

Lascia Ch'io Piango

from Rinaldo
CLARINET QUARTET

Handel
arr. John Kilpatrick

Larghetto

Cl.1
Cl.2
Cl.3
Cl.B

6

Arranged from the Chrysander edition. Note values and slurs are as given in the original, slurs representing vocal syllables (a few are added in the 3rd part). In the 8-bar synfonia (bar 22) the 4 parts have been reduced to 3 to represent the absence of the soloist, while in the following 12 bars a part has been inserted, the original only showing the soloist and *bassus generalis*. The *fine* has been moved forward 8 bars to avoid a repeat of the synfonia bars.

11

Musical score for measures 11-15. The score consists of four staves in G major. Measure 11 features a melodic line with a dotted quarter note, an eighth note, and a quarter note, followed by a half note with a sharp sign. Measure 12 has a quarter note, a dotted quarter note, and a quarter note. Measure 13 contains a half note with a sharp sign, a quarter note, and a quarter note. Measure 14 has a half note with a sharp sign, a quarter note, and a quarter note. Measure 15 features a half note with a sharp sign, a quarter note, and a quarter note.

16

Musical score for measures 16-20. The score consists of four staves in G major. Measure 16 has a quarter note, a dotted quarter note, and a quarter note. Measure 17 features a quarter note, a dotted quarter note, and a quarter note. Measure 18 contains a half note with a sharp sign, a quarter note, and a quarter note. Measure 19 has a half note with a sharp sign, a quarter note, and a quarter note. Measure 20 features a half note with a sharp sign, a quarter note, and a quarter note.

21

Musical score for measures 21-25. The score consists of four staves in G major. Measure 21 features a melodic line with a dotted quarter note, an eighth note, and a quarter note, followed by a half note with a sharp sign. Measure 22 has a quarter note, a dotted quarter note, and a quarter note. Measure 23 contains a half note with a sharp sign, a quarter note, and a quarter note. Measure 24 has a half note with a sharp sign, a quarter note, and a quarter note. Measure 25 features a half note with a sharp sign, a quarter note, and a quarter note. The word "Fine (Cl.3)" is written above the first staff at the end of measure 21. The word "lead" is written above the third staff at the beginning of measure 23.

26

end lead

This system contains measures 26 through 30. It features four staves in a key signature of one sharp (F#). The top staff has a melodic line with a slur over measures 27-28 and a fermata at the end. The second staff has a similar melodic line. The third staff is identical to the second. The bottom staff provides a harmonic accompaniment. The text "end lead" is written above the final measure of the third staff.

31

(Cl.2)

This system contains measures 31 through 36. It features four staves in a key signature of one sharp (F#). The top staff has a melodic line with several slurs and a fermata at the end. The second staff has a similar melodic line. The third staff is labeled "(Cl.2)" and has a similar melodic line. The bottom staff provides a harmonic accompaniment.

37

tr

D.C. al Fine

This system contains measures 37 through 41. It features four staves in a key signature of one sharp (F#). The top staff has a melodic line with a trill (tr) in measure 37 and a fermata at the end. The second staff has a similar melodic line. The third staff has a similar melodic line. The bottom staff provides a harmonic accompaniment. The text "D.C. al Fine" is written above the final measure of the top staff.

Lascia Ch'io Piango

from Rinaldo
CLARINET QUARTET

CLARINET 1

Handel
arr. John Kilpatrick

Larghetto

6

12

18

23 (Cl.3)

28

33

38

Fine

D.C. al Fine

Arranged from the Chrysander edition. Note values and slurs are as given in the original, slurs representing vocal syllables (a few are added in the 3rd part). In the 8-bar synfonia (bar 22) the 4 parts have been reduced to 3 to represent the absence of the soloist, while in the following 12 bars a part has been inserted, the original only showing the soloist and *bassus generalis*. The *fine* has been moved forward 8 bars to avoid a repeat of the synfonia bars.

Lascia Ch'io Piango

from Rinaldo
CLARINET QUARTET

CLARINET 2

Handel
arr. John Kilpatrick

Larghetto



Arranged from the Chrysander edition. Note values and slurs are as given in the original, slurs representing vocal syllables (a few are added in the 3rd part). In the 8-bar *syfonia* (bar 22) the 4 parts have been reduced to 3 to represent the absence of the soloist, while in the following 12 bars a part has been inserted, the original only showing the soloist and *bassus generalis*. The *fine* has been moved forward 8 bars to avoid a repeat of the *syfonia* bars.

Lascia Ch'io Piango

from Rinaldo
CLARINET QUARTET

CLARINET 3

Handel
arr. John Kilpatrick

Larghetto

6

12

17 Fine

23 lead

28 end lead (Cl.2)

33

38 D.C. al Fine

Arranged from the Chrysander edition. Note values and slurs are as given in the original, slurs representing vocal syllables (a few are added in the 3rd part). In the 8-bar synfonia (bar 22) the 4 parts have been reduced to 3 to represent the absence of the soloist, while in the following 12 bars a part has been inserted, the original only showing the soloist and *bassus generalis*. The *fine* has been moved forward 8 bars to avoid a repeat of the synfonia bars.

Lascia Ch'io Piango

from Rinaldo
CLARINET QUARTET

BASS CLARINET

Handel
arr. John Kilpatrick

Larghetto



Arranged from the Chrysander edition. Note values and slurs are as given in the original, slurs representing vocal syllables (a few are added in the 3rd part). In the 8-bar synfonia (bar 22) the 4 parts have been reduced to 3 to represent the absence of the soloist, while in the following 12 bars a part has been inserted, the original only showing the soloist and *bassus generalis*. The *fine* has been moved forward 8 bars to avoid a repeat of the synfonia bars.