



Cantata No. 211

Schweigt stille, plaudert nicht

The Coffee Cantata

J. S. Bach

1. Recitative

Tenor

Schweigt stil - le, plau - dert nicht, und hö - ret, was jet - zund ge -
 Be si - lent! not a word, and lis - ten to what has oc -

Piano

a tempo ♩ = 66

schicht: Da (kommt) Herr Schlen - dri - an mit sei - ner
 curred: Herr Schlen - dri - an comes by; see too his

con pompa

Toch - ter Lies - chen her; er brummt ja nur ein Zei - del - Bär.
 daugh - ter Liz - zie there! He growls just like a griz - zly bear.

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Hört sel - ber, was sie ihm ge - than! -
 One min - ute, and we'll tell you why. -

Cantata No. 211

2. Aria

Moderato $\text{♩} = 80$



Schlendrian (Bass)

Hat man nicht mit sei - nen Kin - dern hun - dert - tau - send Hu - de -
Chil - dren of - ten - times are head - aches, hun - dred - thou - sand mis - er -

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leil
ies,

Hat man nicht mit sei - nen Kin - dern hun - dert - tau - send, hun - dert - tau - send Hu - de -
 chil - dren of - ten - times are head - aches, hun - dred - thou - sand, hun - dred - thou - sand mis - er -

lei, hun - dert - tau - send Hu - de - lei, hun - dert - tau - send Hu - de -
 ies, hun - dred - thou - sand mis - er - ies, hun - dred - thou - sand mis - er -

lei! Hat man nicht mit sei , nen Kin - dern hun - dert - tau - send Hu - de -
 ies, chil - dren of - ten - times are head - aches, hun - dred - thou - sand mis - er -

lei!
 ies!

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The first system of the score is a piano introduction. It features a treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. The music consists of a flowing, rhythmic melody in the right hand and a supporting bass line in the left hand. The melody is composed of eighth and sixteenth notes, creating a sense of movement and anticipation.

Was ich im - mer al - le Ta - ge mei - ner Toch - ter Lies - chen
 Ev - 'ry day I plead with Liz - zie, ar - gue with her 'til I'm

The second system of the score is the first system of the vocal line. It features a bass clef and the same key signature and time signature as the piano introduction. The lyrics are written below the staff. The melody is a simple, rhythmic line of eighth notes. The piano accompaniment continues with the same flowing melody as in the first system.

sa - ge, ge - het oh - ne Frucht vor - bei,
 diz - zy, but the point she nev - er sees;

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The third system of the score is the second system of the vocal line. It features a bass clef and the same key signature and time signature. The lyrics are written below the staff. The melody continues with the same rhythmic pattern. The piano accompaniment continues with the same flowing melody.

was ich im - mer al - le Ta - ge
 ev - 'ry day I plead with Liz - zie,

The fourth system of the score is the third system of the vocal line. It features a bass clef and the same key signature and time signature. The lyrics are written below the staff. The melody continues with the same rhythmic pattern. The piano accompaniment continues with the same flowing melody.

mei - ner Toch - ter Lies - chen sa - ge, ge - het oh - ne Frucht vor -
 ar - gue with her 'til I'm diz - zy, but the point she nev - er...

bei, ge - het oh - ne Frucht vor - bei,
 sees, but the point she nev - er... sees;

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was ich im - mer al - le
 day by day I plead with

Ta - ge mei - ner Toch - ter Lies - chen sa - ge, ge - het oh - ne... Frucht vor -
 Liz - zie, ar - gue with her 'til I'm diz - zy, but the point she... nev - er

bei, was ich im-mer al-le Ta-ge mei-ner Toch-ter Lies-chen
sees, ev-'ry day I plead with Liz-zie, ar-gue with her 'til I'm

sa-ge, ge-het oh-ne Frucht vor-bei, ge-
diz-zy, ar-gue, mor-al-ize, and tease, but

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- het oh-ne Frucht vor-bei, was ich mei-ner Toch-ter
the point she nev-er sees, though I ar-gue 'til I'm

sa-ge, ge-het oh-ne Frucht vor-bei.
diz-zy, yet the point she nev-er sees.

Hat man nicht mit sei - nen
Chil - dren of - ten - times are

Kin - dern hun - dert - tau - send Hu - de - lei!
head - aches, hun - dred - thou - sand mis - er - ies!

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Hat man nicht mit sei - nen
Chil - dren of - ten - times are

Kin - dern hun - dert - tau - send, hun - dert - tau - send Hu - de - lei, hun - dert -
 head - aches, hun - dred - thou - sand, hun - dred - thou - sand mis - er - ies, hun - dred -

tau - send Hu - de - lei, hun - dert - tau - send Hu - de -
 thou - sand mis - er - ies, hun - dred - thou - sand mis - er -

leil Hat man nicht mit sei - nen Kin - dern hun - dert - tau - send Hu - de -
 ies; chil - dren are an aw - ful head - ache, hun - dred - thou - sand mis - er -

lei, hun - dert - tau - send, hun - dert - tau - send Hu - de - lei!
 ies, hun - dred - thousand, hun - dred - thousand mis - er - ies!

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Da! Segno

3. Recitative

Schlendrian

Du bö - ses Kind, du bö - ses Mäd - chen, ach! wenn er - lang ich mei - nen
You naugh - ty child! You naugh - ty Liz - zie! Come! Will you nev - er mend your

The musical score for Schlendrian consists of a vocal line in bass clef and a piano accompaniment in treble and bass clefs. The key signature has two sharps (F# and C#), and the time signature is common time (C). The vocal line features a mix of eighth and sixteenth notes with some rests. The piano accompaniment is primarily block chords.

Lieschen (Soprano)

Lizzie

Zweck: thu' mir den Cof - fee weg! Herr Va - ter, seid doch nicht so
ways? Give up this cof - fee craze! Pa - pa, dear, please don't be so

The musical score for Lieschen (Soprano) - Lizzie features a vocal line in bass clef and piano accompaniment in treble and bass clefs. The key signature has two sharps, and the time signature is common time. The vocal line includes a long note with a fermata. The piano accompaniment consists of block chords.

scharf! Wenn ich des Ta - ges nicht drei - mal mein Schäl - chen Cof - fee trin - ken
cross! Un - less I make me a nice cup of cof - fee morn - ing, noon, and

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The musical score continues with a vocal line in bass clef and piano accompaniment in treble and bass clefs. The key signature has two sharps, and the time signature is common time. The vocal line includes a long note with a fermata. The piano accompaniment consists of block chords.

darf, so werd' ich ja zu mei - ner Qual wie ein ver - dorr - tes Zie - gen - Brät - chen.
night, I soon will be a per - fect fright, an ug - ly, dried - up Nan - ny - Goat!

The musical score continues with a vocal line in bass clef and piano accompaniment in treble and bass clefs. The key signature has two sharps, and the time signature is common time. The vocal line includes a long note with a fermata. The piano accompaniment consists of block chords.

4. Aria

Allegretto $\text{♩} = 116$

The first system of the musical score consists of two staves. The treble staff begins with a triplet of eighth notes marked with a '3' above them. The bass staff provides a simple accompaniment. The dynamic marking 'mf' is placed in the treble staff.

The second system continues the piece with more intricate rhythmic patterns. The treble staff features several triplet markings. The bass staff has a more active line with some slurs.

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The third system is characterized by a high density of triplets in the treble staff, creating a rapid, rhythmic texture. The bass staff continues with a steady accompaniment.

The fourth system maintains the complex rhythmic patterns established in the previous systems, with a focus on the treble staff's melodic line.

The fifth system concludes the piece with a final melodic flourish in the treble staff and a simple accompaniment in the bass staff.

Lieschen
Lizzie

Ei wie schmeckt der Cof-fee sü-sse, lieb-licher
Hail, thou most precious of bliss-es, choic-er than

The first system of the musical score for 'Lieschen Lizzie'. It features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are: 'Ei wie schmeckt der Cof-fee sü-sse, lieb-licher Hail, thou most precious of bliss-es, choic-er than'. The piano part includes triplets and a dynamic marking of *p*.

als tau-send Küs-se, mil-der als Mus-ka-ten-
ten thou-sand kiss-es, sweet-er than mus-ca-tel-

The second system of the musical score. The lyrics are: 'als tau-send Küs-se, mil-der als Mus-ka-ten-ten thou-sand kiss-es, sweet-er than mus-ca-tel-'. The piano part continues with triplets and a dynamic marking of *p*.

Wein. Ei, ei, wie schmeckt der
wine! Ah! Ah! Hail to thee,

The third system of the musical score. The lyrics are: 'Wein. wine! Ah! Ah! Hail to thee, wie schmeckt der'. The piano part features a prominent triplet pattern in the right hand.

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Cof-fee, ei, ei, ei wie sü-sse,
cof-fee, Hail! Hail! thou best of bliss-es!

The fourth system of the musical score. The lyrics are: 'Cof-fee, cof-fee, Hail! Hail! Hail! ei wie sü-sse, thou best of bliss-es!'. The piano part continues with the triplet pattern.

ei, wie schmeckt der Cof - fee sü - sse, lieb - li - cher
 Hail, thou most pre - cious of bliss - es, choic - er than

als tau - send Küs - se, mil - der als
 ten thou - sand kiss - es, sweet - er than

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Mus - ka - ten - Wein, mil - der als Mus - ka - ten
 mus - ca - tel wine, sweet - er than mus - ca - tel

Wein.
 wine!

First system of musical notation. The vocal line is mostly rests. The piano accompaniment features several triplet patterns in the right hand and a steady bass line in the left hand.

Second system of musical notation. The vocal line begins with the lyrics "Cof - fee, Cof - fee,". The piano accompaniment continues with a similar texture. A piano dynamic marking (*p*) is present. The website www.everynote.com is printed in the center.

Cof - fee,
Cof - fee,

p

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Third system of musical notation. The vocal line continues with German and English lyrics. The piano accompaniment includes triplet patterns.

Cof - fee, Cof - fee muss ich ha - ben; und wenn
cof - fee, if my Pa would please me, on - ly

Fourth system of musical notation. The vocal line continues with German and English lyrics. The piano accompaniment continues with a similar texture.

Je - mand mich will la - - ben, ach,
cof - fee will ap - pease me, hail,

ach, hail, ach, so schenkt mir Cof - fee, ach, so schenkt
 so I hail thee, cof - fee, so I hail

mir_ Cof - fee_ ein!
 thee, cof - fee_ minel

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Cof - fee, Cof - fee,
 Cof - fee, cof - fee,

Cof-fee muss ich ha - ben; und wenn Je - mand
 if my Pa would please me, on - ly cof - fee

mich will la - ben, ach, ach,
 will ap - pease me, hail, hail,

ach, so schenkt mir Cof - fee, schenkt mir Cof - fee - ein, Cof -
 so I hail thee, cof - fee, hail thee, cof - fee - mine. Cof -

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- fee, Cof - fee, ach, so schenkt mir Cof - fee,
 - fee, cof - fee, so I hail thee, cof - fee,

ach, so_ schenkt mir_ Cof - fee ein!
 so I_ hail_ thee, cof - fee mine!

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "ach, so_ schenkt mir_ Cof - fee ein! so I_ hail_ thee, cof - fee mine!". The piano part includes a triplet of eighth notes in the right hand and a single eighth note in the left hand, marked with a dynamic of *mf*.

The second system of the musical score continues the piano accompaniment. It features a complex rhythmic pattern with triplets and sixteenth notes in the right hand, and a steady eighth-note bass line in the left hand.

Ei! wie_ schmeckt
 Hail, thou_ most

The third system of the musical score includes a vocal line and piano accompaniment. The lyrics are: "Ei! wie_ schmeckt Hail, thou_ most". The piano part features a triplet of eighth notes in the right hand and a single eighth note in the left hand, marked with a dynamic of *p*.

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der Cof - fee sü - sse, lieb - li - cher als tau - send
 pre - cious of bliss - es, choic - er_ than ten thou - sand

The fourth system of the musical score includes a vocal line and piano accompaniment. The lyrics are: "der Cof - fee sü - sse, lieb - li - cher als tau - send pre - cious of bliss - es, choic - er_ than ten thou - sand". The piano part features a triplet of eighth notes in the right hand and a single eighth note in the left hand.

Küs - se, mil - der als Mus - ka - ten - Wein!
 kiss - es, sweet - er than mus - ca - tel - wine.

Ei, ei, wie schmeckt der Cof - fee,
 Hail, hail, hail to thee, cof - fee,

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ei, ei, ei, wie sü - sse,
 hail, hail, thou best of bliss - es!

wie sü - sse, wie sü - sse,
 ah, cof - fee, ah, cof - fee,

ei, wie sü - - sse, ei, wie schmeckt
ah, sweet cof - - fee! Hail, thou most

der Cof - fee sü - sse, lieb - li - cher als tau - send
pre - cious of bliss - es, choic - er than ten - thou - sand

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Küs - se, mil - der als Mus - ka - ten -
kiss - es, sweet - er than mus - ca - tel

Wein, mil - der als Mus - ka - ten - Wein.
wine, sweet - er than mus - ca - tel wine!

D.C.

Da Capo

5. Recitative

Schlendrian

Wenn du mir nicht den Cof-fee lässt, so sollst du auf kein Hoch-zeits-
If I see cof-fee near a - bout, the next time you're in - vit - ed

The score consists of a vocal line in bass clef and a piano accompaniment in treble and bass clefs. The key signature has one sharp (F#) and the time signature is common time (C). The vocal line features a series of eighth notes and quarter notes, with a slight melodic rise at the end.

Lieschen

Lizzie

fest, auch nicht spa-zie-ren gehn. Ach ja! Nur las-set mir den Cof-fee
out, you just can stay at home. O. K., but cof-fee has come here to

The score features a vocal line in bass clef and piano accompaniment in treble and bass clefs. The key signature has one sharp (F#) and the time signature is common time (C). The vocal line includes a mix of eighth and quarter notes, with a prominent melodic line for the character Lizzie.

Schlendrian

da! Da hab' ich nun den klei-nen Af-fen! Ich will dir kei-nen Fisch-bein-rock nach
stay! You ir-ri-ta-ting lit-tle mon-key! You can-not have that whale-bone skirt, so

The score consists of a vocal line in bass clef and piano accompaniment in treble and bass clefs. The key signature has one sharp (F#) and the time signature is common time (C). The vocal line is characterized by a series of eighth notes, with a slight melodic rise at the end.

Lieschen

Lizzie

Schlendrian

jetz'-ger Wei-te schaf-fen. Ich kann mich leicht da-zu ver- stehn. Du sollst nicht an das Fen-ster
ver- y wide and styl-ish. That does not wor-ry me one bit. - You can- not stand be-fore the

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The score features a vocal line in bass clef and piano accompaniment in treble and bass clefs. The key signature has one sharp (F#) and the time signature is common time (C). The vocal line includes a mix of eighth and quarter notes, with a prominent melodic line for the character Schlendrian.

Lieschen
Lizzie

tre-ten und kei-nen sehn vor-ü-ber-gehn. Auch die-ses. Doch seid nur ge-be-ten und las-set
win-dow to see the peo-ple walk-ing by! No mat-ter, but still I im-plore you that this one

The musical score for 'Lieschen Lizzie' features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature has two sharps (F# and C#), and the time signature is 4/4. The vocal melody is in the bass clef, while the piano accompaniment is in the treble and bass clefs. The lyrics are written below the vocal line.

Schlendrian

mir den Cof-fee stehn. Du sollst auch nicht von mei-ner Hand ein sil-bern o - der
wish you grat-i - fy!_ You may be sure that I'll with-hold that sil-ver brooch in-

The musical score for 'Schlendrian' features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature has two sharps (F# and C#), and the time signature is 4/4. The vocal melody is in the treble clef, while the piano accompaniment is in the treble and bass clefs. The lyrics are written below the vocal line.

Lieschen
Lizzie

gold-nes Band auf dei-ne Hau-be krie-gen. Ja, ja! Nur lasst mir mein Ver-
laid with gold, that fan-cy knit-ted sweat-er. Oh, yeah? but cof-fee is much

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The musical score for 'Lieschen Lizzie' features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature has two sharps (F# and C#), and the time signature is 4/4. The vocal melody is in the bass clef, while the piano accompaniment is in the treble and bass clefs. The lyrics are written below the vocal line. A watermark 'www.evernote.com' is visible in the lower right area of the score.

Schlendrian

gnü-gen. Du lo - ses Lies-chen du, so gibst du mir denn Al - les zu?
bet-ter! You wick-ed Liz-zie, you! you are a dev-il through and through!

The musical score for 'Schlendrian' features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature has two sharps (F# and C#), and the time signature is 4/4. The vocal melody is in the treble clef, while the piano accompaniment is in the treble and bass clefs. The lyrics are written below the vocal line.

6. Aria

Lento meditando ♩ = 69

mf

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Schlendrian

Mäd - chen, die von har - ten Sin - nen, die _____
Daugh - ters, you are all pig - head - ed, all _____

— von har - ten Sin - nen, sind nicht leich - te_ zu ge - win - nen,
— of_ you pig - head - ed, stub - born na - ture deep im - bed - ded,

mf

Mäd - chen, Mäd - chen,
Daugh - ters! Daugh - ters!

p

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Mäd - chen, die von har - ten Sin - nen,
daugh - ters, you are all pig - head - ed,

von har - ten Sin - nen, sind nicht leich - te zu ge -
all so pig - head - ed, stub - born na - ture deep im -

win - nen, sind leich - te nicht, leich - te nicht,
 bed - ded, im - bed - ded deep, ver - y deep!

Mäd - chen, die von har - ten
 Daugh - ters, you are all pig -

Sin - nen, Mäd - chen, die von har - ten Sin - nen, sind nicht
 head - ed, daugh - ters, you are all pig - head - ed, stub - born

leich - te zu ge - win - nen. www.everynote.com
 na - ture deep im - bed - ded. *mf*

Doch
 Yet,

trifft
 if

man
 we

p

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den rech - ten Ort, doch trifft man den
 are not too dumb, yet, if we are

rech ten Ort, o! so ^(kommt) kömmt man glück - lich fort, o!
 not too dumb, you may still be o - ver - come, yes,

(kommt) so kömmt man glück-lich fort, so kömmt man glück-lich fort, so
 may still be o - ver - come, may still be o - ver - come, may

(kommt) kömmt man glück-lich fort.
 still be o - ver - come.

mf

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Doch trifft man den rech - ten Ort, trifft
 Yes, if we are not too dumb, if

p

man den rech - ten Ort, o! so kömmt man glück - lich fort, so kömmt
 we are not too dumb, you may still be o - ver - come, may yet

(kommt) (kommt)

man,
 be,

(kommt)
 so kömmt man glück - lich, glück - lich fort,
 may still be o - ver - come, o - ver - come,

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o! so kömmt man glück - lich
 yes, may still be o - ver -

(kommt)

fort, trifft man den rech - ten Ort, so kömmt man glück - lich
 come, may yet be o - ver - come, may yet be o - - ver -

(kommt)

The first system of the musical score consists of three staves. The top staff is a vocal line in bass clef with a key signature of one sharp (F#). The lyrics are written below the notes. The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. The piano part features a complex texture with many beamed notes and chords.

fort.
 come.

mf

The second system of the musical score consists of three staves. The top staff is empty. The middle and bottom staves are piano accompaniment. The middle staff is in treble clef and the bottom staff is in bass clef. The piano part continues with a complex texture of beamed notes and chords. A dynamic marking of *mf* is present in the middle staff.

The third system of the musical score consists of three staves. The top staff is empty. The middle and bottom staves are piano accompaniment. The middle staff is in treble clef and the bottom staff is in bass clef. The piano part continues with a complex texture of beamed notes and chords.

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The fourth system of the musical score consists of three staves. The top staff is empty. The middle and bottom staves are piano accompaniment. The middle staff is in treble clef and the bottom staff is in bass clef. The piano part continues with a complex texture of beamed notes and chords. A watermark "www.everynote.com" is visible in the top left of the system.

7. Recitative

Schlendrian

Lieschen

Lizzie

Nun fol - ge, was dein Va - ter spricht. In Al - lem,
 Now lis - ten to your Fa - ther talk. Not cof - fee,

Schlendrian

nur den Cof - fee nicht. Wohl - an! so musst du dich be -
 for at that I balk. All right, while with this weed you're

Lieschen

Lizzie

que - men, auch nie - mals ei - nen Mann zu neh - men. Ach ja! Herr
 bus - y, no wed - ding bells will ring for Liz - zie! Oh, my! How

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Schlendrian

Lieschen

Lizzie (*aside*)

Va - ter, ei - nen Mann. Ich schwö - re, dass es nicht ge - schieht. Bis ich den
 aw - ful! Not get mar - ried! I swear this is no i - dle jest. Ca - pit - u -

(To Schlendrian)

Cof-fee las-sen kann? Nun! Cof-fee, bleib' nur im-mer lie-gen! Herr Va-ter, hört, ich
la-tion now is best. Weil, cof-fee, here's good-bye for - ev-er. I tell you now, I

Schlendrian

trin-ke kei-nen nicht. So sollst du end-lich ei-nen krie-gen.
touch the stuff no more. I'll find a man, both rich and clev-er.

8. Aria

Allegretto $\text{♩} = 63$

mf

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mf

mf

Lieschen
Lizzie

Heu - te_ noch, heu - te_
Hap - py_ day, hap - py_

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has one sharp (F#) and the time signature is 4/4. The piano part includes a dynamic marking of *p* (piano).

noch, lie - ber Va - ter, thut es doch,
day, dar - ling Fa - ther, don't de - lay,

The second system continues the vocal and piano parts. The piano part includes a dynamic marking of *mf* (mezzo-forte).

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heu - te_
hap - py_

The third system continues the vocal and piano parts. The piano part includes a dynamic marking of *p* (piano).

noch, heu - te_ noch, lie - ber Va - ter, thut es doch. Ach, ein_
day, hap - py_ day, dar - ling Fa - ther, don't de - lay! Ah, a_

The fourth system concludes the vocal and piano parts. The piano part includes a dynamic marking of *p* (piano).

Mann! ach, ach, ein Mann! wahr - lich, die - ser steht mir -
beau, ah, ah, a - beau, tru - ly that will please me -

an. Heu - te noch, heu - te noch, lie - ber
so. Hap - py day, hap - py day, dar - ling

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Va - ter, thut es doch. Ach, ach, ach, ein
Fa - ther, don't de lay! Ah, ah, ah, a

Mann! die - ser steht mir treff - lich an. Heu - te
beau! tru - ly that will please me so. Hap - py

noch, heu - te noch, lie - ber Va - ter, thut es doch,
 day, hap - py day, dar - ling Fa - ther, don't de - lay!

heu - te noch, lie - ber
 Hap - py day, dar - ling

Va - ter, thut es doch, heu - te noch, heu - te noch, heu - te
 Fa - ther, don't de - lay, hap - py day, hap - py day, hap - py

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noch, lie - ber Va - ter, thut es doch. Ach, ein Mann, ach, ach, ein
 day, dar - ling Fa - ther, don't de - lay. Ah, a beau, ah, ah, a

Mann, wahr - lich, die - ser steht mir an, ach, ein
 beau, tru - ly that will please me so, ah, a

Mann, ach, ach, ein Mann, wahr - lich, die - ser steht mir
 beau, ah, ah, a beau, tru - ly that will please me

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an.
 so!

mf

Ach, ach, ach, ein Mann, wahr - lich,
 Ah, ah, ah, a beau, tru - ly

die - ser steht mir an. Heu - te noch, heu - te
 that will please me so! Hap - py day, hap - py

noch, lie - ber Va - ter, thut es doch.
 day, dar - ling Fa - ther, don't de - lay!

mf

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Wenn es sich doch bal - de fügen, dass ich end - lich vor Cof -
 Ere the clock's a - gain at ze - ro, Fa - ther now has prom - ised

p ^(flü)

fee, — eh' ich noch zu Bet - te geh', — ei - nen wa - ckern Lieb - sten
 me — that in trade for my cof - fee — I will get — a husk - y

krieg - te.
 he - ro!

mf

Wenn es sich doch bal - de füg - te,
 Ere the clock's a - gain at ze - ro,

p *mf*

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dass ich ei - nen Lieb - sten krieg - te,
 I will get a — husk - y — he - ro,

mf

wenn es sich doch bal - de füg - te, dass ich
ere the clock's a - gain at ze - ro, Fa - ther

p

end - lich ^(für) vor Cof - fee, — eh' ich noch zu Bet - te geh', — ei - nen
now has prom - ised me — that in trade for my — cof - fee — I will

wa - ckern Lieb - sten krieg - te, dass ich end - lich ^(für) vor Cof -
get a husk - y he - ro, Fa - ther now has prom - ised

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fee, eh' ich noch zu Bet - - - te geh', — ei - nen
me in ex - change for my — cof - fee — such a

pp

D.C.

wa - - - ckern, ei - nen wa - ckern Lieb - sten krieg - te!
 husk - - - y, such a husk - y, husk - y — he - ro.

Da Capo

9. Recitative

Tenor

Nun geht und sucht der al - te Schlen - dri - an, wie er ^(für) vor
 Old Schlen - dri - an is search - ing far and wide to find a

sei - ne Toch - ter Lies - chen bald ei - nen Mann ver - schaf - fen kann; doch
 man to whom to of - fer his lit - tle Liz - zie as a bride; but

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Lies - chen streu - et heim - lich aus: kein Frei - er
 Liz an - noun - ces on the sly: "No can - di -

(kom - me mir ins)
 komm' mir in das Haus, er hab' es mir denn selbst ver-spro-chen und
 date need here ap - ply, un-less he makes an af - fi - da - vit, and

rück' es auch der E - he - stif - tung ein, dass mir er - lau - bet mö - ge
 writes it in the mar-riage con-tract too, that he will al - ways let me

sein, den Cof - fee, wenn ich will, zu ko - chen.
 brew my cof - fee, when I chance to crave it?

10. Chorus

Allegro $\text{♩} = 72$

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First system of piano accompaniment for Cantata No. 211, featuring treble and bass staves with a key signature of one sharp (F#) and a common time signature.

Second system of piano accompaniment, including a dynamic marking of *mf* (mezzo-forte).

Third system of piano accompaniment, including a dynamic marking of *p* (piano).

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Fourth system of piano accompaniment.

SOPRANO
 Die Kat - ze lässt das Mau - sen nicht, die
 As mice to cats, the cof - fee - craze is

TENOR
 Die Kat - ze lässt das Mau - sen nicht, die
 As mice to cats, the cof - fee - craze is

BASS
 Die Kat - ze lässt das Mau - sen nicht, die
 As mice to cats, the cof - fee - craze is

Vocal staves for Soprano, Tenor, and Bass, with lyrics in German and English. Below the vocal staves is the corresponding piano accompaniment.

Jung - fern blei - ben Cof - fee - schwe - stern.
all - the rage with all _____ who use it.

Jung - fern blei - ben Cof - fee - schwe - stern.
all the rage with all _____ who use it.

Jung - fern blei - ben Cof - fee - schwe - stern.
all the rage with all _____ who _____ use it.

The first system contains three vocal staves (Soprano, Alto, Bass) and a piano accompaniment. The lyrics are written below each vocal staff. The piano part consists of two staves (treble and bass clef).

Die
As

Die
As

Die
As

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The second system contains three vocal staves and a piano accompaniment. The lyrics "Die As" are written at the end of each vocal staff. The piano part consists of two staves (treble and bass clef). The website address "www.everynote.com" is printed below the piano part.

Kat - ze lässt das Mau - sen nicht, die Jung-fern blei - ben
 mice to cats, the cof - fee - craze is all the rage with

Kat - ze lässt das Mau - - sen nicht, die Jung-fern blei - ben
 mice to cats, the cof - - fee - craze is all the rage with

Kat - ze lässt das Mau-sen nicht, die Jung-fern blei - ben
 mice to cats, the cof-fee - craze is all the rage with

Cof - fee - schwe - stern.
 all who use it.

Cof - fee - schwe - stern.
 all who use it.

Cof - fee - schwe - stern.
 all who use it.

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[2nd time to p. 45]

Die
When

Die
When

Die
When

Fine

Mut - ter liebt den Cof - fee - Brauch, die Gross - ma - ma trank
Pa and Ma both love _____ the brew, and e - ven Grand - ma

Mut - ter liebt den Cof - fee - Brauch, die Gross - - ma -
Pa and Ma both love the brew, and e - - ven

Mut - ter liebt den Cof - fee - Brauch, die Gross - ma - ma trank
Pa and Ma both love _____ the brew, and e - ven Grand - ma

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sol - - chen auch, wer will nun auf die Töch - ter
 loves _____ it too, how ev - er can the girls _____ re -

ma trank sol - chen auch, wer will nun auf die Töch - ter
 Grand - ma loves it too, how ev - er can the girls re -

sol - - chen auch, wer will nun auf die Töch - ter
 loves _____ it too, how ev - er can the girls re -

lä - stern, die Mut - ter liebt den Cof - fee - Brauch, die Gross - ma - ma trank
 fuse it, when Pa and Ma both love the brew, and e - ven Grand - ma

lä - stern, die Mut - ter liebt den Cof - fee - Brauch, die Gross - ma - ma trank
 fuse _____ it, when Pa and Ma both love the brew, and e - ven Grand - ma

lä - stern,
 fuse it?

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sol - chen auch, wer will nun auf die Töch - ter, auf die Töch - ter
 loves it too, how can the girls re - fuse it, can the girls _____ re -

sol - chen auch, wer will nun auf die Töch - -
 loves it too, how ev - er_ can the girls _____

wer
how

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[to beginning of movement, p. 38]
Da Capo

lä - stern, auf _____ die Töch - ter lä - - - - stern.
 fuse it, can _____ the girls re - fuse _____ it?

- - - - ter lä - - - - stern.
 _____ re - fuse _____ it?

will nun auf die Töch - ter, auf _____ die Töch - ter lä - stern.
 can the girls re - fuse it, can _____ the girls re - fuse it?

Da Capo

Die Mut - ter liebt den Cof - fee - Brauch, die
 When Pa and Ma both love the brew, and

Die Mut - ter liebt den Cof - fee - Brauch, die
 When Pa and Ma both love the brew, and

Die Mut - ter liebt den Cof - fee - Brauch, die
 When Pa and Ma both love the brew, and

Gross - ma - ma trank sol - chen auch, wer will nun auf die
 e - ven Grand - ma loves it too, how ev - er can the

Gross - ma - ma trank sol - chen auch, wer will nun auf die
 e - ven Grand - ma loves it too, how ev - er can the

Gross - ma - ma trank sol - chen auch, wer will nun auf die
 e - ven Grand - ma loves it too, how ev - er can the

Töch - ter lä - stern, die Mut - ter liebt den Cof - fee - Branch, die
 girls re - fuse it, when Pa and Ma both love the brew, and

Töch - ter lä - stern, die Mut - ter liebt den Cof - fee - Branch, die
 girls re - fuse it, when Pa and Ma both love the brew, and

Töch - ter lä - stern,
 girls re - fuse it?

Gross - ma - ma trank sol - chen auch, www.everynote.com
 e - ven Grand - ma loves it too,

Gross - ma - ma trank sol - chen auch, wer
 e - ven Grand - ma loves it too, how

wer will nun auf die
 how can the girls re -

wer will nun auf die Töch - ter
 how ev - er can the girls re -

will nun auf die Töch - ter, auf die Töch - ter
 can the girls re - fuse it, can the girls re -

Töch - ter, auf die Töch - ter lä - stern, auf
 fuse it, can the girls re - fuse it, can

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[to beginning of movement, p. 38]
Da Capo

lä - stern, auf die Töch - ter lä - stern.
 fuse it, can the girls re - fuse it?

lä - stern, auf die Töch - ter lä - stern.
 fuse it, can the girls re - fuse it?

— die Töch - ter lä - stern.
 — the girls re - fuse it?

Da Capo