo amore Non chiedermi niente Dimmi che Hai bisogno di me Tu sei sempre mia Anche quando vado via Tu sei l'unica donna per me	Ich brauch' keinen Urlaub, Ich brauch' keine Partys Denn es ist Ganz egal was ich tu' Ich brauch' keinen Whisky Auch keinen Psychiater Alles, was ich brauche, bist du
Quando il sole del mattino ci sveglia Tu non vuoi lasciarmi andare via Il tempo passa in fretta Quando siamo insieme noi È triste aprire quella porta Io resterò se vuoi Io resterò se vuoi	Seit du fort bist habe ich mich verändert Denn ich kann mich über nichts mehr freu'n Und alle meine Freunde Reden dauernd auf mich ein Sie sagen ich soll dich vergessen Das wird nicht möglich sein Allmählich seh' ich ein

EXAMPLE 4				
Il tempo se ne va (1980) Interpreter: Adriano Celentano Music/Lyrics: Toto Cutugno, Cristiano Minellono, Claudia Mori		**Es bleibt die Zeit für keinen steh'n** (1980) Interpreter: Adriano Celentano German lyrics: Fred Jay		
Quel vestito da dove è sbuc*ato*	A	Dieses Kleid - also, ich würde sag*en* -	A
Che impressione vederlo indoss*ato*	A	Hat bisher deine Mutter getrag*en*	A
Se ti vede tua madre lo s*ai*	B	Wenn sie dich drin heut' Abend erbl*ickt*,	B
Questa sera finiamo nei gu*ai*	B	Ist sie wahrscheinlich nicht sehr entz*ückt*	B
È strano ma sei proprio t*u*	C	Ich weiß, dass du schon vierzehn b*ist*,	C
Quattordici anni o un po' di pi*ù*	C	Wenn es auch unbegreiflich *ist*	C
La tua Barbie è da un po' che non l'h*ai*	D	Man wird eben aus dir nicht mehr schl*au*	D
E il tuo passo è da donna oram*ai*	D	Und dein Gang ist schon der einer Fr*au*	D
E intanto il tempo se ne v*a*	A	Es bleibt die Zeit für keinen st*eh'n*	A
E non ti senti più bambi*na*	B	Noch gestern warst du meine Kl*eine*	B
Si cresce in fretta alla tua et*à*	A	Und heute wirst du anges*eh'n*	A

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Non me ne sono accorto pri*ma*	B	Und man bewundert deine B*eine*	B
E intanto il tempo se ne *va*	C	Es bleibt die Zeit für keinen st*eh'n*	C
Tra i sogni e le preoccupazi*oni*	D	Die Jahre reichen sich die Kl*inke*	D
Le calze a rete han preso gi*à*	C	Und du bist reizend anzus*eh'n*	C
Il posto dei calzett*oni*	D	Mit rotem Lippenstift und Schm*inke*	D

	EXAMPLE 5

Il mio canto libero (1972) Interpreter: Lucio Battisti Music/Lyrics: Mogol, Lucio Battisti		**Unser freies Lied** (1974) Interpreter: Lucio Battisti German lyrics: Udo Lindenberg	
In un mondo che	A	Hier in dieser Welt,	/
Non ci vuole pi*ù*	B	Die uns nicht mehr will	/
Il mio canto libero	C	Bist du wie ein neues Lied	/
Sei t*u*	B	Für mich	/
E l'immensità	D	Tief in deinen Augen	/
Si apre intorno a n*oi*	E	Grenzenloser Raum	/
Al di là del limite	F	And're Dimensionen	/
Degli occhi tu*oi*	E	Eröffnen sich	/
Nasce il sentime*nto*	A	Neue Impress*ionen*	A
Nasce in mezzo al pia*nto*	A	Neue Emot*ionen*	A
E s'innalza altissimo, e va	B	Nie gekannte Zärtlichkeit ist erwacht	B
E vola sulle accuse della g*ente*	C	Wir hören nicht, was manche Leute s*agen*	C
A tutti i suoi retaggi indiffer*ente*	C	Wir sagen nichts, wenn manche Leute fr*agen*	C
Sorretto da un anelito d'amore, di vero amore	D	Wir gehen einen anderen Weg, den Weg uns'rer Liebe	D

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EXAMPLE 6		
Felicità (1982) Interpreters: Al Bano & Romina Power Music/Lyrics: Cristiano Minellono, Dario Farina, Gino De Stefani		**Felicità** (2008) Interpreters: Al Bano & Francine Jordi German lyrics: Tommy Mustac
	Felicità *È tenersi per mano* *Andare lontano* *La felicità* *È il tuo sguardo innocente* *In mezzo alla gente* *La felicità* *È restare vicini come bambini* *La felicità, felicità*	
Felicità È un cuscino di piume L'acqua del fiume Che passa e che va È la pioggia che scende Dietro le tende La felicità È abbassare la luce Per fare pace La felicità, felicità		*Felicità* Dein Vertrauen zu spüren Dich zu berühren Heißt *Felicità* Und auch wenn wir verlieren Alles riskieren Heißt *Felicità* Dich zum Lachen zu bringen Mit dir zu singen Heißt *Felicità*, *Felicità*
	Senti, nell'aria c'è già *La nostra canzone d'amore che va* *Come un pensiero che sa di felicità* *Senti, nell'aria c'è già* *Un raggio di sole più caldo che va* *Come un sorriso che sa di felicità*	

EXAMPLE 7	
Sarà perché ti amo (1981) Interpreters: Ricchi e Poveri Music/Lyrics: Daniele Pace, Enzo Ghinazzi, Dario Farina	**Das ist, weil ich dich liebe** (2008) Interpreter: Diana Sorbello German lyrics: Jörg Bausch
Che confusione Sarà perché ti amo È un'emozione	Nur ein paar Worte *Sarà perché ti amo* Große Gefühle

Che cresce piano piano	Doch ich sag' *piano piano*
Stringimi forte	Seh' deine Augen
E stammi più vicino	Und bleibe in deiner Nähe,
Se ci sto bene	Weil es mir gut tut
Sarà perché ti amo	*Sarà perché ti amo*
E vola vola si sa	*E vola vola si sa*
Sempre più in alto si va	Das ist, weil ich dich liebe
E vola vola con me	*E vola vola con me*
Il mondo è matto perché	Ich spüre und ich fliege
E se l'amore non c'è	*E se l'amore non c'è*
Basta una sola canzone	*Basta una sola canzone*
Per far confusione	*Per far confusione*
Fuori e dentro di te	*Fuori e dentro di te*

EXAMPLE 8	
Piove (Ciao ciao bambina) (1959) Interpreter: Domenico Modugno Music/Lyrics: Domenico Modugno, Dino Verde	**Ciao ciao bambina** (1959) Interpreter: Domenico Modugno German lyrics: Glando
Ciao, ciao, bambina	Ciao, ciao, Bambina
Un bacio ancora	Du darfst nicht weinen
E poi per sempre	Für dich wird wieder
Ti perderò	Die Sonne scheinen
Come una fiaba	In all den Jahren
L'amore passa	Wirst du erfahren,
C'era una volta	Dass man aus Liebe
Poi non c'è più	Sich selbst belügt
Cos'è che trema	Ciao, ciao, Bambina
Sul tuo visino?	Dein Herz wird frei sein
È pioggia o pianto?	Die schönen Stunden
Dimmi cos'è	Werden vorbei sein
Vorrei trovare	Es ist zu Ende
Parole nuove	Reich mir die Hände
Ma piove piove	Ciao, ciao, Bambina
Sul nostro amor	Auf Wiedersehen

EXAMPLE 9	
Gianna (1978) Interpreter: Rino Gaetano Music/Lyrics: Rino Gaetano	**Gianna - Liebe im Auto** (1978) Interpreter: Wolfgang Petry German lyrics: Karin van Haaren, Hans-Ulrich Prost
Gianna, Gianna, Gianna sosteneva tesi e illusioni	Gianna, ich wär' gern mit dir allein, lass uns ins Grüne fahr'n
Gianna, Gianna, Gianna prometteva pareti e fiumi	Oh Gianna, Gianna, Gianna, dahin wo wir zwei schon einmal waren
Gianna, Gianna, aveva un coccodrillo e un dottore	Mmhh, Gianna, ist das Auto auch sehr klein, ich kenn' da einen Trick
Gianna non perdeva neanche un minuto per fare l'amore	Gianna, Gianna, ich drück' diesen Knopf, dann sinken wir zurück
Ma la notte la festa è finita	Donnerwetter, das darf doch nicht wahr sein,
Evviva la vita	Das Ding muss doch gehen
La gente si sveste	Ach Mensch, was ist das denn?
Comincia un mondo	Na, lass uns mal sehen
Un mondo diverso	Was da wohl kaputt ist,
Ma fatto di sesso	Das ging doch noch gestern
Chi vivrà vedrà	Ganz wunderbar

EXAMPLE 10		
Mamma Maria (1982) Interpreter: Ricchi e Poveri Music/Lyrics: Cristiano Minellono, Dario Farina	**Mamma Maria** (1983) Interpreter: Conny & Jean German lyrics: Bernd Meinunger	**Mamma Maria** (2010) Interpreter: Diana Sorbello German lyrics: Hermann Niesig
Un gatto bianco con gli occhi blu	Verwelkte Blumen steh'n überall	Es ist Nacht und ich bin allein hier
Un vecchio vaso sulla tv	Vor ihr die Kugel aus Kristall	Wie jede Nacht wär ich so gern bei dir
Nell'aria il fumo delle candele	Die schwarze Katze mit grünen Augen	Wie kann man nur so eiskalt lieben?
Due guance rosse, rosse come mele	Auf ihrer Schulter - es ist kaum zu glauben	Nichts ist von dir und deiner Liebe geblieben
Ha un filtro contro la gelosia	Die Luft im Zimmer riecht süß und schwer	Ich werde weiter auch ohne dich leben

E una ricetta per l'allegria	Sie winkt mit den Händen: „Komm näher her"	Denn ich beherrsche Liebe zu geben
Legge il destino, ma nelle stelle	Rot wie frische Äpfel sind ihre Wangen	In deiner Nähe friere ich wie im Winter
E poi ti dice solo cose belle	Und ihre Blicke halten dich gefangen	Doch auch irgendwann kommst auch du noch dahinter
Ma ma ma Mamma Maria ma (x4)	Ma ma ma Mamma Maria ma (x4)	Ma ma ma Mamma Maria ma (x4)

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