



# Bernard Dewagtere

France, SIN LE NOBLE

## Lascia ch'io pianga (aria, Rinaldo) Haendel, Georg Friedrich

### A propos de l'artiste

Docteur en musicologie, chef d'orchestre et compositeur.  
Compositions et arrangements de toutes époques, dans tous les styles ou genres musicaux et pour n'importe quelles formations instrumentales ou vocales.

**Qualification :** Docteur en Musicologie  
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### A propos de la pièce



**Titre :** Lascia ch'io pianga  
[aria, Rinaldo]  
**Compositeur :** Haendel, Georg Friedrich  
**Arrangeur :** Dewagtere, Bernard  
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**Instrumentation :** Hautbois, Piano (clavier)  
**Style :** Opera

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# Lascia ch'io pianga – From Rinaldo

G. H. Haendel (1711)

Transcription : Bernard Dewagtere

Andante

Oboe

Piano

The first system of the score shows the Oboe and Piano parts for measures 1 through 5. The Oboe part is in a treble clef with a key signature of one flat and a 3/4 time signature. The Piano part is in a grand staff (treble and bass clefs) with the same key signature and time signature. The music is in a slow, Andante tempo.

Pno

The second system of the score shows the Piano part for measures 6 through 10. The piano part continues with a steady accompaniment, featuring chords and moving lines in both the treble and bass staves. A fermata is placed over the final note of measure 10.

Pno

The third system of the score shows the Piano part for measures 11 through 15. The piano part continues with a steady accompaniment, featuring chords and moving lines in both the treble and bass staves. A fermata is placed over the final note of measure 15.

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Lascia ch'io pianga – From Rinaldo

16

Pno

21

Pno

26

Pno

Lascia ch'io pianga – From Rinaldo

31

Piano accompaniment for measures 31-35. The right hand features chords and arpeggiated figures, while the left hand plays a steady bass line. Measure 35 includes a fermata over the final chord.

36

Piano accompaniment for measures 36-40. Measure 36 has a *tr* (trill) marking. The right hand has more active melodic lines, and the left hand continues with a bass line. Measure 40 ends with a fermata.

41

Piano accompaniment for measures 41-45. Measure 41 has a *tr* (trill) marking. Measure 43 has a *2* (second ending) marking. The right hand has complex chordal textures, and the left hand has a melodic line. Measure 45 ends with a fermata.

46

Piano accompaniment for measures 46-50. Measure 48 has a *2* (second ending) marking and a *rit.* (ritardando) marking. The right hand has a melodic line with a fermata at the end of the phrase. The left hand has a bass line. Measure 50 ends with a fermata.