

# Che farò senza Euridice (Orfeo ed Euridice)

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1714 - 1787

Andante con moto (♩ = 88)

Piano

*f* *marcato* *sf* *sf*

The piano introduction consists of two staves. The right hand plays a melodic line with dynamics *f*, *marcato*, *sf*, and *sf*. The left hand provides a rhythmic accompaniment with chords and moving lines.

5 ORFEO

*p*

Che fa - rò sen - za Eu - ri - di - ce? Do - ve an -

*p* *fp*

The vocal line for Orfeo begins at measure 5. The piano accompaniment continues with dynamics *p* and *fp*.

9

- drò sen - za il mio ben? Che - fa - rò, do - ve an - drò, che - fa -

*sf* *sf*

The vocal line continues from measure 9. The piano accompaniment features dynamics *sf* and *sf*.

13

- rò sen - za il mio ben, do - ve an - drò sen - za il mio ben?

*f*

The vocal line concludes at measure 13. The piano accompaniment continues with a dynamic of *f*.

17

Eu-ri - di - ce! Eu-ri - di - ce! Oh Di - o! Ri -

*p*

21

**Adagio**

- spon - di! ri - spon - - - - di! Io - son -

*cresc.* *f* *p*

25

pu - re il tuo fe - de - le, son - pu - re il tuo fe - de - le, il tuo fe -

*fp* *fp*

29

**Tempo I**

- de - le! Che fa - rò sen - za Eu - ri - di - ce? Do - ve an - drò sen - za il mio

*p* *fp*

33

ben? Che\_ fa - rò, do - ve an - drò, che\_ fa - rò sen - za il mio\_

37

**Moderato**

ben, do - ve an - drò sen - za il mio\_ ben? Eu - ri - di - ce! Eu - ri -

41

**Adagio**

-di - ce! Ah! non m' a - van - za più soc - cor - so, più spe -

45

**Tempo I**

-ran - za, nè dal mon - do, nè dal ciel! Che fa -

-rò sen-za Eu - ri - di - ce? Do - ve an - drò sen-za il mio ben? Che fa -

-rò, do - ve an - drò, che fa - rò sen - za il mio ben, do - ve an -

drò, che fa - rò, che fa - rò sen - za il mio ben, sen -

-za il mio ben, sen - za il mio ben?

1. **Moderato.**

2. **Moderato.**

First system of musical notation, featuring a treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody is written on a single staff, while the piano accompaniment is split across two staves (treble and bass clefs).

Second system of musical notation, continuing the melody and piano accompaniment from the first system.

Third system of musical notation, starting with a new section marked "3." and the tempo instruction "Andante con moto." in italics. The melody is on a single staff, and the piano accompaniment is on two staves.

Fourth system of musical notation, continuing the piece with the same notation style as the previous systems.

Fifth system of musical notation, concluding the piece with the same notation style as the previous systems.

The first system of music consists of three staves. The top staff is a vocal line in treble clef, starting with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The middle staff is the right-hand piano accompaniment in treble clef, featuring a rhythmic pattern of eighth notes: G4-A4-G4, A4-B4-A4, B4-C5-B4, and C5-B4-A4. The bottom staff is the left-hand piano accompaniment in bass clef, with a simple harmonic accompaniment of half notes: G3, A3, B3, and C4.

The second system continues the piece. The vocal line (top staff) has a half note D5, followed by quarter notes E5, F5, and G5, then a half note A5. The right-hand piano accompaniment (middle staff) continues with eighth notes: D4-E4-D4, E4-F4-E4, F4-G4-F4, and G4-A4-G4. The left-hand piano accompaniment (bottom staff) has half notes: D3, E3, F3, and G3.

The third system shows the vocal line (top staff) with a half note A5, followed by quarter notes B5, C6, and D6, then a half note E6. The right-hand piano accompaniment (middle staff) continues with eighth notes: A4-B4-A4, B4-C5-B4, C5-D6-C5, and D6-E6-D6. The left-hand piano accompaniment (bottom staff) has half notes: A3, B3, C4, and D4.

The fourth system features the vocal line (top staff) with a half note F6, followed by quarter notes G6, A6, and B6, then a half note C7. The right-hand piano accompaniment (middle staff) continues with eighth notes: E6-F6-E6, F6-G6-F6, G6-A6-G6, and A6-B6-A6. The left-hand piano accompaniment (bottom staff) has half notes: E3, F3, G3, and A3.

The fifth system concludes the piece. The vocal line (top staff) has a half note D7, followed by quarter notes E7, F7, and G7, then a half note A7. The right-hand piano accompaniment (middle staff) continues with eighth notes: B6-C7-B6, C7-D7-C7, D7-E7-D7, and E7-F7-E7. The left-hand piano accompaniment (bottom staff) has half notes: B3, C4, D4, and E4.

# LEZIONE I.

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# LESSON I.

La divisione delle sillabe in questa prima lezione è fuori dell'ordinario per dare più che è possibile un'idea della maniera di pronunciare cantando; come si debba consumare colla vocale l'intero valore di una o più note, ed unire la consonante alla sillaba susseguente. Con ciò sarà più facile l'apprendere il Canto legato; cosa che non si può perfettamente insegnare che colla voce di un perito maestro.

In dieser Lektion soll durch Einstellung aussergewöhnlicher Silbenteilungen \*) zur richtigen Aussprache beim Singen angeleitet werden: Der Vokal behauptet den vollen Zeitwert einer oder mehrerer Noten, der Konsonant ist zur folgenden Silbe zu ziehen. Dies erleichtert das Erlernen des Legato im Gesange; doch nur der erfahrene Meister kann durch Vorsingen dem Schüler zum vollen Verständnisse helfen.

In this lesson, the presentation of unusual syllable-combinations,\*) is given, to be a guide to the pupil in the proper pronunciation. The vowel receives the full time-value of one or more notes, the consonant is to be drawn over to the succeeding syllable. This facilitates the acquiring of the legato in singing. Still, an experienced teacher alone, will be able to make it fully understood by singing it before the pupil.

## LA SCALA.

## DIE TONLEITER.

## THE SCALES.

**CANTO.** *Adagio.*

Ma - nea so - lle - ci - ta più de - ll'u - sa - to, a - nco-rehè

**PIANO.** *Adagio.*

s'a - gi - ti co - n lie - ve fia - to, fa - ce che pa - lpi - ta

pre - sso a - l mo - rir, fa - ce che pa - lpi - ta pre - sso a - l mo - rir.

*rinf. f> p*

\*) In sämtlichen Lektionen wurden die Texte betreffs der Silbenteilung genau nach der italienischen Originalausgabe unterlegt.

\*) In all these exercises the Italian words, as regards division of the syllables, have been used exactly in conformity with the Italian, original edition.

Noch mit schwachem Hauche sich regend, verglüht, schneller als Du es ahnst, die flackernde, dem Erlöschen nahe Fackel.

Amon rising, a trembling breath, e'en sooner than one had thought, the fluttering, almost dying torch expires.