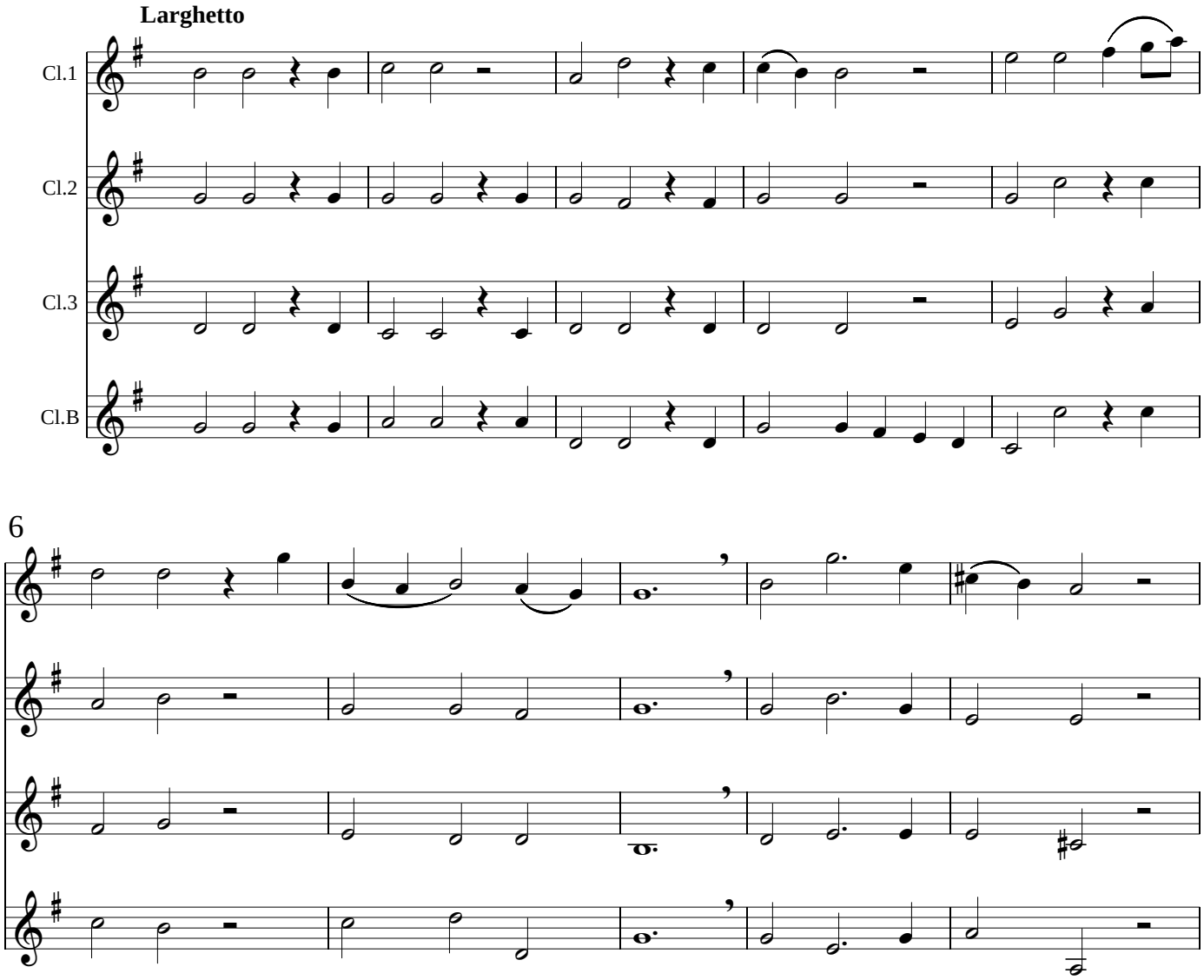
Lascia Ch'io Piango

from Rinaldo
CLARINET QUARTET

Handel
arr. John Kilpatrick



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.

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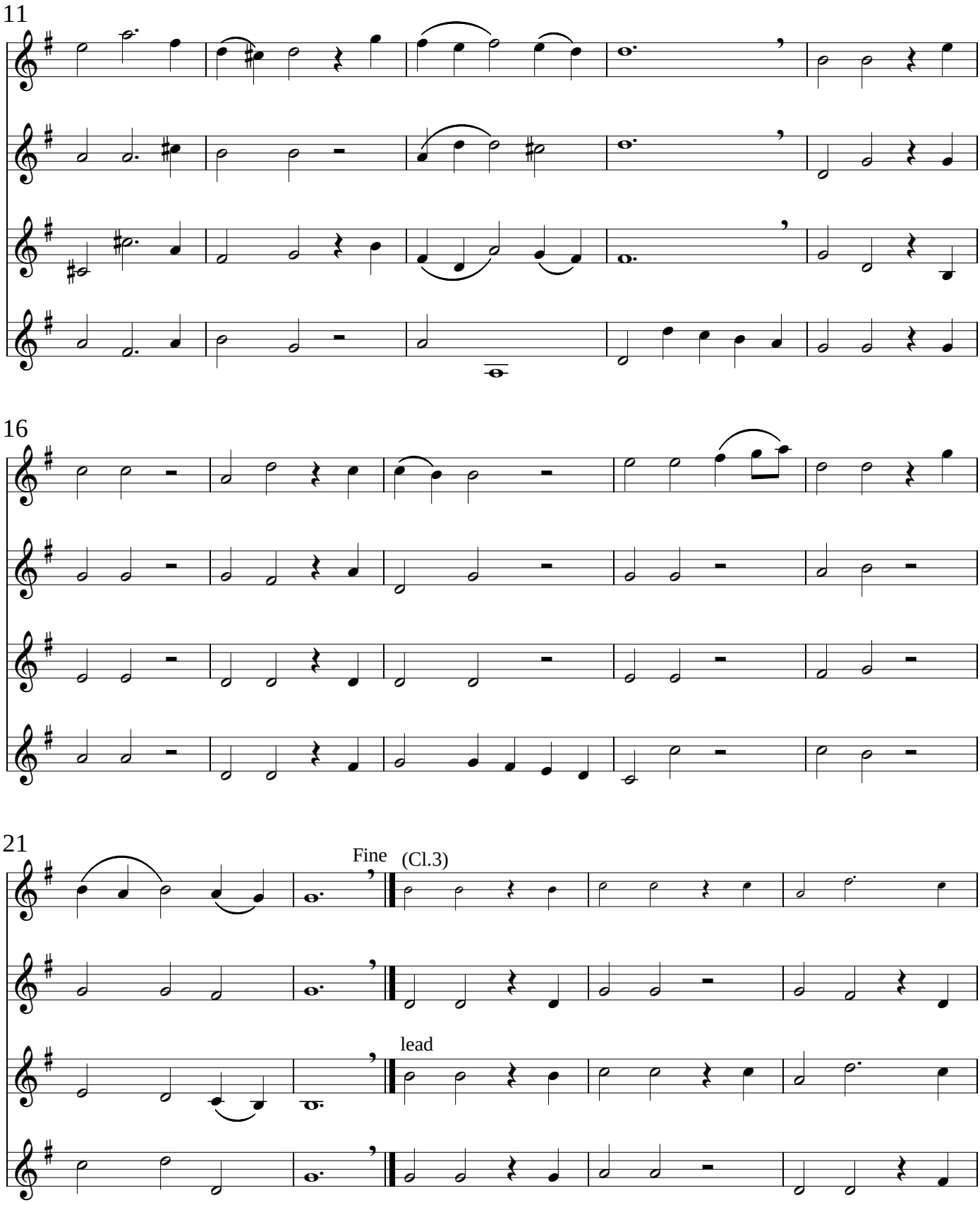
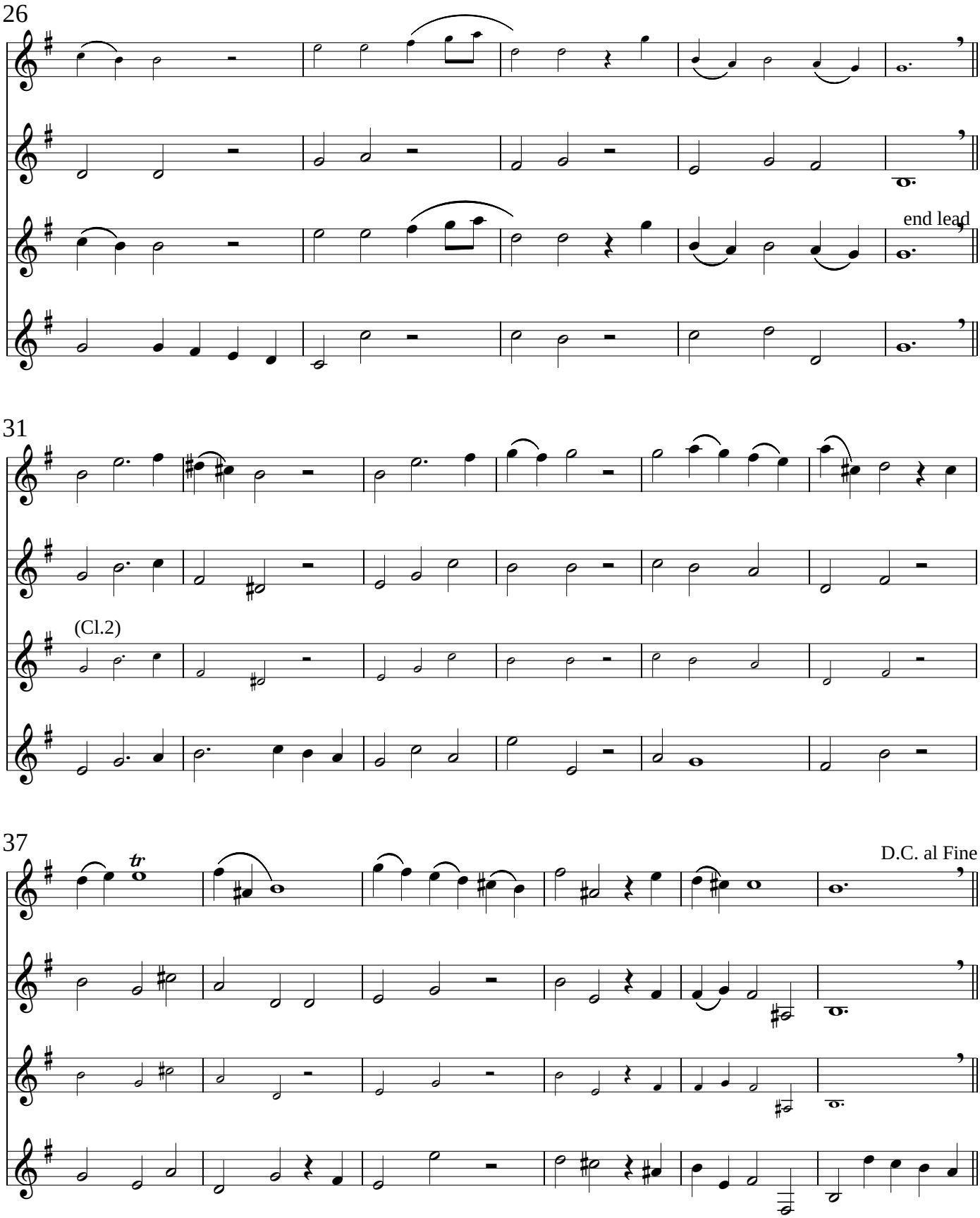

11
16
21
Fine
(Cl.3)
lead

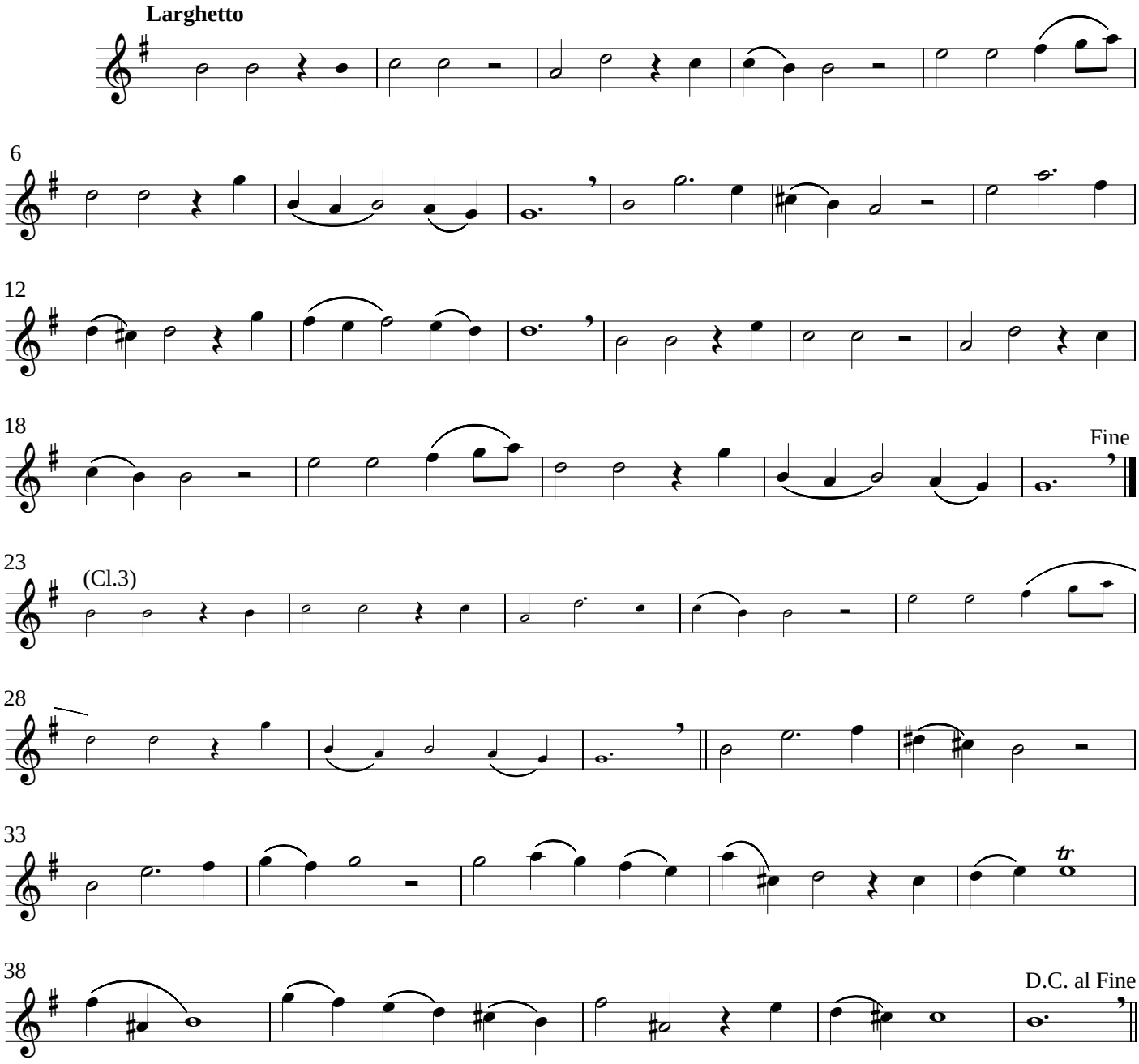

26
end lead
31
(Cl.2)
37
tr
D.C. al Fine

Lascia Ch'io Piango

from Rinaldo
CLARINET QUARTET

CLARINET 1

Handel
arr. John Kilpatrick



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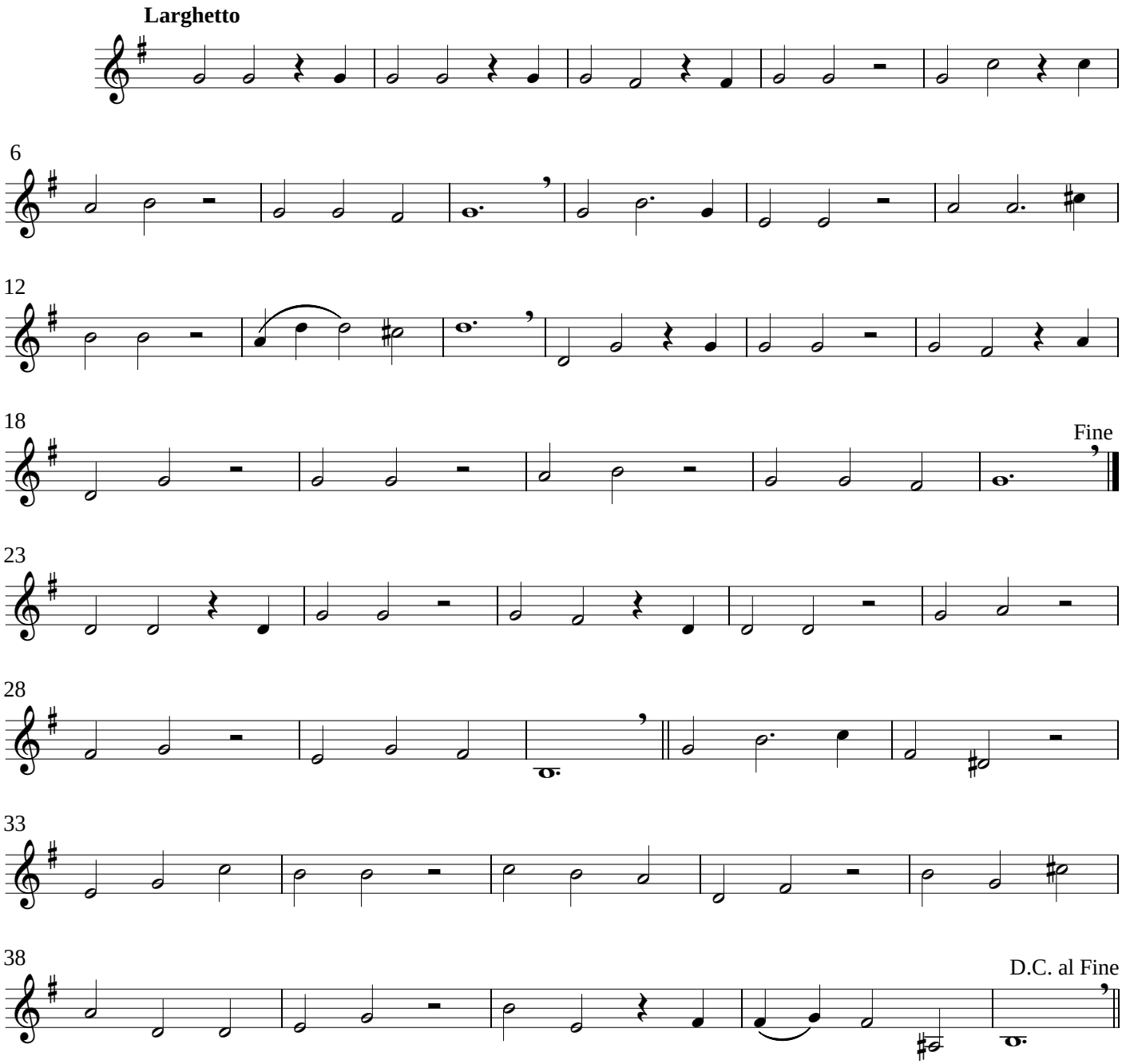
Lascia Ch'io Piango

from Rinaldo
CLARINET QUARTET

CLARINET 2

Handel
arr. John Kilpatrick



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.

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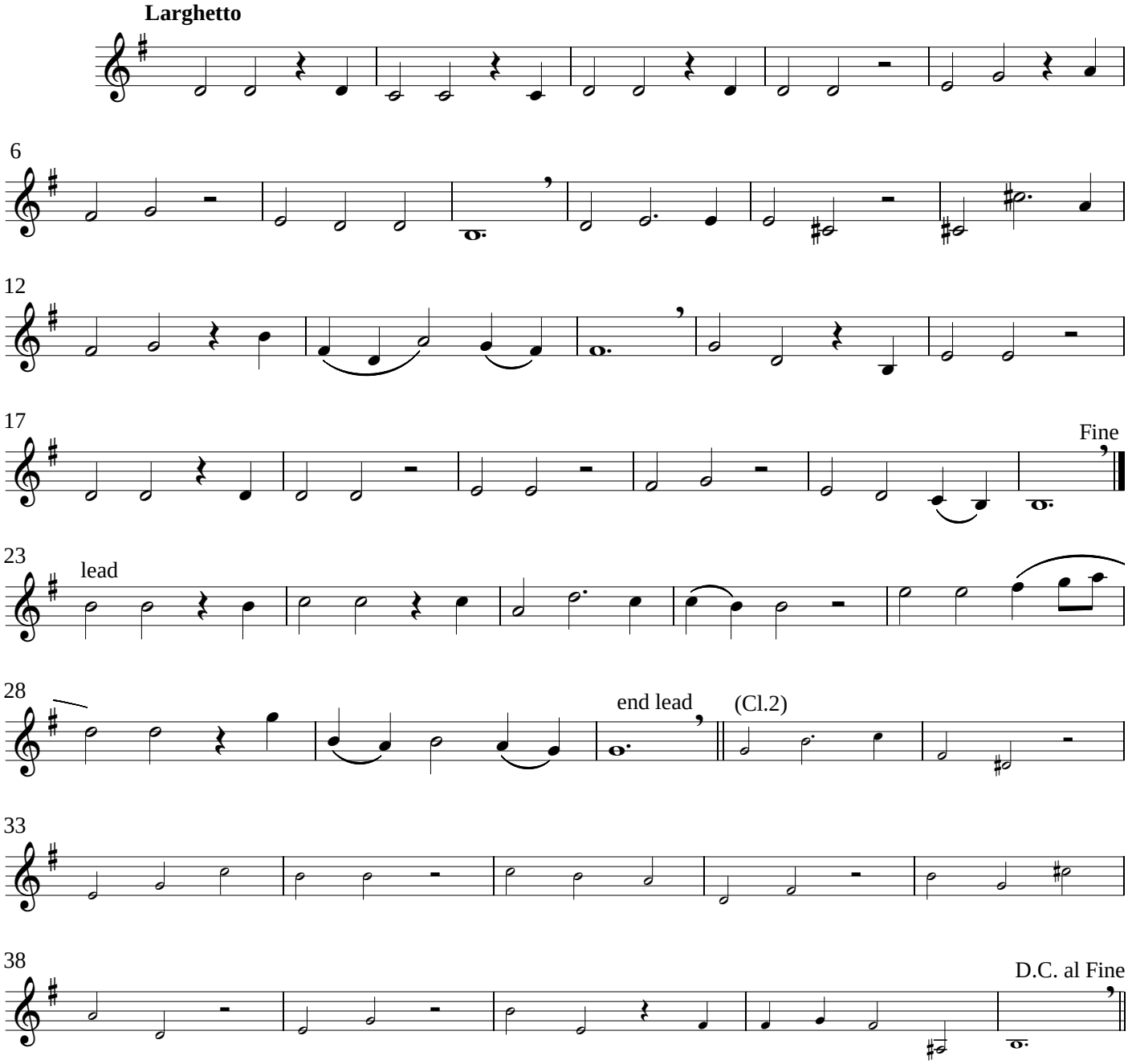
Lascia Ch'io Piango

from Rinaldo
CLARINET QUARTET

CLARINET 3

Handel
arr. John Kilpatrick



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.

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Lascia Ch'io Piango

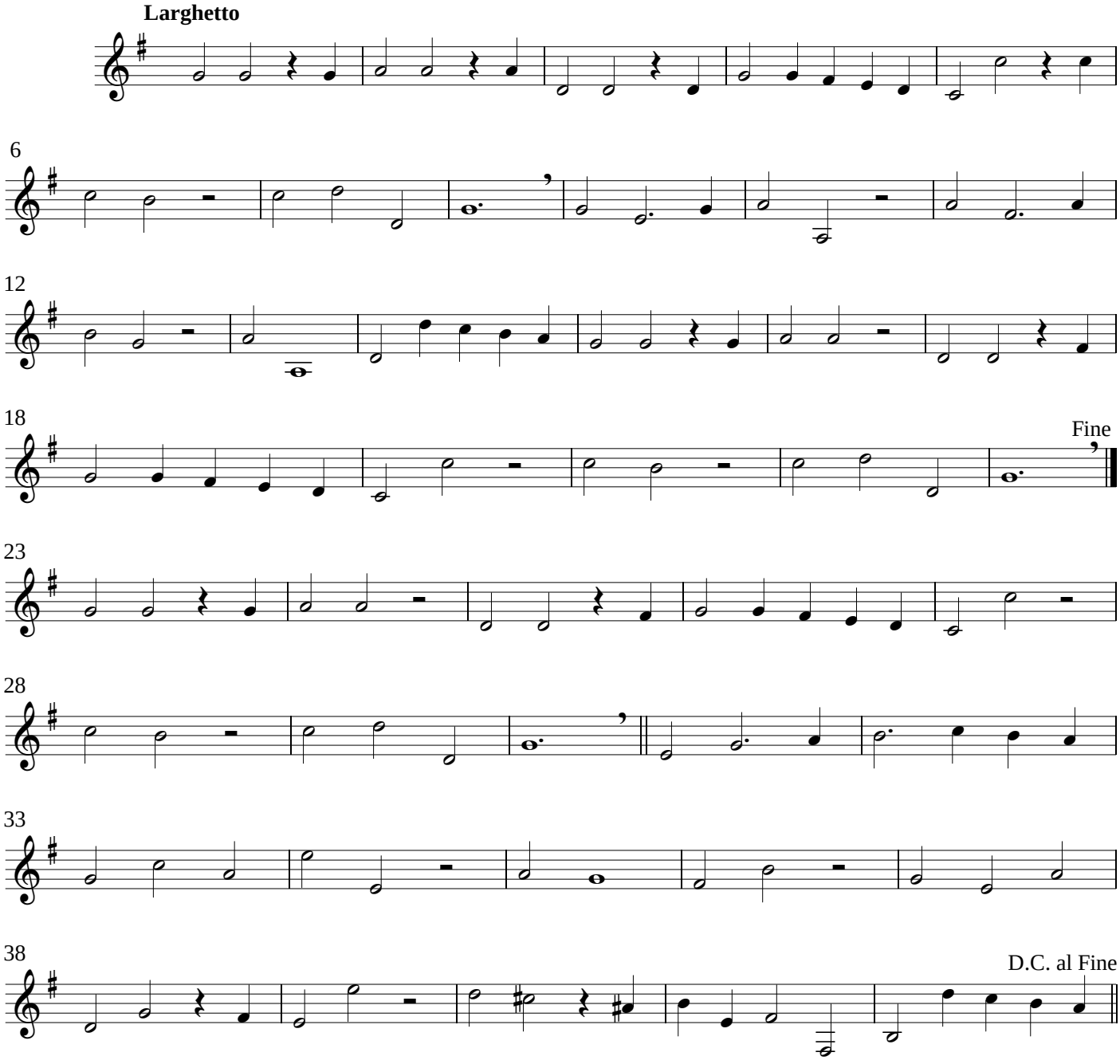
from Rinaldo

CLARINET QUARTET

BASS CLARINET

Handel

arr. John Kilpatrick



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.

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