

Christoph Willibal Gluck

(1714 - 1787)

# Che Farò Senza Euridice

*from Orpheo ed Euridice Act III*

Arranged for Guitar Orchestra

by

Andrew Forrest

This piece is commonly known by its French title  
'J'ai Perdu Mon Eurydice'.

The vocal part is represented here by Guitar 4.

The arrangement here includes some  
parts of the Vienna manuscript.

*In the event of a public performance, please include  
the arranger's name on the programme.*

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Andante con moto

Musical score for measures 1-4. The Requinto part begins with a melody in G major, marked *mp*. The first two measures feature dynamic markings of *sf*. The guitar parts (2 and 3) play a rhythmic accompaniment of eighth notes, marked *p* and *sempre staccato*. The Bass Guitar part provides a harmonic foundation with a bass line marked *p*.

Musical score for measures 5-8. Measure 5 is marked with a box containing the letter 'A'. The Requinto part continues its melody, marked *p*. The guitar parts continue their accompaniment. The Bass Guitar part continues its bass line. The score concludes with a *mp* marking in the Requinto part.

10

Musical score for measures 10-14. The score is in G major (one sharp) and 3/4 time. It consists of five staves: a vocal line and four instrumental staves. The vocal line begins with a half rest in measure 10, followed by a melodic line. Dynamic markings include *sf* (sforzando) in measures 11 and 12, and *f* (forte) in measures 13 and 14. The instrumental parts provide harmonic support with rhythmic patterns.

15

Musical score for measures 15-19. The score continues in G major and 3/4 time. A section labeled 'B' is indicated by a box above the vocal line in measure 16. The vocal line has a half rest in measure 15 and then enters in measure 16. Dynamic markings include *p* (piano) in measures 16, 17, 18, and 19. The instrumental parts continue with their rhythmic accompaniment.

20 rit. . . . . Un poco lento

mf f p mp cresc. f p mp cresc. f p ff p mf f p

**C** rit. . . . . Tempo I

sf p sf p p sf p sf p sf p mp sf p sf p

**D**

*sf* *sf* *sf*

*p* *sf*

*p*

*sf*

*p* *sf*

35 Più lento

*sf* *p* *f*

*sf* *p* *f* *p*

*sf* *p* *f* *f*

*sf* *p* *f* *mp*

*sf* *f* *p*

**E**

Adagio

*p pizz.* *f nat.* *mp* *f mp* *f dim.*

*p pizz.* *f nat.* *p* *staccato*

*p pizz.* *f nat.* *p* *staccato*

*ff* *mp* *f* *p* *f >*

*p pizz.* *f nat.* *p*

**F**

Molto meno mosso

Tempo I

*f* *p* *p*

*f* *p* *p*

*f* *p* *p*

*f* *mp > p* *mf*

*f* *p* *p*

50

Musical score for measures 50-54. The score is in G major (one sharp) and 2/4 time. It consists of five staves: vocal line, two piano accompaniment staves, and two bass line staves. The vocal line features a melodic line with dynamic markings *sf*, *p*, *cresc.*, *sf*, and *p*. The piano accompaniment consists of a right-hand part with a steady eighth-note accompaniment and a left-hand part with a similar accompaniment. The bass line provides a harmonic foundation with a mix of eighth and quarter notes. Dynamic markings include *sf*, *p*, *cresc.*, and *mp*.

55

G

Musical score for measures 55-59. The score is in G major (one sharp) and 2/4 time. It consists of five staves: vocal line, two piano accompaniment staves, and two bass line staves. A box containing the letter 'G' is placed above the vocal line at the start of measure 55. The vocal line features a melodic line with dynamic markings *cresc.*, *sf*, *p*, *cresc.*, and *f*. The piano accompaniment consists of a right-hand part with a steady eighth-note accompaniment and a left-hand part with a similar accompaniment. The bass line provides a harmonic foundation with a mix of eighth and quarter notes. Dynamic markings include *cresc.*, *sf*, *p*, *cresc.*, and *f*.

60

ff mp

ff dim. mp

ff dim. mp

ff mp

ff

Detailed description: This system contains five staves of music. The first staff has a treble clef and a key signature of three sharps (F#, C#, G#). It begins with a measure rest, followed by a series of eighth notes. Dynamic markings include *ff* and *mp*. The second staff has a treble clef and a key signature of three sharps. It features a continuous eighth-note pattern with dynamic markings *ff* and *dim. mp*. The third staff has a treble clef and a key signature of three sharps, with a similar eighth-note pattern and dynamic markings *ff* and *dim. mp*. The fourth staff has a treble clef and a key signature of three sharps, with a melodic line of eighth notes and dynamic markings *ff* and *mp*. The fifth staff has a bass clef and a key signature of three sharps, with a bass line of eighth notes and a dynamic marking of *ff*.

65

rall . . . . .

cresc. ff

cresc. ff

cresc. ff

cresc. ff

Detailed description: This system contains five staves of music. The first staff has a treble clef and a key signature of three sharps. It starts with a *cresc.* marking, followed by a *ff* marking, and ends with a *rall* marking. The second staff has a treble clef and a key signature of three sharps, with a *cresc.* marking and a *ff* marking. The third staff has a treble clef and a key signature of three sharps, with a *cresc.* marking and a *ff* marking. The fourth staff has a treble clef and a key signature of three sharps, with a *cresc.* marking and a *ff* marking. The fifth staff has a bass clef and a key signature of three sharps, with a *cresc.* marking and a *ff* marking.



Requinto

# Che Farò Senza Euridice

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by Andrew Forrest

Christoph Willibal Gluck  
(1714 - 1787)

**Andante con moto**

IV

*mp* *sf* *sf*

5 **A** *p*

10 *sf* *sf* IV

14 *f* *p* **B** V

19 *mf* *f* **C** rit. . . . .

24 *p* *sf* *p* **D** **Un poco lento**

28 *sf* *p* *p* *sf* *sf* **Tempo I** IV

32 *sf* *sf* *p*

36 IV

*f*

39 E

Più lento Adagio

*p pizz.* *f nat.* *mp* *f mp*

44 Molto meno mosso Tempo I

*f dim.* *f* *p* *p*

F

*sf* *p cresc.*

54 G

*sf* *p* *cresc.*

58

*sf* *p cresc.* *f* *ff*

62

*mp* *cresc.*

66 rall . . . .

*ff*

Guitar 2

# Che Farò Senza Euridice

Arranged for guitar ensemble  
by Andrew Forrest

Christoph Willibald Gluck  
(1714 - 1787)

**Andante con moto**

*sempre staccato*

*p*

4 V IV A

8 V

12 II *f*

16 B *p*

20 *mp* *cresc.* *f* rit. . . . .

24 C Un poco lento *p* *sf* *p* *sf* *p* rit. . . . .

29 D Tempo I *p*

33 V II *sf* *sf* *p*

**E**

Più lento

37 *f* *p* *p pizz*

Adagio

*staccato*

41 *f nat.* *p*

44 *f*

Molto meno mosso

Tempo I

**F**

47 *p* *p*

51 V II *p*

**G**

55 *cresc.* *p cresc.*

59 IV II IV II *f* *ff*

63 *dim.* *mp* *cresc.*

67 II *ff* *rall*

Guitar 3

# Che Farò Senza Euridice

Arranged for guitar ensemble  
by Andrew Forrest

Christoph Willibald Gluck  
(1714 - 1787)

**Andante con moto**

*sempre staccato*

*p*

**A**

4

8

**1/2 CII**

*f*

12

**B**

16

*p*

20

**1/2 CII**

*mp* *cresc.* *f* rit. . . . .

**C**

24

Un poco lento

*p* *sf* *p* *sf* *p* rit. . . . . Tempo I

**D**

*p*

34  $\frac{1}{2}$ CII-----  
 Musical notation for measures 34-37. Dynamics: *sf*, *p*, *f*.

**E** **Adagio**  
 Più lento *staccato*  
 Musical notation for measures 38-42. Dynamics: *f*, *p pizz.*, *f nat.*, *p*.

Musical notation for measures 43-46. Dynamics: *f*.

**F**  
 Molto meno mosso **Tempo I**  
 Musical notation for measures 47-50. Dynamics: *p*, *p*.

Musical notation for measures 51-54. Dynamics: *p*.

**G**  
 Musical notation for measures 55-58. Dynamics: *cresc.*, *p cresc.*.

Musical notation for measures 59-62. Dynamics: *f*, *ff*.

Musical notation for measures 63-66. Dynamics: *dim.*, *mp*, *cresc.*.

67 **rall** . . . . .  
 Musical notation for measures 67-70. Dynamics: *ff*.

Guitar 4

# Che Farò Senza Euridice

Arranged for guitar ensemble  
by Andrew Forrest

Christoph Willibal Gluck  
(1714 - 1787)

**Andante con moto** **4**

Gtr 1

**A**

*mp* *sempre cantabile*

8 **CII**

13 *f* *p* **rit. . .**

**B** **IV** **VII** *ff*

**C**

**Un poco lento**

24 *p* *sf* *p*

28 **rit. . .** **Tempo I** **D** **CII**

*sf* *p* *mp*

32 *sf*

35 **V** **II**

*sf* *p* *f*

39 **E** **VI** **CVII** **V**

**Più lento** **Adagio**

*mp* *ff* *mp* *f* *p*

44 **I** **V**

**Molto meno mosso** **Tempo I**

*f* *mp* *p* *mf*

**F** **CII**

*f* *mp* *p* *mf*

53

*sf* *p cresc.* *sf* *mp*

**G** **V**

*sf* *p cresc.* *sf* *p cresc.* *f* *ff*

62 **V**

*mp* *cresc.*

66 **ff** **rall . . . . .**

*ff* **rall . . . . .**



Bass Guitar

# Che Farò Senza Euridice

Arranged for guitar ensemble  
by Andrew Forrest

Christoph Willibal Gluck  
(1714 - 1787)

Andante con moto

*p*

5 **A**

10 *f*

15 *p p p*

20 *mf f rit.*

24 **C** *Un poco lento* *rit.* **Tempo I**  
*p sf p sf p*

**D** *p sf*

35 *sf f p* **Più lento**

Detailed description: This is a musical score for Bass Guitar, arranged for guitar ensemble by Andrew Forrest. The piece is 'Che Farò Senza Euridice' by Christoph Willibal Gluck. The tempo is 'Andante con moto'. The score is written in bass clef with a key signature of three sharps (F#, C#, G#). It consists of seven staves of music. The first staff starts with a piano (*p*) dynamic. The second staff has a measure rest at the beginning and a boxed section 'A'. The third staff has a measure rest at the beginning and ends with a forte (*f*) dynamic. The fourth staff has a measure rest at the beginning and three piano (*p*) dynamics. The fifth staff has a measure rest at the beginning and dynamics of mezzo-forte (*mf*) and forte (*f*), ending with a ritardando (*rit.*) marking. The sixth staff starts with a measure rest, followed by 'Un poco lento', a ritardando (*rit.*) marking, and 'Tempo I'. It features dynamics of piano (*p*), sforzando piano (*sf p*), and piano (*p*). The seventh staff has a boxed section 'D' and dynamics of piano (*p*) and sforzando (*sf*). The eighth staff starts with a measure rest, followed by dynamics of sforzando (*sf*), forte (*f*), and piano (*p*), ending with 'Più lento'.

**E** Adagio

*p pizz.* *f nat.* *p*

44 Molto meno mosso Tempo I

*f* *p*

**F**

*p*

54 **G**

*p* *cresc.* *p* *cresc.*

59

*f* *ff*

63

67 rall . . . . .