

LANDRY, STEPHANIE A, D.M.A. Tenor Arias by Gaetano Donizetti, Giacomo Puccini and Giuseppe Verdi: Transcriptions for Euphonium and Piano. (2018)  
Directed by Dr. Dennis AsKew. 44 pp.

- I. Solo Recital: Sunday, April 26, 2015, 3:30 p.m., UNCG Recital Hall. *Sonata in F Major No. 2*, (Antonio Vivaldi); *Soliloquies*, (John Stevens); *El Amor Brujo*, (Manuel de Falla); *By Gaslight*, (Tadeusz Kassati); *Pearls*, (Roland Szentpali).
- II. Solo Recital: Sunday, April 10, 2016 3:30 p.m., UNCG Recital Hall. *Cascades*, (Allen Vizzutti); *Che geilda Manina*, “La Boheme,” (Giacomo Puccini); *Sonata “Vox Gabrieli,”* (Stjepan Sulek); *Euphonium Concerto*, (Martin Ellerby).
- III. Solo Recital: Sunday, January 22, 2017, 3:30 p.m., UNCG Recital Hall. *Fantasie Concertante*, (Jacques Casterede); *Dei miei bollenti spiriti*, “La Traviata,” (Giuseppe Verdi); *E lucevan le stelle*, “Tosca,” (Giacomo Puccini); *Una furtive lagrima*, “L’Elisir D’Amore,” (Gaetano Donizetti); *Sputter*, (Shawn H. Milloway); *Die Kraft des Mondes*, (Rolf Wilhelm); *Sonata for Euphonium and Piano*, (Eric Ewazen).
- IV. D.M.A. Recital Document. TENOR ARIAS BY GAETANO DONIZETTI, GIACOMO PUCCINI AND GIUSEPPE VERDI: TRANSCRIPTION FOR EUPHONIUM AND PIANO. The goal of this project was to transcribe and edit three Italian arias for solo euphonium and piano. The arias were chosen from three different periods during the nineteenth century, to explore different solo uses in operatic settings. The process of transcription, how the works were chosen, background information on each work, and a short explanation of how each aria fit into its respective opera are all presented in the document. While all three arias are for tenor voice and in Italian, the contrasts of time period of composition, length of aria and variety of pedagogical tools found in the arias allow for good contrast in preparation and performance. Areas for further research primarily include the transcription of arias in other languages as well as differing time periods.

TENOR ARIAS BY GAETANO DONIZETTI, GIACOMO PUCCINI AND GIUSEPPE  
VERDI: TRANSCRIPTIONS FOR EUPHONIUM AND PIANO

by

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Approved by

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Committee Chair

## APPROVAL PAGE

This dissertation written by STEPHANIE A. LANDRY has been approved by the following committee of the Faculty of the Graduate School at the University of North Carolina at Greensboro.

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## CHAPTER I

### INTRODUCTION

The first example of a known predecessor to the modern-day euphonium was built in 1845 by Giuseppe Pelitti; this instrument was called the “*bombardino*,” and was recognized as part of the *flicorno* family.<sup>1</sup> The *flicorno* was a conical bugle valved instrument.<sup>2</sup> The *flicorno* family was an instrument group developed by Italian instrument designers. The *flicorno* is a part of a three-instrument family with conical bore and bugle valves. Two models were similar to the euphonium, the first being *flicorno bombardino* a three-valved instrument, and the second was the *flicorno* basso, a four-valved instrument.

The first solo composition for euphonium, *Solo for Flicorno Basso* was composed by Amilcare Ponchelli (1834-1886) in 1872. This solo is a mixture of technical passages with lyrical interludes in theme and variation form. The second large work composed for euphonium was *Fantasia di Concerto* by Eduardo Boccalari (1859-1921) in 1904. This composition features lyrical melodies including several sections requiring the performer to demonstrate the technical attributes of the euphonium.

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<sup>1</sup> Bone, Lloyd, Eric, Paull and Winston, Morris. *Guide to the Euphonium Repertoire: The Euphonium Source Book* (Bloomington, Indiana: Indiana University Press, 2007), 8.

<sup>2</sup> Bone, Lloyd, Eric, Paull and Winston, Morris. *Guide to the Euphonium Repertoire: The Euphonium Source Book* (Bloomington, Indiana: Indiana University Press, 2007), 10.



As noted, compositions for euphonium began in 1872, this is later than other brass instruments including cornettos and sackbuts. These instruments have compositions in the earlier centuries. David Childs, an internationally recognized euphonium soloist, states, “The euphonium is a comparatively young solo voice, and although many of the finest contemporary composers are beginning to write for the instrument, it has little solo repertoire from the master composers.”<sup>3</sup>

The euphonium repertoire does not have many published vocal transcriptions for concert use. An example of a recognized vocal transcription used today are the *Melodious Etudes for Trombone* (1928) by Marco Bordogni (1789-1856), transcribed by Joannes Rochut (1881-1952). These vocalizes are helpful in preparing to play in this style, but this is not appropriate repertoire for euphonium recitals.

### Statement of Purpose

The purpose of this project was to transcribe and edit three Italian arias from 1832, 1852 and 1900 for euphonium and piano. The document is intended to present the process of transcription, the choices of works and background information about each work. Chapters 2, 3, and 4 contain the transcriptions, and original edition of the arias. Each aria will include precise adjustments in the transcriptions along with corresponding background information. Chapter 5 consists of a summary of the project, conclusions,

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<sup>3</sup> David Childs, “Repertoire,” accessed February 8, 2017, <http://www.davechilds.com/about-david-childs/repertoire>.

insight for additional future projects, and how these arias can contribute to the euphonium repertoire. Appendices will include original vocal scores and transcriptions.

These distinct tenor arias contain various criteria including the same language, time of composition, contrasting time length, and different learning opportunities. The euphonium range shares the tenor vocal range. The arias selected for this study are *L'elisir d'amore*, Act II: “Una furtiva lagrima” (1832) by Gaetano Donizetti (1797-1848), *La traviata*, Act II: “Lunge da lei. De' miei bollenti spiriti” (1853) by Giuseppe Verdi (1813-1901) and *Tosca*, Act III: “E lucevan le Stelle” (1900) by Giacomo Puccini (1858-1924).

### The Process of Transcription

The methodology includes a brief study of Italian language and diction. The study contains a comparison of the articulation of the euphonium to the diction of the Italian language. Aural study of professional recordings from both vocal and instrumental genres has been influential in creating the summaries. The transcription process included analysis and comparisons of Italian language linguistics and vocal diction to the articulation process on the euphonium. The musical notation was modified or beamed in various portions of the score to create facility in the performances. This process will also involve modification of articulation and other musical markings. The piano scores were not edited.

## CHAPTER II

### L'ELISIR D'AMORE (1832), GAETANO DONIZETTI, ACT II: *UNA FURTIVA LAGRIMA*

#### Compositional Background

Gaetano Donizetti was born November 29, 1797. He composed several operas in French and Italian. This opera tells the story of a boy, Nemorino, who wants to fall in love, and chooses Adina, a wealthy lady, as the object of his affection. In the aria “Una furtive”, Nemorino reminds her of her interest in him and how she shed a tear over him and that she does love him.

10 **Larghetto** 11 12 13

Orig. U - na fur - ti - va la - grima..... negl' oc - chi - suoi spun - tò:  
A \_\_\_\_\_ Se - cret tear \_\_\_\_\_ Sprung to \_\_\_\_\_ her eyes

Adapt. U - na fur - ti - va la - grima..... negl' oc - chi - suoi spun - tò:  
A \_\_\_\_\_ Se - cret tear \_\_\_\_\_ Sprung to \_\_\_\_\_ her eyes

14 15 16 17

Orig. quelle fe - sto - se gio - va-ni in - vi - di ar \_\_\_\_\_ sem - bro.  
she \_\_\_\_\_ seemed to en vy \_\_\_\_\_ those fes - tive mai - dens.

Adapt. quelle fe - sto - se gio - va-ni in - vi - di ar \_\_\_\_\_ sem - bro.  
she \_\_\_\_\_ seemed to en vy \_\_\_\_\_ those fes - tive mai - dens.

Figure 1. *L'Elisir D'Amore*, “Una Furtiva Lagrime”.  
Transcribed by Stephanie A. Landry. Public Domain.  
Transcription and Editing Process

For this aria, the transcription is written in tenor clef visually accessible for the euphoniumist. Dynamics remain the same throughout this transcription. In measures 10 through 17 of the original score the eighth notes were beamed separately; in the transcription, re-beaming of the eight notes in groupings of three indicates the 6/8 meter. In measure 13 and measure 17 tenuto markings are notated to create more length at the end of phrasing. The two Italian words in measures 13 and 17 *spuntò*, *sembrò* both end in ‘ò’ which is a short vowel in Italian, but is performed longer in duration.

18 19 20 21

Orig. *p*  
 Che più cercan do - io vo? Che più cer - cau - do io vò.....  
 What more do I seek? What more do I seek?

Adapt. *p*  
 Che più cercan do - io vo? Che più cer - cau - do io vò.....  
 What more do I seek? What more do I seek?

22 23 24 25

Orig.  
 M'a - ma si m'a ma lo ve - do lo ve do.  
 She loves me she loves me I see it.

Adapt.  
 M'a - ma si m'a ma lo ve - do lo ve do.  
 She loves me she loves me I see it.

Figure 2. *L'Elisir D'Amore*, “Una Furtiva Lagrima”.  
 Transcribed by Stephanie A. Landry. Public Domain.

Measures 18 through 25 of the transcription the eighth notes were beamed separately in the original score; the re-beaming of the eighth notes in groupings of three indicates the 6/8 meter. The A-flat in measure 23 of the transcription a tenuto marking was added. This is the second statement of “she loves me” and conveys the emotions from Nemorino pleading to himself that Adina loves him. In measure 24 of the transcription, the sixteenth and thirty-second notes were beamed together to reflect the meter for the euphoniumist. Also in measure 24, the word *ten* has been added above the F quarter note. In measures 24 and 25 the English translation is “me I see it”. Here, states that Adina loves him and that he see’s it. This creates a building moment of emotion, hope for Nemorino, and his love for Adina.

The image displays a musical score for the song "Una Furtiva Lagrima" from the opera *L'Elisir d'Amore*. It compares the original score (Orig.) with an adapted version (Adapt.) across measures 27 to 34. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 6/8. The original score uses eighth notes beamed in pairs, while the adapted version groups them in threes to reflect the 6/8 meter. The adapted version includes dynamic markings (*p*, *pp*) and a tempo change (*SMOZZ.*) in measure 33. The lyrics are in Italian and English.

Measure	Orig. Lyrics (Italian)	Orig. Lyrics (English)	Adapt. Lyrics (Italian)	Adapt. Lyrics (English)
27	Un solo i - stanti i	To feel for only for	Un solo i - stanti i	To feel for only for
28	pal - pi - ti	an in - stant	pal - pi - ti	an in - stant
29	del suo bel cor ____ sen - tir!	the beat - ting of her beau - ti - ful heart!	del suo bel cor ____ sen - tir!	the beat - ting of her beau - ti - ful heart!
30				
31	I miei sos - pir con -	to ____ ming -	I miei sos - pir con -	to ____ ming -
32	fou - de - re per	gle ____ my sighs	fou - de - re per	gle ____ my sighs
33	<i>pp</i> po - co a' suoi so - spir!	<i>pp</i> - fly with her sighs!	<i>pp</i> po - co a' suoi so - spir!	<i>pp</i> - fly with her sighs!
34	I feel	I feel	I feel	I feel

Figure 3. *L' Elisir D'Amore*, “Una Furtiva Lagrima”. Transcribed by Stephanie A. Landry. Public Domain.

Measures 27 through beat one of measure 34 the eighth notes were beamed separately in the original score. The transcription has re-beaming of eight notes in groupings of three indicating the 6/8 meter. In measure 28 a *tenuto* marking was added to quarter note D for elongation of the note and to connect the vocal line with the accompaniment. The English translation of this text in measure 28 is “an instant” and refers to Nemorino feeling, for an instant, the beating of Adina’s heart. This *tenuto* marking ensures that the euphoniumist will connect the final note with the accompaniment. Another *tenuto* marking is indicated in the transcription in measure 30. In measure 30, the quarter note functions the same as the prior *tenuto* marking in measure 28. The English translation of this word is “heart” and completes the statement that Nemorino is feeling Adina’s beating heart. Measures 31 through beat one of measure 34 in the transcription were eighth and sixteenth notes were rebeamed, but the musical markings and dynamics remain the same.

34 35 36 37 38

Orig. spir! I pal-pi-ti-i pal-pi-ti sen - tir! con - fon-derà miei co' suoi so - spir.....  
sighs! feel the feel the pulse ming - gle her sighs with mine *cresc.*

Adapt. *poco affrettando* spir! I pal-pi-ti-i pal-pi-ti sen - tir! con - fon-derà miei co' suoi so - spir.....  
sighs! feel the feel the pulse ming - gle her sighs with mine *cresc.*

39 40 41 42

Orig. *maggior* Cie - lo si può mo - rir; *p* di più non chiedo non chie - do ah  
Hea ven, o - ne can die no more do I a - sk

Adapt. *maggior* Cie - lo si può mo - rir; *p* di più non chiedo non chie - do ah  
Hea ven, o - ne can die no more do I a - sk *allargando*

Figure 4. *L'Elisir D'Amore*, “Una Furtiva Lagrima”.  
Transcribed by Stephanie A. Landry. Public Domain.

Measures 35 through 42 the eighth and sixteenth notes were beamed separately in the original score; the transcription has re-beaming of eighth and sixteenths and are grouped in threes indicating the 6/8 meter. In measure 35 the term *affrettando* was added. This indicates to the euphoniumist to accelerate the tempo in a nervous or rushed manner. The hurried tempo supports the text “the feel the pulse” in measure 35. In measure 40 the term *allargando* was added to indicate a slowing of tempo and to broaden the sound from the euphoniumist. The text states in measure 40 “die no more do”, Nemorino is mourning loss of his love Adina and is losing hope that he will be reunited with her. A tenuto mark was added to the first eight notes in measure 42, elongating the musical phrasing to mimic the relentless grieving by Nemorino.

The image displays a musical score for the aria "Una Furtiva Lagrима" from the opera *L'Elisir d'Amore*. It compares the original notation with an adapted version. The score is written in 12/8 time and B-flat major. The adapted version includes performance directions such as *rubato* and *rallentando*, and a *ten.* (tenuto) marking. The lyrics are in Italian, with the adapted version providing a phonetic transcription of the original lyrics.

**System 1 (Measures 42-44):**

- Orig.:** Measures 42-44. Lyrics: do ah cie - lo si può si può mo - rir di più non sk Hea ven, one ca - n die no mo - re
- Adapt.:** Measures 42-44. Lyrics: do ah cie - lo si può si può mo - rir di più non sk Hea ven, one ca - n die no mo - re

**System 2 (Measures 45-46):**

- Orig.:** Measures 45-46. Lyrics: chiedo non chie do. sk. I A - - - - -
- Adapt.:** Measures 45-46. Lyrics: chiedo non chie do. sk. I A - - - - -

Figure 5. *L' Elisir D'Amore*, "Una Furtiva Lagrima".  
Transcribed by Stephanie A. Landry. Public Domain.



Measures 42 through 46 the eighth and sixteenth notes were beamed separately in the original score. The transcription has re-beaming's of eighth and sixteenths are grouped in threes to indicate the 6/8 meter. In measure 43, the term *rubato* was added above the sixteenth notes, supports the climactic moment in measure 45. In measure 44 the term *rallentando* and *ten* were added to influence this climactic moment in measure 45. The text is "Heaven, one can die no more do I," Nermorino states that he would rather die than live without Adina. The final cadenza and final measure remains the same as the original score.

### CHAPTER III

#### TOSCA (1900), GIACOMO PUCCINI, ACT III: *E LUCEVAN LE STELLE*

##### Compositional Background

Giacomo Puccini was born December 22, 1858 and is known for writing Italian realistic operas. *Tosca* is his best-known opera of the three that I have selected. This opera contains three acts and was based upon the French play *La Tosca* written in 1887. The aria “E lucevan le stelle” is Cavaradossi remembering his time with Floria. Scarpia does not uphold to his deal and kills Cavaradossi and, Floria commits suicide when she realizes that Cavaradossi is killed.

The image displays a musical score for the aria "E Lucevan Le Stelle" from the opera *Tosca*. It is presented in two versions: the original (Orig.) and an adapted version (Adapt.). The score is written for a euphonium, indicated by the tenor clef (C-clef on the third line) and the key signature of one sharp (F#).

The score is divided into three systems, each with measures 4 through 7, 8 through 11, and 12 through 14. The original version is in 3/4 time, while the adapted version is in 3/4 time with a 3/4 time signature change in measure 12.

**System 1 (Measures 4-7):**

- Orig.:** (pensando) E lu - ce - van le stel - le... e o lezza - va la terr - a, stri - dea l'us - cio del -
- Adapt.:** (pensando) E lu - ce - van le stel - le... e o lezza - va la terr - a, stri - dea l'us - cio del -

**System 2 (Measures 8-11):**

- Orig.:** l'or - to... the garden... e un pas - so sfo - ra - va la re-na... En - trava el-la, fragran - te, She entered, fragrant; \_\_\_\_\_
- Adapt.:** l'or - to... the garden... e un pas - so sfo - ra - va la re-na... En - trava el-la, fragran - te, She entered, fragrant; \_\_\_\_\_

**System 3 (Measures 12-14):**

- Orig.:** (12) (13) *affrett.* *rit. ed appassionato* mi ca - dea fra le brac - cia... she fell in to my arms... (14)
- Adapt.:** (12) (13) *affrett.* *rit. ed appassionato* mi ca - dea fra le brac - cia... she fell in to my arms... (14)

Figure 6. *Tosca*, “E Lucevan Le Stelle”.  
Transcribed by Stephanie A. Landry. Public Domain.

### Transcription and Editing Process

In this aria, the transcription is written in tenor clef for ease of reading for the euphoniumist. All of the dynamics remain the same throughout this setting. In measures 4 through 14 the eighth notes and sixteenth notes are beamed together to reflect the 3/4-time signature. In measure 4, an accent with marcato marking and legato marking were added on beat 3 and a *legato* marking was added to the end of beat 3. These were added in similar stylistic ideas that were stated before the vocalist entering and connected the musical phrasing. In measure 8, a *legato* marking was added to the end of beat 1 to connect the musical phrasing and to elongate the short vowel in Italian. The specific note

is notated on the Italian word “dell’orto”. In measure 10 an accent with *marcato* marking and *legato* markings were added on beat 1, and a legato marking was added to the upbeat of 1. This is similar to the to measure 4, and these markings connect the musical phrasing. In measure 8 the word “agitato” has been added for indication of excitement and acceleration in tempo; this is reflective of the Italian text ‘She has entered, fragrant’. Here Cavaradossi is recalling a moment that he experienced with Floria and this measure propels forward into the next statement of text in measures 13 and 14, “she fell into my arms”. This reflects Cavaradossi reminiscing on his love for Floria. Also in measure 14, an accent with *marcato* marking and *legato* marking were added on beat 1, and a legato marking was added to the upbeat of 1.

The image displays a musical score for the song "E Lucevan Le Stelle" from the opera *Tosca*. It is presented in two parts: "Orig." (Original) and "Adapt." (Adapted). The score is written for a euphonium, indicated by the 8 and 15 on the staff. The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into measures 15 through 26. The lyrics are in Italian and English. The adapted version includes performance markings such as *con grande sentimento*, *(vagamente)*, *ten.*, *rit.*, and *stentato un poco con anima*. The lyrics are as follows:

15 *con grande sentimento (vagamente)*  
 Orig. Oh! dol - ci ba - ci, o lan - guide ca - rez - ze, men - tr'io fre - men - te le bel - le\_  
 Oh! sweet kisses \_\_\_\_\_ languid caresses, while I, \_\_\_\_\_ trembling \_\_\_\_\_ un loosed \_\_\_\_\_  
 Adapt. Oh! dol - ci ba - ci, o lan - guide ca - rez - ze, men - tr'io fre - men - te le bel - le\_  
 Oh! sweet kisses \_\_\_\_\_ languid caresses, while I, \_\_\_\_\_ trembling \_\_\_\_\_ un loosed \_\_\_\_\_

18 *rit.*  
 Orig. for - me dis - cio - gliea dai ve - li! Svanì per sempre il sogno mio d'a - mo - re... l'ora è guf -  
 the veils about her beautiful form vanished \_\_\_\_\_ forever \_\_\_\_\_ is my dream of love... the hour has  
 Adapt. for - me dis - cio - gliea dai ve - li! Svanì per sempre il sogno mio d'a - mo - re... l'ora è guf -  
 the veils about her beautiful form vanished \_\_\_\_\_ forever \_\_\_\_\_ is my dream of love... the hour has

22 *stentato un poco con anima*  
 Orig. gi - ta..... e muoio di - spe - ra - to!... e muoio di - spe - ra - to!  
 fled \_\_\_\_\_ and I die des - per a - tel!... and I die des - per a - tel!  
 Adapt. gi - ta..... e muoio di - spe - ra - to!... e muoio di - spe - ra - to!  
 fled \_\_\_\_\_ and I die des - per a - tel!... and I die des - per a - tel!

Figure 7. *Tosca*, "E Lucevan Le Stelle".  
 Transcribed by Stephanie A. Landry. Public Domain.

In measures 15 through 26 of the transcription, the eighth notes and sixteenth notes are beamed together to reflect the 3/4 and 4/4 time signatures. In measure 15, the marking ten was added to the first sixteenth note of beat four, this ensures that the euphoniumist will hold the concert E longer than the other notes in the measure. The text

supports this idea and states, “Oh!, sweet kisses languid caresses.” The *ten* marking is applied to the word kisses followed by languid. In measure 18, the *ten* marking was applied to the third beat of the measure on the word “beautiful.” The translation for this measure states, “the veils about her beautiful form”. The musical marking conveys the reminiscent emotions of Cavaradossi. In measures 24 and 26 tenuto markings were added to the half note. This mimic the *tenuto* marking in measure 16 from the original score. Measures 19, 24, and 26 all contain exclamation points at the end of the text statements.

The image shows a side-by-side comparison of musical notation for three measures (27, 28, 29) from the opera *Tosca*. The top staff, labeled 'Orig.', is in 4/4 time. The bottom staff, labeled 'Adapt.', is in 3/4 time. Both staves show the vocal line with lyrics in Italian and English. The adapted version includes a tenuto marking on the word 'never' in measure 27. The tempo markings are 'sostenuto e cresc. con slancio' for measure 27, 'rit.' for measure 28, and 'Lento' for measure 29. The adapted version also includes a tenuto marking on the word 'never' in measure 27.

Orig. 27 *sostenuto e cresc. con slancio* 28 *rit.* 29 *Lento*

8 *f*

E non ho amato mai tanto la vita, tanto la vita!  
 And I have never loved life so much, loved life so much  
 (scoppia in pianto cuoprendosi il volto colli mani)

Adapt. 27 *sostenuto e cresc. con slancio* 28 *rit.* 29 *Lento*

8 *f* *ten.*

E non ho amato mai tanto la vita, tanto la vita!  
 And I have never loved life so much, loved life so much  
 (scoppia in pianto cuoprendosi il volto colli mani)

Figure 8. *Tosca*, “E Lucevan Le Stelle”.  
 Transcribed by Stephanie A. Landry. Public Domain.

In measures 27 through 29 of the transcription, the eighth notes and sixteenth notes are beamed together to reflect the 3/4 and 4/4 time signatures. In measure 27 the word *ten* is added to the end of beat three. This ensures the euphoniumist will sustain this pitch longer than the other in the remainder of the measure. The text is, “And I have never loved life”; the *tenuto* marking is applied to the word “never” reflecting Cavaradossi’s never-ending love for Floria.

## CHAPTER IV

### LA TRAVIATA (1852), GIUSEPPE VERDI, ACT II: *LUNGE DA LEI: DE' MIEI BOLLENTI SPIRITI*

#### Compositional Background

Giuseppe Verdi, October 9 or 10, 1813, he is considered to be one of the most influential composers of Italian opera in the 19<sup>th</sup> century. *La Traviata* is a comic opera in two acts that was composed in six weeks and was based upon Alexandre Dumas Fil's play *La Dame aux Camélias*. Act II begins with "Dei miei bollenti spiriti" with Alfredo reflecting on his new life with Violetta.

**Allegretto Vivace**  $\text{♩} = 132$

25 *Recitative* 26 27 28 29

Orig.  $\text{♩}$  Lun-ge da le - i per me non vha di - letto! Vola - ron già tre  
Far from her to me there is no pleasure! Flown already have three months

**Allegretto Vivace**  $\text{♩} = 132$   
*Recitative con fuoco*

Adapt.  $\text{♩}$  Lun-ge da le - i per me non vha di - letto! Vola - ron già tre  
Far from her to me there is no pleasure! Flown already have three months

30 31 32 33

Orig.  $\text{♩}$  lu - ne dac ch'è la mia Vio - letta a - gi per me la - seliò dovizie, a - mori e le pompose  
since my Violetta, for me, left wealth, adoration, and luxurious

Adapt.  $\text{♩}$  lu - ne dac ch'è la mia Vio - letta a - gi per me la - seliò dovizie, a - mori e le pompose  
since my Violetta, for me, left wealth, adoration, and luxurious

34 35 36 37 **Andante**

Orig.  $\text{♩}$  feste, ov'aglio maggi avvezza, veda schiavo cla - scun di sua bel - lezza... Ed or con -  
parties, where, accustomed to homage, she saw everyone a slave to her beauty And now,

Adapt.  $\text{♩}$  feste, ov'aglio maggi avvezza, veda schiavo cla - scun di sua bel - lezza... Ed or con -  
parties, where, accustomed to homage, she saw everyone a slave to her beauty And now,

Figure 9. *La Traviata*, “Lunge Da Lei: De’ Miei Bollenti Spiriti”.  
Transcribed by Stephanie A. Landry. Public Domain.

### Transcription and Editing Process

In this aria, the transcription is written in tenor clef to facilitate reading for the euphoniumist. All of the *dynamics* remain the same throughout this setting. In measures 26 through 37 of the transcription, the eighth notes and sixteenth notes are beamed together to reflect the 4/4 time signatures. Above measure 25 of the aria the words “con fuoco” were added to enhance the persistence in tempo of the music. In measure 26 an accent was added to the first beat quarter note. This was added to stress beat one of the 4/4-time signature. The text is, “Far from her to me there is not pleasure”! An accent was



placed on the word “her” and stressing Alfredo’s love for Violetta. In measure 27, a *staccato* marking was added to the upbeat of one.

In measures 33, 34, and 35, accents were added to the first beat of each measure to reflect a time signature of 4/4. In measure 33 the accent is placed on the word “adoration”. In measure 34, the accent is placed on the word “parties”, and measure 35 the accent is placed on the word “homage”. These accents stress different circumstances of sacrifice that Violetta has made to be with Alfredo. In measure 36, a *legato* marking was written above the dotted quarter note on the word “her” and measure 37, the end of one. These *legato* markings help the transition of tempo from *vivace* to *andante* and create closure for this musical statement.

37 **Andante** 38 39

Orig. 8 lezza... Ed or con - tenta in questi ameni luoghi tutto scorda per  
And now, content in these pleasant surroundings, she has forgotten everything for

Adapt. **Andante**  
lezza... Ed or con - tenta in questi ameni luoghi tutto scorda per  
And now, content in these pleasant surroundings, she has forgotten everything for

40 **Adagio** 41 42 43

Orig. 8 me... Qui presso a lei io rina-scer mi sento, e dal soffio d'amor rigene  
me... Here close by her I feel myself reborn and, by the breath of love

Adapt. **Adagio**  
me... Qui presso a lei io rina-scer mi sento, e dal soffio d'amor rigene  
me... Here close by her I feel myself reborn and, by the breath of love

44 45 46 47 48

Orig. 8 ra - to scordo ne' gaudi suo - i tut - to il pas - sa - to  
regenerated, I forget amidst her happiness all that has passed

Adapt. **staccato** **ten.** **rubato**  
ra - to scordo ne' gaudi suo - i tut - to il pas - sa - to  
regenerated, I forget amidst her happiness all that has passed

Figure 10. *La Traviata*, “Lunge Da Lei: De’ Miei Bollenti Spiriti”.  
Transcribed by Stephanie A. Landry. Public Domain.

In measures 37 through 48 of the transcription, the eighth notes and sixteenth notes are beamed together to reflect the 4/4 time signatures. In measure 39 two *staccato* markings were added above the sixteenth to indicate a clear articulation of notes. In measure 44, a *staccato* marking was added to beat two, thus creating a lift in the musical phrasing. In measure 45, the musical word *ten* was added to beat three on the word “her” and before happiness. This elongation of the concert A-flat allows a moment of reflection

from Alfredo about his happy life with Violetta, and the Italian word “suoi” is a short vowel sound. In measure 46, the word *rubato* was added at the ending of this section; this supports the reflective state of Alfredo. In measure 48 a *tenuto* marking was added to the quarter note to extend the length of the note into the piano accompaniment. This ensures that the euphoniumist will not shorten the note although in the original scores a *staccato* marking appears above this note.

51 52 53 54

Orig. *p* De' miei bollen - ti spi - ri - ti il gio - va - ni - lear - do - re\_\_  
My hot - blooded\_\_ spirit\_\_ youthful\_\_ passion,\_\_

Adapt. *p* De' miei bollen - ti spi - ri - ti il gio - va - ni - lear - do - re\_\_  
My hot - blooded\_\_ spirit\_\_ youthful\_\_ passion,\_\_

55 56 57 *stent.* 58

Orig. el - la temprò col\_\_ pla - ci - do sor - riso dell' amor, *ppp* del - l'a - mor!...  
she\_\_ tempered with a peaceful smile\_\_ of\_\_ love, smile of love!

Adapt. el - la temprò col\_\_ pla - ci - do sor - riso dell' amor, *ppp* del - l'a - mor!...  
she\_\_ tempered with a peaceful smile\_\_ of\_\_ love, smile of love!

Figure 11. *La Traviata*, “Lunge Da Lei: De’ Miei Bollenti Spiriti”. Transcribed by Stephanie A. Landry. Public Domain.

In measures 51 through 58 of the transcription, the eighth notes and sixteenth notes are beamed together to reflect the 4/4 time signatures. In measures 52 and 54 *tenuto* markings were added to the quarter notes to ensure that the notes are connected to the

accompaniment. In measure 56 on the second beat, an accent and tenuto marking were added to stress the concert F. The text in this measure is “a peaceful smile”, and the new markings are indicated on the word peaceful. This is also the climactic moment in the musical phrase. In measure 58 a tenuto marking was added to the quarter note and the text states, “smile of love”!

The image displays a musical score for the opera *La Traviata*, specifically the scene "Lunge Da Lei: De' Miei Bollenti Spiriti". It compares the original score (Orig.) with an adapted version (Adapt.) across measures 59 to 67. The adapted version introduces several musical changes: in measure 59, it adds a *con spirito* marking and beams eighth and sixteenth notes together; in measure 60, it adds an accent and tenuto mark to the concert F; in measure 61, it adds an accent and tenuto mark to the word "faithful"; in measure 62, it adds an accent and tenuto mark to the word "desire"; in measure 63, it adds an accent and tenuto mark to the word "obvious"; in measure 64, it adds an accent and tenuto mark to the word "universe"; in measure 65, it adds a *f* marking and a *ten.* marking to the word "all"; in measure 66, it adds a *ppp* marking and a *f* marking to the word "but"; in measure 67, it adds a *con moto* marking to the word "paradise". The lyrics are in Italian and English.

Figure 12. *La Traviata*, “Lunge Da Lei: De’ Miei Bollenti Spiriti”.  
Transcribed by Stephanie A. Landry. Public Domain.

In measures 59 through 67 of the transcription, the eighth notes and sixteenth notes are beamed together to reflect the 4/4 time signatures. In measure 59 *staccato* markings were added to the sixteenth notes to ensure that the euphoniumist plays these notes lightly. The words “con spirit” were added as well to compliment this stylistic change. In measure 65, the musical word *ten* was written above the sustained A- flat to

allow the euphoniumist to sustain the word “all” longer than the other notes in the measure. This elongation creates a more climatic moment in the musical phrase.

The image displays a musical score for measures 67 through 74 of the opera *La Traviata*, specifically the scene "Lunge Da Lei: De' Miei Bollenti Spiriti". It compares the original score (Orig.) with an adapted version (Adapt.) for euphonium. The original score is in 4/4 time, while the adapted version is in 3/4 time. The lyrics are in Italian and English. The adapted version includes several musical markings: *con moto* in measure 67, *morendo* in measure 69, *rubato* in measure 72, and *morendo* in measure 74. Dynamic markings *ff* and *ppp* are also present in the adapted version.

67 68 69 70

Orig. *8* cel Dal di che disse vi - vere io voglio ate fe - del, si, si, del - l'u - niver - so imme -  
paradise From the day she said: To live faithful to you is what I desire, oblivious to the

Adapt. *con moto* cel Dal di che disse vi - vere io voglio ate fe - del, si, si, del - l'u - niver - so imme -  
paradise From the day she said: To live faithful to you is what I desire, oblivious to the

71 72 73 74

Orig. *8* - mo - re io vi - vo, vi - vo qua - si, io vivo qua - si in ciel, io  
universe I all but, all but live, I all but live in paradise I

Adapt. *ff* *rubato* *ppp* *morendo* - mo - re io vi - vo, vi - vo qua - si, io vivo qua - si in ciel, io  
universe I all but, all but live, I all but live in paradise I

Figure 13. *La Traviata*, “Lunge Da Lei: De’ Miei Bollenti Spiriti”.  
Transcribed by Stephanie A. Landry. Public Domain.

In measures 67 through 74 of the transcription, the eighth notes and sixteenth notes are beamed together to reflect the 4/4 time signatures. In measure 67 the marking “con moto” was added to propel the music forward. In measure 69, a *tenuto* marking was added to the third beat on the word desire, before the eighth rest in the music. In measure 72 the musical term *rubato* has been added above the music to indicate that the euphoniumist slows down for this repetitive statement of text “all but, all but live, I all

but live in paradise”. This was stated previously in measures 65 through 67, and the slight transcription in measure 72 allows for contrasting musical phrasing.

74 75 *dolcissimo* 76 77

Orig. 8  
 ciel, io vi - vo in ciel, dell' u - niverso  
 paradise I all but live in paradise oblivious to the universe,

Adapt.  
 ciel, io vi - vo in ciel, dell' u - niverso  
 paradise I all but live in paradise oblivious to the universe,

78 *dolcissimo* 79

Orig. 8  
 — immemore — io vivo quasi in ciel,.... ah si, io vivo quasi in cielo, — io vivo quasi in ciel.  
 — I all but live in paradise — all but live in paradise, I all — I all but live in paradise

Adapt.  
 — immemore — io vivo quasi in ciel,.... ah si, io vivo quasi in cielo, — io vivo quasi in ciel.  
 — I all but live in paradise — all but live in paradise, I all — I all but live in paradise

Figure 14. *La Traviata*, “Lunge Da Lei: De’ Miei Bollenti Spiriti”. Transcribed by Stephanie A. Landry. Public Domain.

For measure 74 to the end of the transcription, the eighth notes and sixteenth notes are beamed together to reflect the 4/4 time signature. In measure 77 the quarter note A-flat that is tied to a sixteenth note has the musical word *ten* above to indicate to the euphoniumist to play this note longer than the other notes in the cadenza. This note is played on the word “paradise” in the third repetitive statement “to the universe I all but live in paradise”. This is the last statement of this text and continues to stress the reminiscent thoughts of Alfredo and Violetta’s happiness.



## CHAPTER V

### SUMMARY, CONCLUSION, AND SUGGESTIONS FOR FURTHER STUDY

The modern day euphonium was built in 1845, developed by Italian instrument designers. The euphonium repertoire does not have many published vocal transcriptions, and music written for euphonium was not composed by the master composers. Euphoniumists continually seek new literature and borrow from other musical areas for repertoire. The primary vocal transcriptions that are used today are the Melodious Etudes for Trombone (1928) by Marco Bordogni (1789-1856), transcribed by Joannes Rochut (1881-1952). These etudes are used to incorporate vocal style tone production but are not used in recitals for euphoniumist.

The purpose of this project was to transcribe and edit three Italian arias from several time periods in the 19<sup>th</sup> century for euphonium and piano. Appendices will include original vocal scores and transcriptions. These tenor arias presented unique attributes including the language, time of composition, differing time length and a variety of pedagogical learning devices. The transcription of these arias mimic the vocal style and is a simple musical reading for a euphoniumist. All of these arias present individualized musical challenges for the euphoniumist and compliment the beautiful singing sound of the euphonium. Every aria was transcribed to the performance practice for euphonium. The function of these transcriptions was to expand the current lyrical repertoire for euphonium.

A substantial quantity of vocal literature is accessible that can be transcribed for the euphonium. Several other composers including Gioachino Rossini, Vincenzo Bellini, Wolfgang Amadeus Mozart and Modest Mussorgsky have contributed well known tenor arias to the vocal repertoire, that could be performed by a euphoniumist. This document delves into only a small portion of the wide variety of vocal music available for transcription.

The euphonium repertoire lacks vocal transcriptions and this allows for the performer to experience the lyricism of operatic arias. The tenor vocal repertoire transcribes well to the euphonium and will easily transcribe to the trombone and tuba as well. Students will experience challenges in these vocal transcriptions that are not present in method books.



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# APPENDIX A

## DONIZETTI, *UNA FURTIVA LAGRIMA* ORIGINAL SCORE AND TRANSCRIPTION

**Romanza**  
*"Una furtiva lagrima"*  
 Nell'Opera  
**L'ELISIRE D'AMORE**  
 DEL M. DONIZETTI  
*Esquinta del Sig. Genaro*

Prop. degli Editori:  
6423

Edizione privilegiata da Governo: Risoluzione N. 56347-4789

Dep. all'I. R. Bibl.<sup>a</sup>  
Fr. 75

**LARGHETTO**

*cres.* *calando*

**NEMORINO**  
 ũ - na fur - ti - - - va la - grima ..... negl' oe - chi - suoi spun - tò:

240 Parigi presso L. Launer. Londra presso T. Boosey & C.<sup>o</sup> T. 6125 B. MILANO presso G. RICORDI. FIRENZE presso RICORDI & C.<sup>o</sup>

2

quelle fe - sto - se gio - va - ni in - vi - di - ar sem - brò: che più cer - can - do io

- vò che più cer - can - do io vò ..... m'a - ma sì

m'a - ma lo ve - do lo ve - do .

Un solo i - stan - te i pal - pi - ti del suo bel cor sen - tir

T. 6423 B.

244

i miei sospir con-fon-de-re per po-co a' suoi so-spir i pal-pi-ti i pal-pi-ti sen-  
 -tir con-fon-dere i miei co'suoi so-spir ..... Cie-lo si può mo-  
 -rir di più non chiedo non chie-do ah cie-lo si può si può mo-rir di più non  
 chiedo non chie-do.

Musical score for voice and piano. The score is in 3/4 time and features a key signature of three flats (B-flat, E-flat, A-flat). The vocal line is written in a soprano clef, and the piano accompaniment is written in a grand staff (treble and bass clefs). The score includes various musical notations such as notes, rests, and dynamic markings like *sf* (sforzando), *cres.* (crescendo), and *Maggiore*. The lyrics are in Italian and are written below the vocal line.

# "Una Furtiva Lagrima"

from *L'Elisir d'Amore: Act II, scene 2*

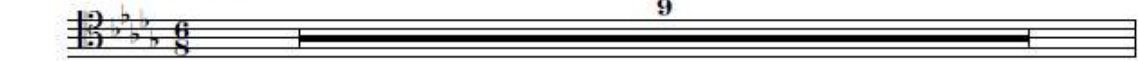
Gaetano Donizetti (1797-1848)

Edited by Stephanie Landry

Solo Euphonium

1 **Larghetto**

9



U - na fur - ti - va la - grima..... negl' oc - chi - suoi spun - tò:  
A. Se - cret tear Sprung to her eyes



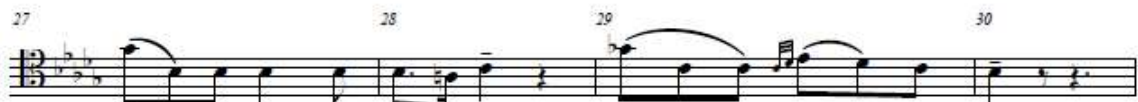
*p* quelle fe - sto - se gio - va - ni in - vi - di ar - sem - bro.  
she seemed to en vy those fes - tive mai - dens.



Che più cercan do - io vo? Che più cer - cau - do io vò.....  
What more do I seek? What more do I seek?



M'a - ma si m'a ma lo ve - do lo ve do.  
She loves me she loves me I see it.



*p* Un solo i - stanti i pal - pi - ti del suo bel cor sen - tir!  
To feel for only for an in - stant the beat - ting of her beau - ti - ful heart!

2

## "Una Furtiva Lagrima"

31 *pp* *smorz.* 32 33 34

I miei sos - pir con - fou - de - re per po - co a' suoi so - spir! I  
to mung - gle my sighs brie - fly with her sighs! feel

35 *poco affettando* 36 37 38 *cresc.*

pal - pi - ti - i pal - pi - ti sen - tir! con - fon - derei miei co' suoi so - spir.....  
the feel the pulse ming - gle her sighs with mine

39 *maggiore* 40 *allargando* 41 42 43 *rubato*

Cie - lo si può mo - rir; di più non chiedo non chie - do ah cie - lo si può si può mo -  
Hea ven, o - ne can die no more do I a - sk Hea ven, one ca - n

44 *rallentando* *ten.* 45 46

rir di più non chiedo non chie - do.  
die no mo - re do I A - sk.

## APPENDIX B

PUCCINI, *E LUCEVAN LE STELLE* ORIGINAL SCORE AND TRANSCRIPTION

AND.<sup>te</sup> LENTO APPASSIONATO MOLTO

CAVAR.

(pensando)

E lu-ce-van le stel-le...

*rit:..... rubando rit:.....*

CAV.

e olezza-va la terra, stridea l'uscio del - l'orto...

*a tempo* *mf* *stent.*



CAV. *e un pas-so sfio-ra - va la re - na...*

CAV. *En-trava ella, fragrante, sostenendo vagamente*

CAV. *affrett. rit. ed appassionato*  
*mi ca-dea fra le brac-cia...*

*con grande sentimento*  
(vagamente)

CAV. 

Oh! dol-ci ba-ci, o languide ca - rez-ze, men-tr'io fre-

CAV. 

- men - te le bel-le for - me discio-gliea dai ve - li

CAV. 

Svanì per sempre il sogno mio d'a - mo-re... l'ora è fug - gi - ta.....

*stentato un poco  
con anima*

CAV. .... e muoio di - spe - ra - to!... e muoio di - spe -

*f con anima  
stentato un poco*

*Sostenuto e cres. con slancio*

CAV. - ra - to! E non ho amato mai tanto la vita, tanto la

*Sostenuto e cres. con slancio*

13

*affrett. m.s. f*

*rit. col canto*

*m.d.*

*Lento* (scoppia in pianto cuoprendosi il volto colle mani)

CAV. vital....

*Lento*

*f pp rallt.....*

# "E Lucevan le Stella"

from *Tosca: Act III*

Giacomo Puccini (1858-1924)

Edited by Stephanie Landry

Solo Euphonium

3

4 (pensando) 5 6 7 8

E lu-ce-van le stel-le... e o lezza-va la terr-a, stri-dea l'us-cio del-l'or-to...  
The stars sparkled... and sweetly smelled the earth; there creaked the gate of the garden...

9 10 11 agitato 12

e un pas-so sfo-ra-va la re-na... En-trava el-la, fragran-te,  
and a footstep brushed in the sand... She entered, fragrant;...

13 affrett. rit. ed appassionato 14 15 con grande sentimento (vagamente) 16 ten.

mi-ca-dea fra le brac-cia... Oh! dol-ci ba-ci, o lan-gui-de ca-rez-ze, men-tr'io fre-  
she fell in to my arms Oh! sweet kisses... languid caresses, while I,...

17 18 rit. 19 ten. 20 rit.

men-te le bel-le for-me dis-cio-gliea dai ve-li! Svani per sempre il sogno mio d'a-  
trembling un loosed... the veils about her beautiful form vanished... forever... is my dream

21 22 23 stentato un poco con anima 24 25 26

mo-re... l'ora è guf-gi-ta... e muoio di-spe-ra-to! e muoio di-spe-ra-to!  
of love... the hour has fled... and I die des-per-a-te!... and I die des-per-a-te!

27 sostenuto e cresc. con slancio 28 rit. 29 Lento

E non ho amato mai tanto la vita, tanto la vita!  
And I have never loved life so much, loved life so much

(scoppia in pianto cuoprendosi il volto colli mani)



## APPENDIX C

### VERDI, *DE' MIEI BOLLENTI SPIRITI* ORIGINAL SCORE AND TRANSCRIPTION

**SCENA ED ARIA**

**ALFREDO**

Alfredo entra in costume da caccia.

$\text{♩} = 132$   
*ALL.<sup>o</sup> VIVACE*

*p*

**ALFREDO**

*REC<sup>to</sup>*

Lun.ge da

*f*

*REC<sup>to</sup>*

G 42314 G

(depone il fucile)

A le\_i per me non v'ha di..letto!.. Volà..ron già tre

*a tempo*

A lu..ne dacchè la mia Vio..letta a\_gi per me la..sciò, dovizie, a..mori e le pompose

*p*

A feste, ov'agli omaggi avvezza,vedea schiavo ciascun di sua bel..lezza... Ed or con..

*ANDANTE*

A ..tenta in questi ameni luoghi tutto scorda per me... Qui presso a lei io rina..scer mi

*Adagio*

A sento, e dal soffio d'amor rigene..ra..to scordo ne'gaudi suo..i tut..to il pas..

A *ANDANTE*  $\text{♩} = 60$   
 - sa - - to. *ANDANTE*  $\text{♩} = 60$   
*pp*  
 A *p*  
 De' miei bollen - ti spi - ri - ti il gio - vani - le ar -  
 do - re el - la temprò col pla - ci - do sor -  
*stent.* *PPP*  
 A - riso dell'amor, del - l'a - mor!.. Dal dì che disse:  
*stent.*

G 42314 G



A *vi - vere io vo - glio, io voglio ate fe - del,*

A *del - l'u - niver - so imme - mo - re io vi - - vo, io vi - vo*

A *ppp qua - sì, io vivo qua - sì in ciel. Dal di che disse: vi - vere io voglio ate fe -*

*pp*

A *- del, sì, sì, del - l'u - niver - so imme - mo - re io*



*ff* *ppp* *morendo*

A vi - - vo, vi - vo qua - si, io vivo qua - si in ciel, io

*dolcissimo*

A vi - - vo in ciel, dell'u - - niverso immemore

*dim.* *dolcissimo*

A io vivo quasi in ciel,....ah sì, io vivo quasi in cielo, io vivo quasi in ciel.

*ALLEGRO*  $\text{♩} = 80$

A

*ALLEGRO*  $\text{♩} = 80$

*p*

# "De' Miei Bollenti Spiriti"

from *La Traviata: Act II*

Solo Euphonium

Giuseppe Verdi (1813-1901)  
Edited by Stephanie Landry

Allegretto Vivace ♩ = 132

24

25 *Recitativo* 26 27 28 29

*con fuoco*  
Lun-ge da le - i per me non vha di - letto! Vola - ron già tre  
Far from her to me there is no pleasure! Flown already have three months

30 31 32 33

lu - ne dac ché la mia Vio - letta a - gi per me la - seliò dovizie, a - mori e le pompose  
since my Violetta, for me, left wealth, adoration, and luxurious

34 35 36 37 *Andante*

feste, ov'aglio maggi avvezza, veda schiavo cla - scun di sua bel - lezza... Ed or con -  
parties, where, accustomed homage, she saw everyone a slave to her beauty And now,

38 39 40 *Adagio* 41

tenta in questi ameni luoghi tutto scorda per me... Qui presso a lei io rin - scer mi  
content in these pleasant surroundings, she has forgotten everything for me... Here close by her I feel myself

42 43 44

sento, e dal soffio d'amor rigene ra - to scordo ne' gaudi  
reborn and by the breath of love regenerated, I forget amidst

45 *ten.* 46 *rubato* 47 48 49

suo - i tut - to il pas - sa - to  
her happiness all that has passed

2 "De' Miei Bollenti Spiriti"

50 *Andante* 51 52 53 54

*p* De' miei bollen - ti spi - ri - ti il gio - va - ni - lear - do - re  
My hot - blooded spirit youthful passion,

55 56 57 *stent.* 58 *ppp*

el - la temprò col pla - ci - do sor - riso dell' amor, del - l'a - mor!...  
she tempered with a peaceful smile of love, smile of love!

59 *con spirito* 60 61 62 63

Dal dì che disse: vi - vere io vo - glio, io voglio ate fe - dei, del - l'u - niver - so imme -  
From the day she said: to live faithful to you is what I desire obvious to the

64 65 *ten.* 66 67 *con moto*

*f* *ppp*  
- mo - re io vi - vo, io vi - vo qua - si, io vivo qua - si in cel Dal dì che disse  
universe I all but I all but, I all but live in paradise From the day she said:

68 69 70 71

vi - vere io voglio ate fe - del, sì, sì, del - l'u - niver - so imme - mo - re io  
To live faithful to you is what I desire, oblivious to the universe I

72 *rubato* 73 *morendo* 74 *dolcissimo* 75 76

*ff* *ppp*  
vi - vo, vi - vo qua - si, io vivo qua - si in ciel, io vi - vo in ciel, dell'  
all but, all but live, I all but live in paradise I all but live in paradise oblivious

77 78 *dolcissimo* 79

*f* *dim.*  
u - niver - so immemore io vivo quasi in ciel, ah sì, io vivo quasi in cielo, io vivo quasi in ciel.  
to the universe, I all but live in paradise all but live in paradise, I all I all but live in paradise