

Zehn Mädchen und kein Mann.

Komische Operette in einem Acte

von

FRANZ von SUPPÉ.

№ 7. (a) TIROLIENE.

Recitativ.

Schönhahn. 

Mädchen vor im bunten Reigen sollt ihr dem Pa-ris jetzt

Recitativ.

Pianoforte. 

fp

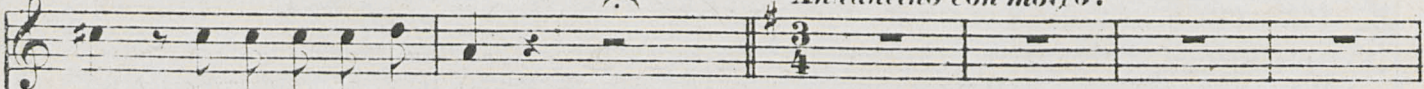


eu-re Ta-len-te zei-gen! Merkt auf, auf mein Comman-do wohl, ihr Zwei be-



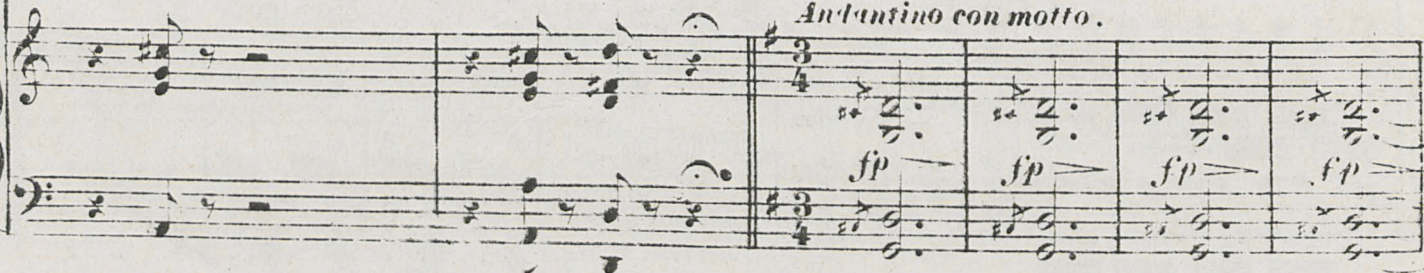
f *fp* *f*

Andantino con motto.



gint aus Baiern und Ty-rol.

Andantino con motto.



fp *fp* *fp* *fp*

Alma. con espressione.

Wann in der Fruahdie Sonn' am Him = mel aus = sa = guckt sein wir schon

Maschinka.

Wann in der Fruahdie Sonn' am Him = mel aus = sa = guckt sein wir schon

pp

dro = ben auf der grü = nen Alm. vor lau = ter Freu = den da das Herz im

dro = ben auf der grü = nen Al = ma, vor lau = ter Freu = den da das Herz im

pp

Leib ein'm zuckt, man möcht glei au = fi = flieg'n mit die Schwalb'n! Doch wann's auf

Leib ein'm zuckt, man möcht glei au = fi = flieg'n mit die Schwalb'n!

d'Nacht fangt na=cher an zu gra = beln, da kimmt das Her=zens = hüa = bel

Fangt's a = ber na = cher auf d'Nacht an z'gra = belu kimmt's Her=zens = hüa = bel

pp

fp g'flog'n da=her da bleib'n ma sit = zen drobn thun zärt=li schaa = beln und denkn auf's

fp g'flog'n da=her da bleib'n ma sit = zen thun schna = beln und denkn auf's

fp *pp*

rallent. *a tempo.*

Au = fi = fliag'n rein gar nit mehr! na na *pp* la la la lai la la la lai

rallent. *a tempo.*

Au = fi = fliag'n rein gar nit mehr! na na *pp* la lai la lai

rallent. *a tempo.*

la
la la la la la la la la la la la la la la la la la la la la

Allegro.
la la
f la la
Allegro.
f la la
Allegro.
trmm *trmm* *trmm* *trmm*

la la la la la la la la
la la la la la la la la
1^{ma} 2^{da}
1^{ma} 2^{da}
1^{ma} 2^{da}

Zehn Mädchen und kein Mann.

Komische Operette in einem Acte

von

FRANZ von SUPPÉ.

№ 7. (b) ITALIENISCHE ARIETTE.

Allegretto.

Schönkahn.

Hu! No was sagst denn Du da = zu, na was sagst denn Du da =

Allegretto.

Pianoforte.

pp

pp

zu? heisst das Jo = deln, heisst das Ro = deln, Mödeln, Brodeln, jetzt red' Du! Na was

sagst denn Du da = zu, na was sagst denn Du da = zu? frei und of = fensprich ob

PARIS.

SCHÖNHAIN.

Was recht mollig für das Ohr!
 das nach Dei = nem Gout? Ach was mollig, ach was

mf *fz*

mollig lieber Freund Du bist ein Thor. Auf Li = monia tret-te vor.

fz *f* **Prosa.**

Allegro moderato. LIMONIA.

Allegro moderato. *pp* *pp*

Bel lu.

fia - - ma del mio co - re, ah! mio ben —, ah! mio ben —, sol per

te — , co nobbia mo — re e te so — to io voglia a — mor — ah mio

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a long note on 'te' followed by a series of eighth notes. The piano accompaniment consists of dense chords in the right hand and a simple bass line in the left hand. A *pp* dynamic marking is placed above the vocal line.

ben — te mio ben — non mi la — gno del mio

The second system continues the musical piece. The vocal line has a long note on 'ben' followed by eighth notes. The piano accompaniment features a *cresc. assai.* marking above the right hand, indicating a gradual increase in volume. A *fp* marking is present above the vocal line, and another *pp* marking is above the piano accompaniment.

fa — to, non mio ben — no mio ben dol — ce sor — te è tes — ser —

The third system shows the vocal line with a long note on 'fa' followed by eighth notes. The piano accompaniment has a *pp* marking above the right hand. The overall texture remains consistent with the previous systems.

na — to sol per te — a sospi — rar — sol per te, sol per te

The fourth system features a vocal line with a long note on 'na' followed by eighth notes. The piano accompaniment has a *p* marking above the right hand and a *pp* marking above the vocal line. The system concludes with a final long note on 'te'.

Ed ormai — tu deriddi, tu de_riddi questo amor —

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats and a 4/4 time signature. It begins with the lyrics "Ed ormai — tu deriddi, tu de_riddi questo amor —". The piano accompaniment is in a grand staff (treble and bass clefs) and features a complex texture with many sixteenth notes. Dynamic markings include *tr* (trill) above the vocal line and *pp* (pianissimo) in the piano part.

Perfido — tu disprezzi questo cor? ah! mio ben — ah! mio ben —

The second system of music continues the vocal line and piano accompaniment. The vocal line has the lyrics "Perfido — tu disprezzi questo cor? ah! mio ben — ah! mio ben —". The piano accompaniment maintains its complex texture. Dynamic markings include *f* (forte) in the piano part and *pp* (pianissimo) above the vocal line.

ah — ! Quan - to io fa - - mo quan - to ta - do - - ro

The third system of music continues the vocal line and piano accompaniment. The vocal line has the lyrics "ah — ! Quan - to io fa - - mo quan - to ta - do - - ro". The piano accompaniment features a dense texture of sixteenth notes. Dynamic markings include *fp* (fortissimo-pianissimo) in the piano part and *pp* (pianissimo) above the vocal line.

ah mio te - so - ro spiegar non so — ah mio te - sor no no no no spiegar — no no non

The fourth system of music concludes the vocal line and piano accompaniment. The vocal line has the lyrics "ah mio te - so - ro spiegar non so — ah mio te - sor no no no no spiegar — no no non". The piano accompaniment features a dense texture of sixteenth notes, with some triplets indicated by the number '3' above the notes. Dynamic markings include *fp* (fortissimo-pianissimo) in the piano part and *pp* (pianissimo) above the vocal line.

Allegretto

so
Alcina, Marietta, Hydalia, Pomania.

ah non so ah non so, mio te

Wie sie säu = selt Tö = = ne kräu = selt die = = se
Britta, Maschinka, Danubia, Giletta, Preziosa.

Wie sie säu = selt Tö = = ne kräu = selt die = = se
Paris.

Wie sie säu = selt Tö = = ne kräu = selt die = = se
Schönbahn.

Wie sie säu = selt Tö = = ne kräu = selt *pp* die = = se

so - ro spiegar non so ah mio te - sor no no no no spie - gar no no non

wäl' = = sche Glut regt mäch = = tig auf das

wäl' = = sche Glut regt mäch = = tig auf das

wäl' = = sche Glut regt mäch = = tig auf das

wäl' = = sche Glut regt mäch = = tig auf das

so no mio ben, no mio ben !

Blut. oes Hö = = rers Blut !

Blut, des Hö rers Blut !

Blut, des Hö = = rers Blut !

Blut, des Hö = = rers Blut ! No was

morendo

pp

Allegretto.

Schülerstimme.

sagst Du da da = zu? na was sagst Du da da = zu? dieses Bri_o in dem Tri_o Di_o

pp

mi_o! jetzt red Du. Na was sagst denn da da = zu? na was sagst denn da da = zu? caro a

pp

PARIS.

Hübsche Stimme singt recht rein!

mi - eo das ist doch nach Dei - nem Gout! Ach was Stime, Lind Tre.

Allegro maestoso.

belli, Pat - ti siehst Du das nicht ein, musst kein sol - cher E - sel sein! Um ihn

Allegro maestoso.

nicht zu ü = = ber - reizen lasst uns mit den Tö = non geizen! Auf Da -

nubia. decta - mi - re! zeig' dass Du des Hau - ses Zier!

Declamation.

Zehn Mädchen und kein Mann.

Komische Operette in einem Acte
von

FRANZ von SUPPE.

№. 7. (c) ENGLISCHE ARIETTE.

Britta.

Tempo rubato.

affrettando.

O go with me a = way in mi great Fa = ther =
In Eng = land shall You drink with me the fi = nest

Pianoforte.

Tempo rubato.

fp

pp

affrettando.

rallent.

Adagio.

affrettando.

land o come to me, o come to me, my dear! J shall give You my
Ale o come to me, o come to me, my dear! The beafstakes al = ways

colla voce.

Adagio.

pp affrettando.

rallent.

heart. i shall give You my hand *p* boy look here, boy look
red, the beer so Good so pale boy look here. boy look

Adagio. *Presto.* *rallent.* *p*

here, my dear! J can no more at=tend the dread = ful day. if
 here, my dear! J can no more at=tend the dread = ful day. if

Adagio. *Presto.* *f* *f*

Presto. *rallent.* *p* *Muéstoso.*

You my hus=band are, my love, i say, ho will You do? ho
 i with Flo=wers ga to church i say, we drink the Ale! we

Presto. *Maéstoso.* *f* *f*

tenuto. *p affrettando assai.* *rallent.*

will You do? i hope that You a = way will with me go. i
 drink the Ale! i love the Beefstakes red the beer so pale. i

tenuto. *pp affrettando assai.* *all.*

affrettando assai. *Adagio.* *p* *3*

hope that You a = way will with me go my dear!
 love the Beefstakes red the beer so pale my dear!

affrettando assai. *in tempo.* *3* *f* *pp* *pp* *f*

Zehn Mädchen und kein Mann.

Komische Operette in einem Acte
von

FRANZ von SUPPÉ.

N.º 7. (a) TANZ.

Recitativ. Allegretto con fuoco.

Schönhahn. 

Auf meine Tochter, Tersichorens Fechter, zu mir al = le vier!

Pianoforte. 



The first system of musical notation consists of two staves. The upper staff contains a melodic line with various intervals and a fermata. The lower staff contains a bass line with chords and a dynamic marking of *fz* (forzando) below it.

The second system of musical notation consists of two staves. The upper staff continues the melodic line with a fermata. The lower staff contains a bass line with chords and a dynamic marking of *p dol.* (piano dolce) below it.

The third system of musical notation consists of two staves. The upper staff continues the melodic line with a fermata. The lower staff contains a bass line with chords and a dynamic marking of *p dol.* (piano dolce) below it.

The fourth system of musical notation consists of two staves. The upper staff continues the melodic line with a fermata. The lower staff contains a bass line with chords and a dynamic marking of *p dol.* (piano dolce) below it.

The fifth system of musical notation consists of two staves. The upper staff continues the melodic line with a fermata. The lower staff contains a bass line with chords and a dynamic marking of *p dol.* (piano dolce) below it.

The sixth system of musical notation consists of two staves. The upper staff continues the melodic line with a fermata. The lower staff contains a bass line with chords and a dynamic marking of *p dol.* (piano dolce) below it.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various note values and rests. A dynamic marking of *ff* is present in the bass staff.

Second system of musical notation, continuing the piece with similar rhythmic patterns and dynamics.

Third system of musical notation, showing a change in dynamics with *ff* and *fz* markings.

Fourth system of musical notation, featuring a melodic line in the treble staff and a bass line with chords.

Fifth system of musical notation, including a *ff* dynamic marking and a double bar line.

Sixth system of musical notation, starting with the tempo marking *Allegro.* and a dynamic marking of *p*.

The musical score is arranged in six systems, each with a grand staff (treble and bass clefs). The notation includes various note values, rests, and trills (tr). Dynamic markings include *p*, *f*, and *ff*. The piece features complex rhythmic patterns and a variety of textures.

Schönhain.

Na was sagst dem Duda-zu? na was sagst dem Duda-zu? dieses Schweben, dieses Leben, Heben.

Wehen, jetzt red Du! Na was sagst dem Duda-zu? na was sagst dem Duda-zu? Kalter Jünglingspruch ist

PARIS.
Ein recht artger Belle = ro!

SCHÖNHAIN.
das nach Dei-nem Gout? Er bleibt kalt gleich einem Stecken, seine Sympathie zu

wecken, wirkt auf ihn mit Holz und Stroh.