

Amynns Klagen

über die

Sucht der Lallage.

Eine Cantate für die Discantstimme,

begleitet von

2. Waldhörnern,

2. Flöten,

2. Violinen,

Bratsche und

Baß.

zum Besten der neuen Armenschule zu Friedrichstadt bey Dresden,

verfertigt von

Georg Benda,

Herzoglich Sachsen-Gotha- und Altenburgischen Kapelldirector.

Leipzig,

in Commission bey Bernhard Christoph Breitkopf und Sohn. 1774.

Soprano col Basso.

Cantata.

Andante con moto.

Aria I.

Sie fliehet, sie fliehet fort, es ist — um mich ge = sche = hen, es ist um
 mich ge = sche = hen! Ein wei = ter Raum trennt La = la = gen von mir, ein wei = ter Raum trennt La = la = gen von mir. Dort floh sie
 hin; komm Luft, mich an = zu = we = hen! du kömmt vielleicht, du kömmt vielleicht von ihr, du kömmt viel =
 leicht von ihr, du kömmt viel = leicht, du kömmt vielleicht von ihr. Sie fliehet, sie fliehet fort! sagt La =
 = la = gen, ihr Flüße, daß ob = ne sie der Wiesen Schmuck ver = diebt! Ihr eilt ihr nach; sagt, daß der Wald sie mis = se, sagt, daß der Wald sie mis = se,

Viola.

Bassi. und daß ihr Schäfer, ihr Schä-fer stirbt; sagt, daß ihr Schäfer, ihr Schä-fer stirbt, Sie flie-het, sie flie-het fort, es ist — um mich ge-

p *più pia.* *f* *p*

sche-hen, es ist um mich ge-schehen! Ein wei-ter Raum trennt La-la-gen von mir, ein wei-ter Raum trennt La-la-gen von mir.

f *p*

Dort floh sie hin; komm Luft, mich an-zu-we- — — — — — = hen! du kömmt vielleicht, du

p

kömmst vielleicht von ihr, du kömmt viel-leicht von ihr, du kömmt viel-leicht, du kömmt vielleicht von ihr.

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

Andantino.

Recitat. Welch Thal blüht ist von ihr ge-se-hen bes-ser? Wo tanzt sie nun ein La-byrinth, wo füllt ihr Lied den

Hayn? Welch glück-li-ches Ge-wässer, welch glück-li-ches Ge-wässer wird schöner durch ihr Bild? *fi volti.*

Mezzo largo.

Aria 2.

Nur ei = nen Druck der Hand, nur hal = be Blicke, ach! ei = nen
 Kuß, wie sie mir vor = mals gab, ach! ei = nen Kuß, wie sie mir vor = mals gab, ver =
 gön = ne mir, ver = gön = ne mir von ihr, dann stürz, o Glücke, mich, wann du willst, wann du willst, ins
 Grab! Nur ei = nen Druck der Hand, nur hal = be Bli = cke ver = gön = ne mir, dann stürz, o Glücke, mich, wann du willst, ins Grab, mich, wann du willst, ins
 Grab! Nur ei = nen Druck der Hand, nur hal = be Blicke,

ach! ei = nen Kuß, wie sie mir vor = maß gab, ach! ei = nen Kuß, wie sie mir vor = maß

gab, ver = gön = ne mir, ver = gön = ne mir von ihr, dann stürz', o Glücke, mich, wann du willst, wann du

willst, ins Grab! Nur ei = nen Druck der Hand, nur hal = be Bli = cke ver = gön = ne mir, dann stürz', o Glücke, mich, wann du willst, ins

Grab, mich, wann du willst, ins Grab! *attaca subito il Recitativo.*

Andante.

Recitat. So klagt A = mynt, die Augen voll von Thränen, den Gegen = den die Flucht der La = la = ge.

Sie schie = nen sich mit ihm nach ihr zu sehnen, und seufzten: La = la = ge!

Violino Primo.

Cantata.

Andante con moto.

Aria I.

The first part of the Aria I consists of seven staves of music. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *p* (piano), *f* (forte), and *pp* (pianissimo). The notation includes slurs, accents, and phrasing slurs. The piece concludes with a double bar line.

Recitat.

Andantino.

The Recitativo section consists of four staves of music. The key signature remains two flats. The time signature changes to 3/8. The music is characterized by a slower tempo and includes rests, slurs, and dynamic markings such as *p* and *pp*. The notation includes phrasing slurs and accents. The section concludes with a double bar line.

fi volti.

Aria 2. *Mezzo largo.*

Musical score for Aria 2, *Mezzo largo*. The score consists of ten staves of music in G major, 3/4 time. It features a variety of rhythmic patterns including eighth and sixteenth notes, and rests. Dynamic markings such as *p*, *f*, *ff*, and *mf* are used throughout. The music is written in a single system with a treble clef and a key signature of one flat.

Recitat.

Andante.

Musical score for Recitativo, *Andante*. The score consists of three staves of music in G major, 3/4 time. It features a variety of rhythmic patterns including eighth and sixteenth notes, and rests. Dynamic markings such as *p* and *mf* are used throughout. The music is written in a single system with a treble clef and a key signature of one flat.

Il Fine.

Violino Secondo.

Cantata.

Andante con moto.

Aria I.

The first part of the Aria I consists of eight staves of music. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The music is characterized by intricate sixteenth-note patterns and dynamic markings including *p* (piano), *f* (forte), and *mf* (mezzo-forte). The first staff begins with a *p* marking and includes a fermata. The second staff has a *f* marking. The third staff has a *p* marking. The fourth staff has a *f* marking. The fifth staff has a *p* marking. The sixth staff has a *f* marking. The seventh staff has a *p* marking. The eighth staff has a *mf* marking.

più pia.

Recitat.

Andantino.

The Recitativo section consists of four staves of music. The key signature remains three flats. The time signature changes to 3/8. The music is more rhythmic and includes dynamic markings such as *p* (piano) and *mf* (mezzo-forte). The first staff has a *p* marking. The second staff has a *mf* marking. The third staff has a *p* marking. The fourth staff has a *mf* marking.

si volti.

Mezzo largo.

Aria 2.

Musical score for the Aria section, consisting of ten staves of music. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The tempo is marked *Mezzo largo*. The score includes various dynamics such as *p*, *f*, and *ff*, and features complex rhythmic patterns with many sixteenth and thirty-second notes.

Recitat.

Andante.

Musical score for the Recitativo section, consisting of three staves of music. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The tempo is marked *Andante*. The score includes dynamics such as *p* and *f*, and features a more melodic and slower style than the preceding Aria.

Il Fine.

V i o l a.

Andante con moto.

Cantata.

Aria I.

The first part of the Aria I consists of ten staves of music. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics markings include *p* (piano), *f* (forte), and *più pia.* (piano). The notation includes slurs, ties, and various articulation marks.

Recitat.

Andantino.

The Recitativo section consists of four staves of music. The key signature remains three flats and the time signature is 3/8. The music is characterized by a slower tempo and includes several measures of whole and half notes. Dynamics markings include *p* (piano) and *si volti.* (if you turn). The notation includes slurs and ties.

Mezzo largo.

Aria 2.

p *f*

p *f* *p* *a due.* *f* *p*

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

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

f *p* *f* *p* *f* *p*

f *p* *f* *p* *f* *p*

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

ff *p* *pp*

Recitat.

Andante.

f *p* *f*

f *p*

Il Fine.

Corno Primo.

(Aria si taci.)

Recitat. *in Es.* *Andantino.*

Aria 2. *Mezzo largo.*

(Recitat. si taci.)

Il Fine.

Corno Secondo.



(Aria si taci.)

Recitat. *in Es.* *Andantino.*



The first staff of music is labeled 'Recitat.' and 'Andantino'. It begins with a treble clef and a common time signature 'C'. The key signature is one sharp (F#), indicated by 'in Es.'. The first measure contains a whole rest. The second measure has a 3/8 time signature. The melody consists of eighth and quarter notes. There are first endings marked with '1' above the staff.



The second staff continues the recitativo. It starts with a treble clef and a common time signature 'C'. The melody continues with eighth and quarter notes. A fourth ending is marked with '4' above the staff. The staff ends with a double bar line.

Aria 2. *Mezzo largo.*



The third staff is labeled 'Aria 2.' and 'Mezzo largo'. It begins with a treble clef and a 3/4 time signature. The key signature is one sharp (F#). The melody starts with a half note, followed by quarter notes. Dynamics include piano (*p*) and forte (*f*). There are second endings marked with '2' above the staff.



The fourth staff continues the aria. It starts with a treble clef and a common time signature 'C'. The melody continues with quarter and eighth notes. Dynamics include piano (*p*) and forte (*f*). There are second endings marked with '2' and a sixth ending marked with '6' above the staff.




The fifth staff continues the aria. It starts with a treble clef and a common time signature 'C'. The melody continues with quarter and eighth notes. Dynamics include piano (*p*). There are second endings marked with '2' and a fifth ending marked with '5' above the staff.



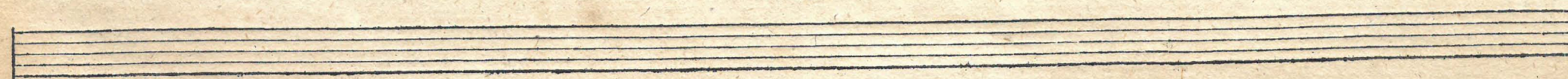
The sixth staff continues the aria. It starts with a treble clef and a common time signature 'C'. The melody continues with quarter and eighth notes. Dynamics include piano (*p*) and forte (*f*). There are first endings marked with '1' above the staff. The staff ends with a double bar line.

(Recitat. si taci.)

Il Fine.



An empty musical staff with a treble clef and a common time signature 'C'.



A second empty musical staff with a treble clef and a common time signature 'C'.

Flauto Primo.

(Aria si tacia.)

Recitat.

Andantino.

1 2 3 4

Mezzo largo.

Aria 2.

1 2 3 4 5 6 7 8 9 10

(Recitat. si tacia.)

Il Fine.

