

J. S. Bach  
Cantata No. 211  
Schweigt stille, plaudert nicht

The Coffee Cantata

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 kömmt 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.

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

## 2. Aria

Moderato ♩ = 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 -

lei!  
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!

The first system shows the piano introduction. It consists of three staves: a bass staff at the top, a grand staff (treble and bass) in the middle, and another bass staff at the bottom. The music is in G major and 3/4 time. The right hand of the grand staff features a complex, rhythmic pattern of eighth and sixteenth notes, while the left hand provides a steady accompaniment.

The second system includes the vocal line and piano accompaniment. The vocal line is on a single staff, with lyrics in German and English. The piano accompaniment is on a grand staff. The lyrics are: "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 piano part features a prominent eighth-note accompaniment in the right hand and a more active bass line.

The third system continues the vocal and piano accompaniment. The vocal line has the lyrics: "sa - ge, ge - het oh - ne Frucht vor - bei, / diz - zy, but the point she nev - er - sees;". The piano accompaniment maintains its rhythmic pattern, with some dynamic markings like *p* and *f* visible.

The fourth system shows the final part of the vocal and piano accompaniment on this page. The vocal line has the lyrics: "was ich im - mer al - le Ta - ge / ev - 'ry day I plead with Liz - zie,". The piano accompaniment concludes with a final cadence.

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

*p*

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

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

*p*

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-

- 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

*p*

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

*f*

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

*p*

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 -

lei; 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 - thou - sand mis - er - ies!

*Dal 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

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

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

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!

### 4. Aria

Allegretto ♩ = 116

*mf*

Lieschen

Lizzie

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

The first system of the musical score for 'Lieschen'. It features a vocal line in treble clef with lyrics and a piano accompaniment in G major with treble and bass staves. 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 vocal line continues with lyrics. The piano accompaniment features more triplets and a melodic line in the right hand.

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

The third system of the musical score. The vocal line has a melisma on 'ei' and 'Ah!'. The piano accompaniment has a rhythmic pattern of eighth notes.

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

The fourth system of the musical score. The vocal line repeats 'ei, Hail!'. The piano accompaniment continues with eighth-note patterns.

ei, wie schmeckt der Cof-fee süsse, lieblicher  
Hail, thou most precious of blisses, choicer than

als tausend Küsse, mil-der als  
ten thousand kisses, sweet-er than

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

Wein.  
wine!

Cof - fee,  
Cof - fee,

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

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

ach,  
hail,

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

ach, so schenkt  
so I hail

mir\_ Cof - fee\_ ein!  
thee, cof - fee\_ mine!

*mf*

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

*p*

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 -

- 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!

Ei! wie schmeckt  
Hail, thou most

der Cof-fee süsse, lieblicher als tausend  
pre-cious of bliss-es, choicer than ten thousand



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,

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

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

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

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

Lieschen

Lizzie

Schlendrian

jetz'-gerWei-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

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

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-

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

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!

### 6. Aria

Lento meditando ♩ = 69

### 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,  
Daugh - ters!

Mäd - chen,  
Daugh - ters!

*p*

Mäd - chen,  
daugh - ters,

die von har - ten Sin - nen,  
you are all pig - head - ed,

von har - ten Sin - nen,  
all so pig - head - ed,

sind nicht leich - te zu ge -  
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.  
 na - ture deep im - bed - ded.

The first system shows the piano introduction. The right hand features a complex, rhythmic pattern with many sixteenth and thirty-second notes, while the left hand provides a steady accompaniment of eighth notes.

The second system begins with the vocal entry. The vocal line starts with the lyrics "Doch Yet, trifft if man we". The piano accompaniment continues with a similar rhythmic pattern. A dynamic marking of *p* (piano) is present.

The third system continues the vocal line with the lyrics "den rech - ten Ort, doch trifft man den are not too dumb, yet, if we are". The piano accompaniment remains consistent.

The fourth system concludes the vocal line with the lyrics "rech ten Ort, o! so kömmt man glück - lich fort, o! not too dumb, you may still be o - ver - come, yes,". A fermata is placed over the first measure of the vocal line. The piano accompaniment continues.



(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*

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,

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

(kommt)

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)

fort.  
 come.

*mf*

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

Schlendrian

Lieschen

Lizzie (*aside*)

Va - ter, ei - nen Mann. Ich schwö - re, dass es nicht ge - schicht. Bis ich den  
aw - ful! Not get mar - ried! I swear this is no i - die 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. Well, 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*

Lieschen  
Lizzie

Heu - te\_ noch, heu - te\_  
Hap - py\_ day, hap - py\_

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

heu - te\_  
hap - py\_

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\_

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

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 —

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

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*

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

*p* (fin)

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*

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

*tr*

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

(für)

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

*pp*

*tr*

*D.C.*

wa - ckern, ei - nen wa - ckern Lieb - sten krieg - tel  
 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 vor <sup>(für)</sup>  
 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

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  $\text{♩} = 72$

*mf*

*p*

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

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).

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

Fifth system of the score, showing vocal lines for Soprano, Tenor, and Bass, and the final system of 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.

Die  
 As

Die  
 As

Die  
 As

*mf*



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.

[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

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?

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

[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 - Brauch, 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 - Brauch, 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,  
 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

[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*