

## Editor's Note

George Frideric Handel was born in Halle, Germany in 1685 and died in London in 1759. He was one of the most prolific composers of the Baroque period, generally defined by the years 1600 to 1750. He composed hundreds of pieces of music, from solo and chamber instrumental works to oratorios and operas. Handel's most famous work is the oratorio *Messiah*.

“Lascia ch'io pianga” is a solo soprano aria from Handel's opera *Rinaldo*, written in 1711. He had used the aria's memorable melody in previous works; however, its popularity has certainly come from *Rinaldo* and the famous modern-day singers who have recorded the piece. It is sung in the second act by the character Almerina, who is being held captive and longing for her lover, Rinaldo, who has been kept from her. (They are later reunited!) The English translation of the text is loosely: “Let me weep over my cruel fate, and sigh for liberty. May sorrow break the torture of my sufferings, for pity's sake.” The Italian text should be sung with pure vowels and syllabic stress as the text would dictate.

This arrangement attempts to capture the beauty of the solo, with unison and choral parts throughout the piece. It also retains the simplicity of the accompaniment, which is a major characteristic of the work.

### Italian Pronunciation Guide

Lascia ch'io pianga mia cruda sorte,  
Láh-shah kee oh pjáhn-gah mee ah króo-dáh sawr-tay,

e che sospiri la libertà!  
ay kay soh-spée-ree lah lee-behr-táh!

Il duolo infranga queste ritorte  
eel dwáw-loh een-fráhn-gah kwáy-stay ree-táwr-tay

de' miei martiri, sol per pietà.  
day mjeh ee mahr-tée-ree, sohl payr pjay-táh.

### Pronunciation Suggestions:

An “r” which is underlined should be rolled. An “r” which is not underlined should be flipped.

The “j” in the transliteration should be pronounced like the “i” in the English word “onion.”

The “ng” of “pianga” and “infranga” should be pronounced like the “n” in the English word “finger.”

# LASCIA CH'IO PIANGA

from *Rinaldo*

for S.A.T.B. voices and piano  
with optional PianoTrax CD\*

Words and Music by  
**GEORGE FRIDERIC HANDEL** (1685-1759)  
Edited and Arranged by **RUSSELL ROBINSON**

Largo (♩ = ca. 60)

PIANO

The first system of piano accompaniment for 'Lascia Ch'io Pianga'. It features a grand staff with treble and bass clefs, a key signature of one sharp (F#), and a 3/2 time signature. The tempo is marked 'Largo' with a quarter note equal to approximately 60 beats per minute. The music begins with a piano (*p*) dynamic. The right hand plays a series of chords and moving lines, while the left hand provides a steady bass line.

5

The second system of piano accompaniment, starting at measure 5. It continues the musical texture established in the first system, with the right hand playing chords and the left hand providing a consistent bass line.

9

S. *mp*

A. Las - cia ch'io pian - ga - mia cru - da

T. *mp*

B.

*mp*

The third system of the score, starting at measure 9. It includes vocal parts for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.), along with piano accompaniment. The vocal parts enter with the lyrics 'Las - cia ch'io pian - ga - mia cru - da'. The piano accompaniment is marked *mp* (mezzo-piano). The system concludes with a repeat sign.

\* Also available for 3-part mixed (41563) and S.S.A. (41565).  
PianoTrax 6 Accompaniment CD available (40036).

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12

sor - te, e che so - spi - ri la

15

li - ber - tà *mf* E che so -

18

spi e che so - spi - ri la

23

21

li - ber - tà! Las - cia ch'io

*mp*

*mp*

*mp*

24

pian - ga mia cru da sor - te,

27

e che so - spi - ri la li - ber - tà!

*molto rit. 2nd time*

**Fine**

*molto rit. 2nd time*

**Fine**

31

Musical notation for measures 31-34, piano part. The system consists of two staves: a treble clef staff and a bass clef staff. Both staves contain whole rests for all four measures.

Musical notation for measures 31-34, vocal part. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a vocal line with notes and rests, starting with a piano (*p*) dynamic. The bass staff contains a bass line with notes and rests.

35

Musical notation for measures 35-38, piano part. The system consists of two staves: a treble clef staff and a bass clef staff. Both staves contain whole rests for all four measures.

Musical notation for measures 35-38, vocal part. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a vocal line with notes and rests, starting with a *cresc.* dynamic. The bass staff contains a bass line with notes and rests.

39

Musical notation for measures 39-40, vocal part. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a vocal line with notes and rests, starting with a *mf* dynamic. The bass staff contains a bass line with notes and rests.

Il duo - lo in - fran - ga que - ste ri -

Musical notation for measures 39-40, piano part. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a piano accompaniment with chords and moving lines. The bass staff contains a bass line with notes and rests.

42

*f*

tor - te de' miei mar - ti - ri, sol

*f*

*f*

45

per pie - tà. De' miei mar -

*mf*

*mf*

48

ti - ri, sol per pie - tà.

*decresc.*

*decresc.*

D.S. al Fine  
(p. 3, m. 9)

*decresc.*

D.S. al Fine  
(p. 3, m. 9)