

Lionel Daunais

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MUS-ETR



J. S. BACH

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THE
COFFEE CANTATA

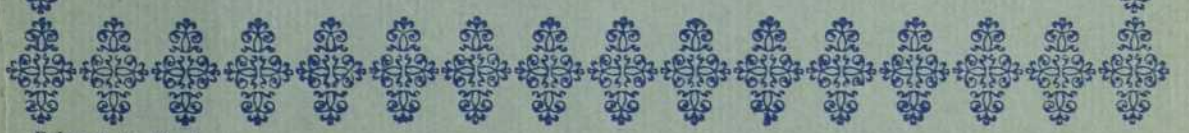
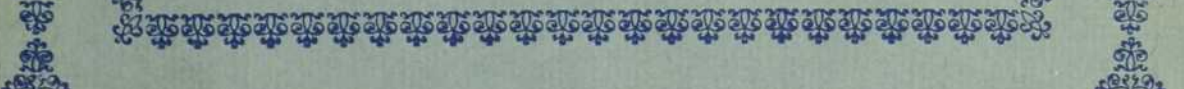
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J. S. BACH

THE

COFFEE CANTATA

Arranged for
Soli and Chorus by
J. MICHAEL DIACK and
HARRY EDGAR BAKER

Accompaniments arranged for Small Orchestra
First Violin, Second Violin, Viola, 'Cello and Bass
Flute, Oboe, Clarinet, and Bassoon (*ad lib.*)

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Price 2/6
Choruses, 1/-

PATERSON, SONS & CO., LTD.

GLASGOW : 152 Buchanan Street
EDINBURGH ————— LONDON

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NOTE—

"The Coffee Cantata" was written by Picander, and set to music by Bach in 1732. The present version has been made available for Choral and Operatic Societies by the addition of an opening chorus and a recitative taken from the secular Cantata, "Auf Schmetternde Tone," and a chorus from the Cantata "Der Zufriedengestellte Aeolus." If preferred, the work may be performed in its original form by commencing at No. 4. The story tells of the efforts of a father to compel his daughter to give up coffee-drinking.

Time of performance, 30 minutes.

SUGGESTIONS FOR STAGE PERFORMANCE.

VILLAGE SCENE.

SPRING TIME.

PEASANT COSTUME.

The villagers are gathered together to welcome the return of their Lord and Lady from their honeymoon. The factor (tenor) has prepared a short play (The Coffee Cantata) for their entertainment, to be performed on a stage erected at back of platform. The young couple enter during the singing of No. 3 and take their places on the dais at one side of stage. After the play a ballet may be performed the music for which will be found in "Dance Movements from Bach," price, 2/- Numbers, 8 to 13. Orchestral parts may be had on hire from the publishers.

Time of performance, with ballet, 45 minutes.

May be performed without fee or licence.

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Gionel Daunis

No. 1. Chorus. "We come from the mountains"

(From "Auf, schmetternde Töne.")

J. S. BACH.

Allegro moderato $\text{♩} = 58.$

First system of piano introduction. Treble clef, key signature of two sharps (D major), 6/8 time signature. Starts with a forte (*f*) dynamic. The bass line features a steady eighth-note accompaniment.

Second system of piano introduction. Features a trill (*tr*) in the treble. The bass line continues with eighth notes. A *poco a poco dim.* (poco a poco diminuendo) instruction is present.

Third system of piano introduction. Treble clef features a series of chords and eighth notes. The bass line continues with eighth notes.

Fourth system of piano introduction. Features a crescendo (*cresc.*) in the treble. The bass line continues with eighth notes. Ends with a forte (*f*) dynamic and a trill (*tr*) in the treble.

Soprano.

Alto.

Tenor.

Bass.

We come from the moun-tains, we

Vocal and piano accompaniment for the chorus. The vocal parts (Soprano, Alto, Tenor, Bass) are shown as empty staves. The piano accompaniment continues with eighth notes. Dynamics include *dim.* (diminuendo) and *mf* (mezzo-forte). A trill (*tr*) is present in the piano part.

come from the val-leys To wel-come the bridegroom, to wel-come the bride; We

come from the val-leys To wel-come the bridegroom, to wel-come the bride; We

come from the val-leys To wel-come the bridegroom, to wel-come the bride; We

come from the val-leys To wel-come the bridegroom, to wel-come the bride; We

come from the mountains, we come from the val-leys To wel-come the bridegroom, to

come from the mountains, we come from the val-leys To wel-come the bridegroom, to

come from the mountains, we come from the val-leys To wel-come the bridegroom, to

come from the mountains, we come from the val-leys To wel-come the bridegroom, to

wel-come the bride; We come

wel-come the bride; We come

wel-come the bride; We come

wel-come the bride; We come

from the moun - tains, we come - from the
 from the moun-tains, we come from the
 from the moun-tains, we come from the
 from the moun-tains, we come from the

val - leys To wel - come the bride - groom, to
 val - leys To wel - come the bride - groom, to wel -
 val - leys To wel - come the bride - groom, to
 val - leys To wel -

wel - come the bride - groom, to wel-come the bride.
 - come the bride - groom, to wel-come the bride. To
 wel - come the bridegroom, to wel-come the bride. To
 - come the bridegroom, to

To wel - -
wel - come, to wel - come the bridegroom and bride, to
wel - come, to wel - come the bridegroom and bride, to
wel - come the bride, wel - - - come, to wel - come the bride -

- come the bridegroom, to welcome the bride.
welcome the bridegroom, to welcome the bride.
welcome the bridegroom, to welcome the bride.
groom, to welcome the bride.

mp

Gath-er sweet flow'r-ets to strew on their path - way,

mp

Gath-er sweet flow'r-ets to strew on their path - way,

mp

Gath-er sweet flow'r-ets to strew on their path - way,

mp

Gath-er sweet flow'r-ets to strew on their path - way,

Cow-slips and prim-ros - es fresh from the woodlands and vi - o - lets fresh from the

Cow-slips and prim-ros - es fresh from the woodlands and vi - o - lets fresh from the

Cow-slips and prim-ros - es fresh from the woodlands and vi - o - lets fresh from the

Cow-slips and prim-ros - es fresh from the woodlands and vi - o - lets fresh from the

glen, Brav-est of
 glen, and
 glen, Fair - est of blos - soms to gar - land the fair - est, and
 glen, Brav-est of

mf

songs for the brav-est of men. Fair - est of blos - soms to
 songs for the brav-est of men. Fair - est of blos - soms to gar - land the
 songs for the brav-est of men. Fair - est of blos - soms to
 songs for the brav-est of men. Fair - est of blos - soms to gar - land the

gar - land the fair-est, and songs for the brav - est of men.
 fair - est, The brav - est of songs for the bravest of men.
 gar - land the fair-est, and songs for the brav - est of men. *a tempo*
 fair - est, songs for the brav - est of men. We *a tempo*

rall.

come from the moun-tains, we come from the val-leys To wel-come the bridegroom, to

mf

wel-come the bride; We come from the moun-tains, we come from the val-leys To

wel-come the bride-groom, to wel-come the bride; We come _____

wel-come the bride-groom, to wel-come the bride; We come, _____

wel-come the bride-groom, to wel-come the bride; We come _____

wel-come the bride-groom, to wel-come the bride; We come, _____

tr

to welcome the bridegroom, to welcome the bride.

we come to welcome the bridegroom, to welcome the bride.

to welcome the bridegroom, to welcome the bride.

we come to welcome the bridegroom, to welcome the bride.

No. 2. Recitative.

TENOR.

They come! they come! they come! at last my master and his lovely bride re - turn. With happy smiles and

loud Vivas! prepare to give them greeting. But first I might disclose to you my lit-tle

CHORUS.

TENOR.

secret, O tell us, tell us, quickly tell us, Now don't be so im-patient. A lit-tle play I have pre-

pared, all of my own in - vention, all of my own in - vention; up - on this stage 'twill be per -

formed to en-ter-tain our lord and lady: and if you promise good behaviour you may re-

-main to hear the story; let your ap-please proclaim your thanks unto the ac-tors and the author. Now to your

plac-es and be rea-dy to shout when I give the sig-nal.

No. 3. Chorus. "Viva!"

(From "Der zufriedengestellte Aeolus".)

Allegro $\text{♩} = 80$.

f *mf* *f*

mf *f* *mf*

Soprano. *f*

Alto. *f* Vi - va! Vi - va!

Tenor. *f* Vi - va! Vi - va!

Bass. *f* Vi - va! Vi - va!

f *mf* *f* *mf* *f*

Vi - va! Praise and hon-our, praise and hon-our

Vi - va! Praise and hon-our, praise and hon-our

Vi - va! Praise and hon-our, praise and hon-our

mf *f*

To our lord and la - dy fair. Vi - va! Vi - va!

To our lord and la - dy fair. Vi - va! Vi - va!

To our lord and la - dy fair. Vi - va! Vi - va!

To our lord and la - dy fair. Vi - va! Vi - va!

f *mf* *f*

Vi - va! Praise and hon - our, praise and hon - our

Vi - va! Praise and hon - our, praise and hon - our

Vi - va! Praise and hon - our, praise and hon - our

Vi - va! Praise and hon - our, praise and hon - our

mf

f

To our lord and la - dy fair. Long life, health and strength at -

To our lord and la - dy fair. Long life, health and strength at -

To our lord and la - dy fair. Long life, health and strength at -

To our lord and la - dy fair. Long life, health and strength at -

mf

mf

mf

mf

tend them, Heav'n Thy gra - cious guid - ance lend them, Ev - er -

tend them, Heav'n Thy gra - cious guid - ance lend them, Ev - er -

tend them, Heav'n Thy gra - cious guid - ance lend them, Ev - er -

tend them, Heav'n Thy gra - cious guid - ance lend them, Ev - er -

-more Thy com - fort send them, From all dan-ger keep and guard them

-more Thy com - fort send them, From all dan-ger keep and guard them

-more Thy com - fort send them, From all dan-ger keep and guard them

-more Thy com - fort send them, From dan-ger keep and guard them

God of Heav'n. *f* Vi - va! Vi - va!

God of Heav'n. *f* Vi - va! Vi - va!

God of Heav'n. *f* Vi - va! Vi - va!

God of Heav'n. *f* Vi - va! Vi - va!

Vi - va! Praise and hon - our,

Vi - va! Praise and hon - our,

Vi - va! Praise and hon - our,

Vi - va! Praise and hon - our,

praise and hon - our To our lord and la - dy fair.
 praise and hon - our To our lord and la - dy fair.
 praise and hon - our To our lord and la - dy fair.
 praise and hon - our To our lord and la - dy fair.

This musical score is for a four-part vocal setting. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "praise and honour to our lord and lady fair." The music is in a key with two sharps (D major) and a common time signature. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

No. 4. Recitative.

TENOR

Be si - lent all good people and hear - ken to our lit - tle

This section is a recitative for the Tenor voice. It is written on a single staff with a treble clef and a common time signature. The lyrics are: "Be silent all good people and hear-ken to our little". The piano accompaniment is minimal, consisting of a few chords in the right hand and a single note in the left hand.

a tempo $\text{♩} = 66$.

sto - ry. A simple tale we will un - fold a - bout a fa - ther and his

This section is a tempo section. It is written on a single staff with a treble clef and a common time signature. The lyrics are: "story. A simple tale we will unfold about a father and his". The piano accompaniment is more complex, featuring chords in the right hand and a bass line in the left hand.

daughter, a - las! a dis - o - bedient daughter. Attend now and mark well the moral.

This section continues the tempo section. It is written on a single staff with a treble clef and a common time signature. The lyrics are: "daughter, alas! a disobedient daughter. Attend now and mark well the moral." The piano accompaniment is more complex, featuring chords in the right hand and a bass line in the left hand.

No. 5. Aria "Has a father with his children?"

BASS.

Moderato $\text{♩} = 80$.

The first system of the piano accompaniment consists of three measures. The right hand begins with a series of eighth-note chords, while the left hand plays a steady eighth-note bass line. A dynamic marking of *f* (forte) is placed at the beginning of the first measure.

The second system of the piano accompaniment consists of three measures. The right hand continues with eighth-note chords, and the left hand maintains the eighth-note bass line.

The third system of the piano accompaniment consists of three measures. The right hand continues with eighth-note chords, and the left hand maintains the eighth-note bass line. A dynamic marking of *mp* (mezzo-piano) is placed at the beginning of the first measure.

SCHLENDRIAN.

The first system of the vocal entry consists of two measures. The vocal line is written in the bass clef and begins with the lyrics "Has a fa - ther with his chil-dren not a hun-dred thou-sand". The piano accompaniment is in the right hand, starting with a dynamic marking of *p* (piano).

The second system of the vocal entry consists of two measures. The vocal line continues with the lyrics "cares?". The piano accompaniment continues in the right hand.

Has a fa-ther with his chil-dren not a hun-dred thousand, hundred thousand



cares, not a hun-dred thou-sand cares, not a hun-dred thou-sand



cares, has a fa-ther with his chil-dren not a hun-dred thou-sand



cares?



mp



Eve - ry night and eve - ry mor - ning, She per - sists, in spite of

p

warning, my commands to dis - o - bey.

f

Eve - ry night and eve - ry mor - ning,

p

f

She per - sists, in spite of warning, my commands to dis - o -

p

bey, my com - mands to dis - o - bey.

Eve - ry night and eve - ry

mor - ning, She per - sists, in spite of warn - ing, my commands to dis - o -

bey, eve - ry night and eve - ry morning, she per - sists, in spite of

warning, my com - mands, my..... com -

mands to dis - o - bey, She persists, in spite of

warn - ing, my commands to dis - o - bey.

Has a fa - ther with his

chil - dren not a hun - dred thou - sand cares ?

Has a fa - ther with his chil - dren not a hundred thousand, hundred thousand

cares, not a hun-dred thou-sand cares, not a hun-dred thou-sand

The first system of music consists of a vocal line in the bass clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature is D major (two sharps). The vocal line has a melodic line with lyrics underneath. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

cares, has a fa-ther with his chil-dren not a hun-dred thou-sand

The second system continues the vocal line and piano accompaniment. The vocal line includes the lyrics "cares, has a fa-ther with his chil-dren not a hun-dred thou-sand". The piano accompaniment maintains the same rhythmic and harmonic structure as the first system.

cares, not a hundred thousand, hundred thousand cares?

The third system continues the vocal line and piano accompaniment. The vocal line includes the lyrics "cares, not a hundred thousand, hundred thousand cares?". The piano accompaniment features a more active right-hand part with sixteenth-note patterns.

The fourth system consists of piano accompaniment in the grand staff. The right hand has a complex melodic line with many sixteenth notes, while the left hand continues with a steady eighth-note bass line.

mp

The fifth system consists of piano accompaniment in the grand staff. It begins with a dynamic marking of *mp* (mezzo-piano). The right hand continues with a melodic line, and the left hand has a steady bass line.

No. 6. Recitative.

SCHLENDRIAN.

Oh wick-ed child! ungrate-ful daughter, why will you not respect my

The score 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 begins with a series of eighth and sixteenth notes, followed by a rest. The piano accompaniment provides harmonic support with chords and moving lines.

LIESCHEN (SOPRANO)

Dear father, be not so un-
wishes and cease this cof-fee drinking?

The score features a vocal line in soprano clef and piano accompaniment. The key signature remains two sharps. The vocal line starts with a rest, then enters with the lyrics. The piano accompaniment includes a prominent sustained chord in the right hand and a moving bass line.

kind; I love my cup of cof-fee at least three times a

The vocal line continues with the lyrics. The piano accompaniment features a long, sustained chord in the right hand, creating a harmonic backdrop for the vocal melody.

day, and if this pleasure you de - ny me, what else on earth is there to live for?

The final system shows the vocal line concluding with a rest. The piano accompaniment continues with a sustained chord and moving lines, providing a dramatic ending to the recitative.

No. 7. Aria "Far beyond all other pleasures."

SOPRANO.

Allegretto $\text{♩} = 104.$

mf

The piano accompaniment consists of five systems of two staves each. The first system includes a dynamic marking of *mf*. The music is characterized by frequent triplets and sixteenth-note passages, particularly in the treble clef. The bass clef provides a steady accompaniment with chords and moving lines.

LIESCHEN.

Far be - yond all o - ther pleas - ures, Rar - er than

The vocal entry begins with the lyrics "Far beyond all other pleasures, Rar - er than". The vocal line is written in the treble clef and includes a triplet of eighth notes. The piano accompaniment is in the bass clef and provides harmonic support with chords and moving lines.

jew - els or treas - ures, — Sweet - er than grape from the

vine. Yes! yes! Great - est of

pleasures, Yes! yes! rar - est of treasures,

Far be - yond all oth - er plea - sures, Rar - er than

je - wels or treas - ures, — Sweet - er than

grape from the vine, sweet - er than grape from the



vine.


mf



Cof - fee, cof - fee, how I love its



flav - our, and if you would win my



fav - - our, yes! yes! let me have my

The first system of music features a vocal line in treble clef with a key signature of two sharps (F# and C#). The lyrics are "fav - - our, yes! yes! let me have my". The piano accompaniment consists of a right-hand part with eighth-note patterns and a left-hand part with a steady bass line.

cof - fee, let me have my cof - fee strong.

The second system continues the vocal line with the lyrics "cof - fee, let me have my cof - fee strong.". The piano accompaniment maintains its rhythmic pattern, with the right hand playing eighth-note chords and the left hand providing harmonic support.

This system shows the piano accompaniment for the third system of the piece. The right hand continues with eighth-note patterns, and the left hand has a simple bass line.

This system shows the piano accompaniment for the fourth system. The right hand features a triplet of eighth notes in the third measure, and the left hand continues with a steady bass line.

Cof - fee, cof - fee, how I love its flav - our,

The fifth system features a vocal line with the lyrics "Cof - fee, cof - fee, how I love its flav - our,.". The piano accompaniment continues with eighth-note patterns in the right hand and a bass line in the left hand.

and if you would win my fa - vour,



yes! yes! let me have my cof - fee,



let me have it strong, cof - fee, cof - fee, let .



— me have it strong, yes! yes! let me have my cof - fee



strong.



No. 8. Recitative.

SCHLENDRIAN.

Well, pret - ty daughter, you must choose. If sense of du - ty you have

LIESCHEN.

Yes! fa - ther,
none, then I must try an - o - ther way.

and let the o - ther way be my way,
 SCHLENDRIAN.
 My — patience is well nigh ex-

The first system of music consists of three staves. The top staff is the vocal line in treble clef, with lyrics "and let the o - ther way be my way," followed by "SCHLENDRIAN." and "My — patience is well nigh ex-". The middle staff is the bass line in bass clef, with a rest followed by a triplet of eighth notes. The bottom two staves are the piano accompaniment in grand staff, with a whole note chord in the right hand and a half note in the left hand.

hau - sted! Now li - sten! from your dress al - low - ance I will take one

The second system of music consists of three staves. The top staff is the vocal line in bass clef, with lyrics "hau - sted! Now li - sten! from your dress al - low - ance I will take one". The middle staff is the piano accompaniment in grand staff, with a whole note chord in the right hand and a half note in the left hand.

I'll do my best not to dis - grace you.
 half. Your next birth - day should soon be

The third system of music consists of three staves. The top staff is the vocal line in treble clef, with lyrics "I'll do my best not to dis - grace you." followed by "half. Your next birth - day should soon be". The middle staff is the bass line in bass clef, with a rest followed by a triplet of eighth notes. The bottom two staves are the piano accompaniment in grand staff, with a whole note chord in the right hand and a half note in the left hand.

here; no pre - sent will you get from me.
 How cru - el! but

The fourth system of music consists of three staves. The top staff is the vocal line in treble clef, with lyrics "here; no pre - sent will you get from me." followed by "How cru - el! but". The middle staff is the bass line in bass clef, with a rest followed by a triplet of eighth notes. The bottom two staves are the piano accompaniment in grand staff, with a whole note chord in the right hand and a half note in the left hand.

I will forgive you and con - so - la - tion find in cof - fee.

SCHLENDRIAN.

I'll shut my house a - gainst your friends, nor cross the thre - shold

LIESCHEN.

Where should I find a mer - ri - er com - panion?
shall you go un - less by me at - tended. If

still you dis - o - bey, an - o - ther plan I have will win the day.

No. 9. Aria "Daughters! plague upon their fancies"

BASS.

Lento $\text{♩} = 76.$

mf

SCHLENDRIAN.

Daughters! plague up-on their fan - cies, plague — up - on their fancies, Foolish

p

no - tions and ro - man - ces,

fan - cies, plague up - on their fancies, foolish no - tions and ro - man -

ces .

Ah! could I

but find the way, Ah! could I but find the way, I would

teach her to o - bey, yes! would teach her to o - bey,

would teach her to o - bey, would teach her to o - bey.

Ah! could I but find the way, could I but find the way, Ah! could

I but find the way, but find

the way, could I but find the way, could I but find

This system contains the first vocal line and piano accompaniment. The vocal line is in bass clef with a key signature of one sharp (F#). The piano accompaniment consists of a right-hand treble clef and a left-hand bass clef. The lyrics are: "the way, could I but find the way, could I but find".

the way, I would teach her to o -

This system contains the second vocal line and piano accompaniment. The vocal line continues from the previous system. The lyrics are: "the way, I would teach her to o -".

bey, could I but find the way I'd teach her to o - bey.

This system contains the third vocal line and piano accompaniment. The vocal line concludes the phrase. The lyrics are: "bey, could I but find the way I'd teach her to o - bey."

This system contains the piano accompaniment for the fourth system, featuring intricate right-hand and left-hand passages.

This system contains the piano accompaniment for the fifth system, concluding the piece with a final cadence.

LIESCHEN.

SCHLENDRIAN.

To your last word,

Now, heark-en to my last word.

but not the last word.

SCHL.

Be si - lent! If cof - fee you

LIESCHEN.

Oh fa - ther! Oh

must have, then a hus - band you shall not have.

hor - ror! not a hus - band!

O harsh de -

I swear it, and I mean it too.

LIESCHEN.

cree, o cru - el choice, be - tween a husband and my joy. I'll strive no more; my

The first system of the musical score for 'LIESCHEN.' consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are 'cree, o cru - el choice, be - tween a husband and my joy. I'll strive no more; my'. The piano accompaniment is in grand staff (treble and bass clefs) with a key signature of one sharp and a common time signature. It features a series of chords and some melodic lines in the right hand, and a bass line in the left hand.

cof - fee I sur - ren - der.

SCHLENDRIAN.

At last you have re-gained your sens-es.

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are 'cof - fee I sur - ren - der.' followed by a rest. The piano accompaniment continues with chords and melodic lines. The third system of the score is for 'SCHLENDRIAN.' and includes the lyrics 'At last you have re-gained your sens-es.' The vocal line is in bass clef, and the piano accompaniment is in grand staff.

No. II. Aria "From to-day"

SOPRANO.

Allegretto $\text{♩} = 63$.

mf

The musical score for the Aria "From to-day" is for soprano. It begins with the tempo marking 'Allegretto' and a metronome marking of 63 quarter notes per minute. The score is in 6/8 time and one sharp key signature. The piano accompaniment is in grand staff and starts with a mezzo-forte (*mf*) dynamic. The vocal line is in treble clef and features a melodic line with some grace notes and slurs. The piano accompaniment provides a rhythmic and harmonic foundation with chords and moving lines in both hands.

Piano accompaniment for the first system, featuring a treble and bass clef. The music is in G major and 4/4 time. The right hand plays a melody with eighth and sixteenth notes, while the left hand provides a steady eighth-note accompaniment.

Vocal line and piano accompaniment for the second system. The vocal line begins with a rest followed by the lyrics "From to - day, from to -". The piano accompaniment continues with a similar rhythmic pattern. A dynamic marking of *p* (piano) is present in the right hand.

From to - day, from to -

Vocal line and piano accompaniment for the third system. The vocal line continues with the lyrics "day, dear-est fa - ther, I o - bey,". The piano accompaniment features a more active right hand with sixteenth-note patterns. A dynamic marking of *mf* (mezzo-forte) is present.

day, dear-est fa - ther, I o - bey,

Vocal line and piano accompaniment for the fourth system. The vocal line begins with a rest followed by the lyrics "From to -". The piano accompaniment continues with a similar rhythmic pattern. A dynamic marking of *p* (piano) is present in the right hand.

From to -

day, from to - day, dear-est fa - ther, I o - bey, If a

hus - band you will find, Tru - ly I will be re -

signed, From to - day, from to - day, dear - est

fa - ther, I o - bey. Ah! ah! for a

husband, tru - ly I re - signed will be, from to -

The first system of music consists of a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The key signature is one sharp (F#), indicating G major. The vocal line begins with a quarter rest, followed by eighth notes for 'husband, truly I re-signed will be, from to -'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

day, from to - day, dear - est fa - ther, I o - bey.

The second system continues the vocal line with 'day, from to - day, dear - est fa - ther, I o - bey.' The piano accompaniment includes a dynamic marking of *f* (forte) in the right hand.

From to - day dear - est

The third system shows the vocal line starting with a whole rest, followed by 'From to - day dear - est'. The piano accompaniment includes a dynamic marking of *p* (piano) in the right hand.

fa - ther, I o bey, from to - day, I o - bey, from to -

The fourth system continues the vocal line with 'fa - ther, I o bey, from to - day, I o - bey, from to -'. The piano accompaniment continues with eighth-note patterns and chords.

day, dear - est fa - ther, I o - bey, If a — hus - band you will

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are "day, dear - est fa - ther, I o - bey, If a — hus - band you will". The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef. The piano part includes a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

find, Tru - ly I will be re - signed, If — a

The second system continues the vocal line with the lyrics "find, Tru - ly I will be re - signed, If — a". The piano accompaniment continues with similar rhythmic patterns, maintaining the melodic and harmonic structure.

hus - band you will find, Tru - ly I will be re -

The third system continues the vocal line with the lyrics "hus - band you will find, Tru - ly I will be re -". The piano accompaniment continues with similar rhythmic patterns.

signed.

The fourth system concludes the vocal line with the word "signed." followed by a long horizontal line. The piano accompaniment continues with similar rhythmic patterns. A dynamic marking of *mf* (mezzo-forte) is present in the piano part.

Ah! ah, for a hus-band, tru - ly

The first system of music consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The key signature has one sharp (F#). The vocal line begins with a rest followed by a quarter note G4, then a quarter note A4, and continues with eighth and quarter notes. The piano accompaniment features a steady eighth-note pattern in the bass and chords in the treble.

I re - signed will be, from to - day, from to -

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment maintains its rhythmic pattern.

day, dear - est fa - ther, I o - bey.

The third system concludes the vocal line and piano accompaniment. The vocal line has a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment continues with its characteristic eighth-note bass and chordal treble.

mf

The fourth system shows the piano accompaniment continuing. A dynamic marking of *mf* (mezzo-forte) is placed above the piano part. The bass line continues with eighth notes, and the treble part has chords.

The fifth system shows the final part of the piano accompaniment on this page. It continues with the same rhythmic and harmonic patterns as the previous systems.

Now my heart is filled with rap - ture, Oh what joys for me a -

wait, — In a cot - tage with my mate; — Wel - come! free - dom, wel - come!

cap - ture.

mf

Now my heart is filled with rap - ture,

p *mf*

Oh what joys for me a - wait,

mf

Now my heart is filled with rap - ture, Oh what

p

joys for me a - wait, — In a cot - tage with my mate; — Wel - come!

free - dom, wel - come! cap - ture. Oh what joys, oh what

joys, In a cot - tage with _____ my mate; _____ Wel-come!

pp

free - - - - dom, wel-come! free - dom, wel - come! cap-ture. From to-

tr

day, from to - day, dear-est fa - ther, I o - bey, If a

hus - band you will find, Tru - ly I will be re -

-signed, From to - day, from to - day, dear - est

fa - ther I o - bey.

mf

No. 12. Recitative.

TENOR.

And now, be - hold the hap - py fa - ther as forth he

goes in search of a hus-band, rich and hand-some, for his daugh-ter. But

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower staff. The key signature has one sharp (F#) and the time signature is 2/4. The vocal line begins with a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter rest, and continues with a series of eighth and quarter notes. The piano accompaniment consists of a single bass note G3 in the left hand and a series of chords in the right hand, including a triad of G4, B4, and C5.

the— craft - y lit - tle maid - en has

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter rest followed by a quarter note G4, then eighth notes A4, B4, and C5, followed by a quarter rest and a quarter note G4. The piano accompaniment features a bass line with a quarter note G3 and a right hand with chords, including a triad of G4, B4, and C5.

quite made up her mind, that, ere she gives con-sent to mar-riage, her

The third system shows the vocal line with a quarter note G4, eighth notes A4, B4, and C5, a quarter rest, and then a series of eighth and quarter notes. The piano accompaniment has a bass line with a quarter note G3 and a right hand with chords, including a triad of G4, B4, and C5.

lov - er must— make a sol - emn pro-mise that she may have her

The fourth system continues the vocal line with a quarter note G4, eighth notes A4, B4, and C5, a quarter rest, and then a series of eighth and quarter notes. The piano accompaniment features a bass line with a quarter note G3 and a right hand with chords, including a triad of G4, B4, and C5.

cof-fee when-ev - er, and where-ev - er she pleas - es.

The fifth system concludes the vocal line with a quarter note G4, eighth notes A4, B4, and C5, a quarter rest, and then a series of eighth and quarter notes. The piano accompaniment features a bass line with a quarter note G3 and a right hand with chords, including a triad of G4, B4, and C5. The system ends with a double bar line and repeat signs.

No. 13. Trio. "And now our little play is done."
(and Chorus)

Allegro $\text{♩} = 72$.

Lieschen.

Tenor.

Schlendrian.

And now our lit - tle play — is done And vic - to - ry re -

And now our lit - tle play — is done And vic - to - ry re -

And now our lit - tle play is done And vic - to - ry re -

CHORUS.
(Sopranos & Altos)

- mains — with beau - ty, And now their lit - tle play — is done And

- mains — with beau - ty, And now their lit - tle play — is done And

- mains with beau - ty, And now their lit - tle play is done And

vie-to - ry re - mains — with beau - ty. A wilful maid will have — her —

vie-to - ry re - mains — with beau - ty. A wilful maid will have — her —

vie-to - ry re - mains with beau - ty. A wil - ful maid will have her

CHORUS.

way, And man must yield, it is — his du - ty. A wil - ful maid will

way, And man must yield, it is — his du - ty. A wil - ful maid will

way, And man must yield, it is — his du - ty. A wil - ful

have her way, And man must yield, it is his duty, A-

have her way, And man must yield, it is his duty, A-

maid will have her way, And man must yield, it is his duty, A-

gainst her skill man's strength is naught, If she has set her heart on

gainst her skill man's strength is naught, If she has set her heart on

gainst her skill man's strength is naught, If she has set her heart on

naught, Be wise in time and let her have it, A- gainst her skill man's

naught, Be wise in time and let her have it, A- gainst her skill man's

naught, Be wise in time and let her have it,

strength is naught, If she has set her heart on aught, Be wise and let her have it, yes, be

strength is naught, If she has set her heart on aught, Be wise and let her

The first system of music features a vocal line with lyrics and a piano accompaniment. The vocal line starts with a treble clef and a key signature of one sharp (F#). The lyrics are: "strength is naught, If she has set her heart on aught, Be wise and let her have it, yes, be". The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line. A dynamic marking of *f* (forte) is present.

wise, be wise in time and let her have it.

have it, let her have it, let her have it.

Be wise and let her have it, yes be wise and let her have it.

The second system continues the vocal line with lyrics: "wise, be wise in time and let her have it." and "have it, let her have it, let her have it." The piano accompaniment continues with a similar texture. A dynamic marking of *f* is present.

CHORUS & TRIO.

And now {our lit - tle play — is done And vic - to - ry re -

And now {our lit - tle play — is done And vic - to - ry re -

And now {our their lit - tle play is done And vic - to - ry re -

The third system is titled "CHORUS & TRIO." and features a vocal line with lyrics: "And now {our lit - tle play — is done And vic - to - ry re -", "And now {our lit - tle play — is done And vic - to - ry re -", and "And now {our their lit - tle play is done And vic - to - ry re -". The piano accompaniment continues with a similar texture.

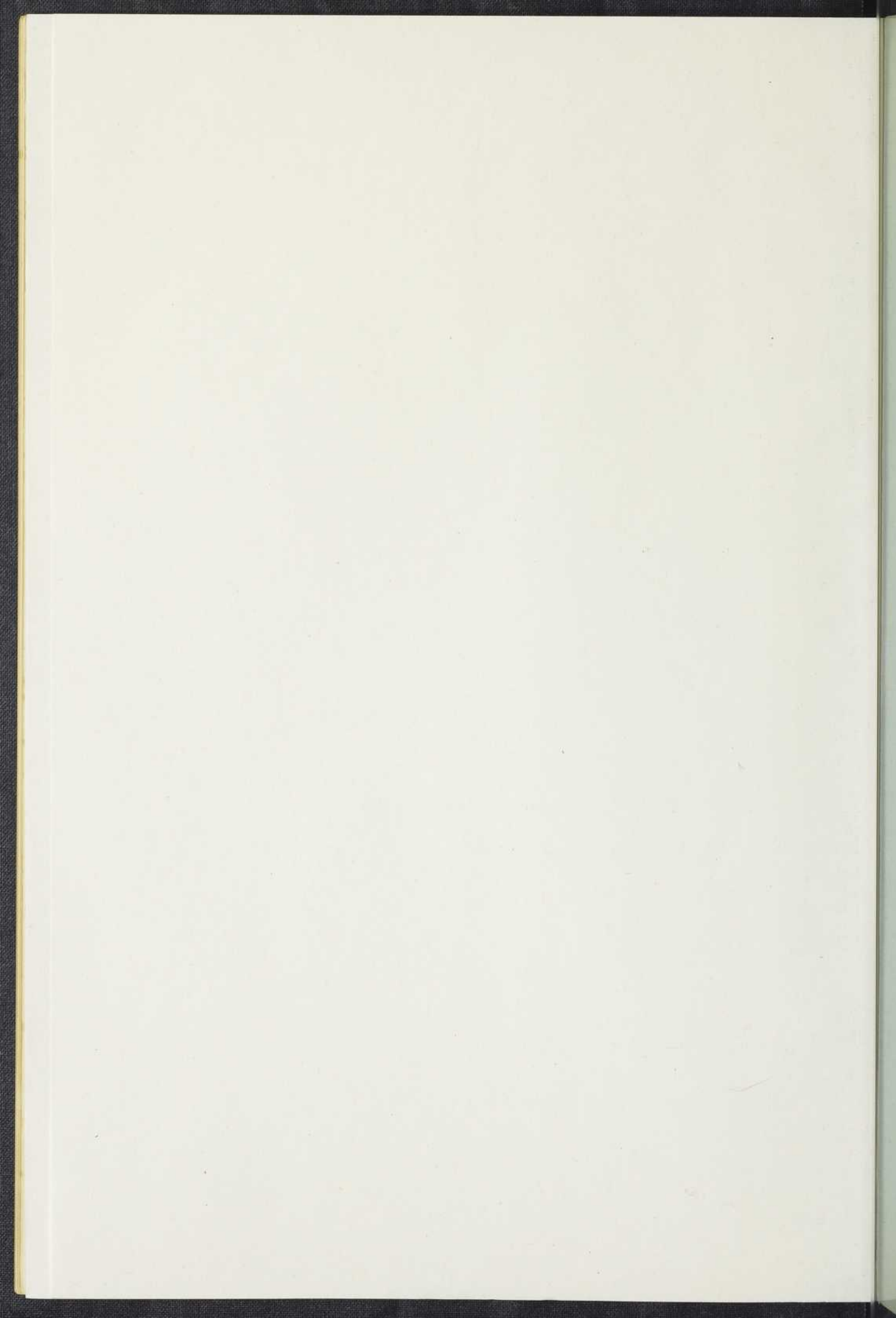
-mains with beau - ty, A wil - ful maid will have her
 -mains with beau - ty, A wil - ful maid will have her
 -mains with beau - ty, A wil - ful maid will have her

mf

way, And man must yield, it is his du - ty.
 way, And man must yield, it is his du - ty.
 way, And man must yield, it is his du - ty.

p

Note: If the work is being performed on a stage the Ballet should come after this number, and the Cantata finish with the repetition of No. 3.



J. S. BACH

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