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## **La Notte critica - Don Mus.Ms. 1546a-d**

**Piccinni, Niccolò**

**[S.l.], 1786 (1786c)**

13. Quartette. Andante con moto

[urn:nbn:de:bsz:31-108597](https://nbn-resolving.org/urn:nbn:de:bsz:31-108597)



Handwritten musical score for piano accompaniment, featuring multiple staves with complex rhythmic patterns and slurs.

Col. B

*è andato via io non so che diavol sia chi diavol sia io non so chi diavol*

Handwritten musical notation for the vocal line, corresponding to the lyrics above.

*Jesu meine zarten Seelen ist nicht länger hien, nicht länger hien Jesu hat mich den guten*  
*quel bon respectable si j'ai songé à être diable si j'ai songé Jesu beni rifate ça beau*

Handwritten musical notation for a lower vocal or instrumental part, showing a steady rhythmic pattern.

Handwritten musical score for piano accompaniment, featuring multiple staves with notes, rests, and dynamic markings like 'p'.

*sia*      *mà son furbo son a-*      *stuto*      *qualche*      *tronco mi ha creduto stavo*

*Alto*      *Je suis bavard et je suis*      *Alto*      *Je suis mis*      *sur la branche d'un*      *sur la*

*siade*      *jeans d'acier me font de*      *maître*      *à la fois*      *le*      *un bon arbre*      *immu-*

Handwritten musical score for a single staff, likely a vocal line, with notes and rests.

The page contains a handwritten musical score. At the top, there are four staves for piano accompaniment, with the first two staves containing the main melodic lines and the last two staves being mostly empty. Below the piano part is a vocal line with lyrics in both Italian and German. The lyrics are:
   
 Italian: *li senza fiatar stavo li senza fiatar qualche tronco mi ha creduto stavo li senza fiatar*
  
 German: *Nun ich hab' mich nicht bewegt, denn die Bielen hat mich nicht bewegt, denn die Bielen hat mich nicht bewegt, denn die Bielen hat mich nicht bewegt*

Handwritten musical score for piano accompaniment. The top two staves contain the treble and bass clefs. The music consists of several measures with notes, rests, and dynamic markings such as *p* and *f*. The notation includes slurs and various note values.

Four empty musical staves with a few notes and a diagonal slash indicating a section break.

*sen za siatar*

*Don die Mann nicht sein*  
*bi le et uor f... g... sta*

*cosa non mi piau sono nato tempo a da ce ah se posso andar mi provo*

*U mir mir müßt ab y flim bodum zu siel sab is intar unum 3 mir müßt ab y flim ball unum*

*ah Fa - botte! quelle affaire! Pi sui si troj time - raire* *in arches pofä le chapper belle*

Handwritten musical score for a vocal line. The lyrics are written in Italian and German. The music is written on a single staff with notes and rests.

Handwritten musical notation for piano accompaniment. The top two staves contain the treble and bass clefs with various notes, rests, and dynamic markings such as *p* and *molto*. The notation is dense and characteristic of 18th-century manuscript style.

*Col B*

Four empty musical staves with a few scattered notes, likely representing a section where the instrument is silent or the music is written for a different instrument.

*ma la scala*

*ma la scala*

*piu non trovo*

*ma la*

*una Nozzina  
quasi Bechellu*

*quasi in vestito  
quasi Bechellu*

*quasi in vestito  
quasi Bechellu*

*Abbr  
quasi Bechellu*

Handwritten musical notation for a vocal line. The notes are placed on a single staff with lyrics written below them. The lyrics are in Italian and include the words *ma la scala*, *piu non trovo*, and *ma la*. There are also smaller annotations below the main lyrics.

*mol*

*p*

Handwritten musical score for a string quartet, showing the first four measures of a section. The notation includes various notes, rests, and dynamic markings such as 'f' and 'p'. The score is written on four staves, with some notes beamed together and some measures containing rests.

sea la piu non trovo      la scala piu non trovo      non so

*ave na*      *qu'et*      *de se na*      *Qualben*

*Epitar*      *Epitar*      *Epitar*      *Epitar*

*f*      *f*      *f*      *p*

Handwritten musical score for a vocal line, showing the first four measures of a section. The lyrics are written below the notes. The notation includes various notes, rests, and dynamic markings such as 'f' and 'p'. The lyrics are: "sea la piu non trovo", "la scala piu non trovo", "non so". There are also some smaller, less legible words or phrases written below the main lyrics.

Handwritten musical score for voice and piano. The score is on aged paper with multiple staves. The top two staves are for the piano accompaniment, and the bottom two are for the voice. The lyrics are in French and German. The French lyrics are: "quel ch'abbia da far non so quel ch'abbia da far j'entends Ah me' quel ch'abbia da far non so quel ch'abbia da far". The German lyrics are: "was ich thun soll nicht weiß nicht was ich thun soll nicht weiß nicht". The score includes dynamic markings like "p" and "f", and performance instructions like "Cello B".

Handwritten musical score for piano accompaniment, consisting of five staves. The notation includes various note values, rests, and dynamic markings such as *p* and *f*. The music is written in a historical style with some slurs and phrasing marks.

parler sans commode  
par di sentir gente  
vunt bay mainar fce

qualcun la s'est fait en-  
vi e qualcun si cura-  
mente  
falt. nant fabris de xannoman

ah! si c'etait ma sou bratte  
fosse almeno Mari netta

Ma n'adufinim l'altissim  
fosse almen quella fras-  
Ha la cain d'hi falyfa  
ah! si c'etait m'ose

Handwritten musical score for a vocal line, consisting of a single staff. The notation includes notes, rests, and dynamic markings such as *p* and *f*.

*poco*

*Cot. B*

*netto*  
*Chetta*

*Roman*

*poco*

Chit! o - d'acqui p'ora e d'acqui p'ora ce la  
Zitto Zitto Zitto Zitto vuo pro var'

Chit! o - d'acqui p'ora e d'acqui p'ora ce la  
Zitto Zitto Zitto Zitto vuo pro var'

Stilla, stilla, stilla, stilla, lass' d'acqui p'ora

Stilla, stilla, stilla, stilla, lass' d'acqui p'ora

Two staves of music, likely for two voices or instruments. The notation is dense with many beamed notes, suggesting a fast or intricate rhythmic passage. There are two slanted lines below the staves, possibly indicating rests or specific performance instructions.

la: *var* eh! eh! ehm!  
 est... u vas? *siete voi?*  
 Qui non amo... *si cor mio*  
 da non o... ta! *Dere siete*  
*safu. H, st, st, eh! eh! ehm!* *fa bist du no siete* *In unum labor* *unius bist du!* *non vi*  
*safu.* *H, st, st,* *bist du fin?* *Qui cupit non* *Ja, ist hie no* *laß die*  
*secund - u* *tui?* *non sui*

*pass*

Handwritten musical score for piano and cello/bass. The piano part consists of four staves with various dynamics like 'p' and 'f'. The cello/bass part is a single staff with the label 'Cel. B'.

deux moments nait agre  
 che piacer che gioja io

a b le que non sort un paroit beau! ser ob- jet  
 PROVO di poter mi cono lar L'ho trovata!

quelle or-  
 losa

Alle risonanze van s'isindan, nimmisidallad giudliuf gese. Ha! Inisif fia  
 trovo che piacer che contento!

ma bte deux  
 fmdan fallorsonanze van s'isindan nimmisidallad giudliuf gese je fiedliuf! nndliuf  
 je fiedliuf! nndliuf

Musical notation with dynamics: *pof p*, *pof p*, *f f*, *p*

Handwritten musical score for piano accompaniment, featuring multiple staves with complex chordal textures and melodic lines. The notation includes various rhythmic values and dynamic markings.

*rit. ?*  
*sento.*

*ah! je tremble dan ma*  
*ah! com mincio a palpi- tar*

*ah! je tremble dan ma*  
*ah! com mincio a palpi-*

*Suris non e dessa* *Auf! vor fruchtbarstis vor- gahn* *Auf! vor fruchtbarst is vor*

*ce Quest* *varzweifelt!* *Auf! vor fruchtbarstis vor- gahn* *Auf vor fruchtbarst is vor*

*f* *ff* *p*

Handwritten musical score for vocal parts with German and French lyrics. The lyrics are written in cursive and include dynamic markings like *f*, *ff*, and *p*.

Andantino

Handwritten musical notation for the first system. It consists of five staves. The top two staves are piano accompaniment. The third and fourth staves are vocal lines with lyrics in French: "Voici le moment peut être où mon charlot va se voir... parler". The fifth staff is a lower vocal line with lyrics: "L'ora destinata e Carlo non si sente e car".

Col B

Andantino

Handwritten musical notation for the second system. It consists of five staves. The top two staves are piano accompaniment. The third and fourth staves are vocal lines with lyrics in Italian: "L'ora destinata e Carlo non si sente e car". The fifth staff is a lower vocal line with lyrics: "gafu, m'ist'is car - gafu".

et Andantino

Unis / Unis

bes j'entends quel cur  
 Diab, diavolo fanniga  
 lotto non di fante

gare qu'on malheur n'arrive  
 La folla di mit fittanza di dia  
 fittito ditto che vi e gente

F 10 / F 10 / p

Oron - te est sur le qui vive Parlons bas! j'appré- hender un p'impet - ton j'appré-  
 L'ayfle - g'antivanf-uns b'ada. d'innu list für immer fründe. Die die Mißgünst-imi dia  
 il pa - rion non le, a letto vive sempre coll so- spetto con sospetto g'impf e pia

*beni zappi bene zappi bene un impo tan*  
*ni no pia - nino pia ni - no concien far* *eh! eh! ehm ehm!*

*Mißgunst, die Mißgunst, die Mißgunst läufst* *st! st! st! st!*

*Don vou irait ne tendre un*  
*Equalche don vuol attra,*

*Pastor laudt mich zu be-*  
*Pastor laudt mich zu be-*

The musical score consists of several staves. At the top, there are two staves with a treble clef and a common time signature. Below these are two staves with a bass clef, containing dense instrumental notation with many beamed notes. A large bracket on the left side groups the bottom four staves, with the label 'Coc B' written in the first measure. The vocal line is on the fifth staff from the top, with lyrics in French and German. The lyrics are: 'ne ye mais je suis plus ben matois' and 'p'ar mi ma D'ei lui me rue bur lan.' Below the French lyrics are German lyrics: 'wülden, dar von fflagen Dösprüft'. The score includes various musical notations such as notes, rests, and dynamic markings like 'ch!' and 'chm!'.

Handwritten musical notation for the first system, including vocal line and piano accompaniment.

siete voi      accostate vi cor mio

*Disparuerunt et miserunt fulguribus*  
*tristibus suis sperantibus qui tunc*

shm!      si son io

*Vogel, dove la bella voce di me, fero il grido la,*  
*come ha appreso colla voce Marinetta ad imi*

fa, is hin no      *Ma viis sping bad der d' hui in g'quad' s'ora in Collifan*

*Lou' c'ost' mai' m'ome*

fa, is hin no      *Ma viis sping bad der d' hui in g'quad' s'ora in Collifan*

Handwritten musical notation for the final system, including vocal line and piano accompaniment.

Handwritten musical score for the first system, featuring vocal lines and piano accompaniment. The piano part includes dynamic markings such as *mf*, *f*, and *p*.

*Col. P.*  
*ore siete*  
*da due parti cos'è questo?*  
*Corpo bizzoso, Calte, Maesta.*  
*Madras, das von beiden Seiten*  
*es se - pondent qu'est-ce que c'est?*

*rit. tar*  
*Allegro. Ecco mi Ecco mi qua*  
*presto*  
*geist*  
*haff du mist haff du mist*  
*Dommin*  
*geist*  
*haff du mist haff du mist*  
*Dommin*

Handwritten musical score for piano and voice. The piano part features dense chordal textures with markings 'fast' and 'pof'. The vocal line includes the lyrics 'L'ingbri auf L'ingbri'.

*presto son venuto ah Priceo ne!*

Vocal line with lyrics in French and German. The French lyrics are 'Collin, mon d'abn-felt Varrälfen' and 'une donna!'. The German lyrics are 'Collin, mein Ebn-felt Varrälfen' and 'eine Frau!'.

*Collin, mon d'abn-felt Varrälfen*

Piano accompaniment for the vocal line, featuring a bass line with notes and rests, and dynamic markings 'fast', 'pof', 'p', 'f', 'p'.

Handwritten musical score on aged paper, featuring multiple staves. The top two staves are empty. The third and fourth staves contain musical notation with lyrics in German and French. The fifth staff is a vocal line with lyrics in German. The sixth and seventh staves are vocal lines with lyrics in German. The eighth staff is a bass line with lyrics in German. The music is written in a cursive hand.

*Col. D.*

*Sei Car Lotte?*

*Da due parti Due Car Lotte? Due Car Lotte!*

*Esst du Du hast  
Co. ta charlot*

*Min! da s'ist ja m'istale Fin n' m'istale Fin n'!*  
*Le my Charlot, par quel mi. O ston par quel mi. O ston!*

*Mari - netta  
Mari - netta*

*si son io ... sono*

*Mari - netta  
Mari - netta*

*For, ris - bir - us  
For, ris - bir - us*

*For, ris - bir - us*

*For, ris - bir - us*

Handwritten musical score for the first system, consisting of five staves. The notation includes various note values, rests, and dynamic markings such as *f* and *p*.

Handwritten musical score for the second system, including vocal lines with lyrics. The lyrics are: *son tra-di-ta son tra-di-ta a-juto! a-juto!* and *Dabbat! rabbat, linbu linbu à linbu à linbu* with the French translation *au se cours à l'aide à l'aide*.

Handwritten musical score for the third system, including vocal lines with lyrics. The lyrics are: *qui! se no ve nu to* and *fiar moi Di-mi-nu linbu* with the French translation *que ton cœur pos-se de*.

*Presto*

Handwritten musical score for piano accompaniment, consisting of five staves. The notation includes various rhythmic values, slurs, and dynamic markings such as *p* (piano) and *pp* (pianissimo). The music is written in a common time signature.

*Tattchen*

*Orent*

*Johann*

*Lorenz*

*Presto*

ah bricconi Disgra tiati!

ah bricconi Disgra tiati! rihò *sec*

*Altissimo* *insinuando* *ispirato* *Gasimbal!*  
Ah volons coquins à peindre

*ispirato* *Gasimbal!* *ispirato* *Gasimbal!* *insufflé*  
sables fait je viens brés peindre! Ah ro

*Col B*



Handwritten musical notation for the upper part of the score, consisting of five staves. The first staff contains a melodic line with various note values and rests. The second staff contains a similar melodic line. The third staff contains a rhythmic accompaniment with notes and rests. The fourth and fifth staves contain rests.

perli viho tro- vati viho scop erti viho tro- vati arce- stateci arce-  
 niva Mif van wiften, mif fall niva Mif van wiften. gefit in ilig, lafit in  
 leure coque a pocheure fait je nens vous pocheure ha- raus, ha-

Handwritten musical notation for the lower part of the score, consisting of two staves. The first staff contains a melodic line with notes and rests. The second staff contains a similar melodic line.

Handwritten musical score for piano accompaniment. The score consists of two staves: a treble clef staff and a bass clef staff. The music is written in a single system with six measures. The notation includes various note values, rests, and dynamic markings such as *p* (piano) and *pp* (pianissimo). The bass clef staff is labeled "Col B" in the first measure.

stateli e fer. m ateli che non possi no scappar e ca

gestien bau plasi in gestien bau plasi in ja mir mist gut gaste ah signor per pie - ta! *Dim. ass. ad. no*

ah! Mon Dieu par Cha - si gaste

Auf was zürst du dich Herr gaste

Handwritten musical score for a vocal line. The lyrics are written in German and French. The German lyrics are: "stateli e fer. m ateli che non possi no scappar e ca", "gestien bau plasi in gestien bau plasi in ja mir mist gut gaste ah signor per pie - ta!", "ah! Mon Dieu par Cha - si gaste", and "Auf was zürst du dich Herr gaste". The French lyrics are: "stateli e fer. m ateli che non possi no scappar e ca", "gestien bau plasi in gestien bau plasi in ja mir mist gut gaste ah signor per pie - ta!", "ah! Mon Dieu par Cha - si gaste", and "Auf was zürst du dich Herr gaste". The score includes musical notation with notes, rests, and dynamic markings.

Handwritten musical notation for the first system, including staves with notes and dynamic markings like "paf".

non so niente non so niente in veri-tà!

voi cosa si sa? Je non se a bon saij... iisab a' on saij pas la mat' oh che gran temeri-tà! oh che

fastidioso qui habet part à ce complot? Un je lo s'is d'is mist' g'is... Ca he se va pas ai si de moi

Handwritten musical notation for the second system, including staves with notes and dynamic markings like "paf".

Handwritten musical score on aged paper, numbered 232 and 12. The score consists of several staves. The top three staves contain instrumental accompaniment with notes and rests. The fourth staff is marked 'Col. B' and contains rests. The fifth staff contains the vocal line with lyrics in Latin: 'gran te meri - ta! oh je hu gran te - meri - ta!'. The sixth staff contains German lyrics: 'Lass dich nicht gesehn, all ab mir quastu fait i' fusa'. The seventh staff contains more Latin lyrics: 'non so niente! non so niente in veri'. The eighth staff contains more German lyrics: 'Klein mer wafolif maitel nifab wafolif nifab gex = rifa mon mpilica veri'. The bottom staff contains a melodic line with notes and rests, marked 'paf'.

Oboe I  
Oboe II

ta!

te gran te meri ta! gente! gente! quei bricco ni che non vadan via di qua che non vadan via di

Ja sinou so rano ja ga fufu. Daita fultut ja dia. Jalmin fult nupilijum ja fur! gfuld ninf um ja

Ch quelle te me di te mes gens! faites femme. garde stanz la binca per me, vien en! - fer-

Fagotto

*Simili*

Col. B

quia arge- stateli! e fer mateli! e men pate li! e serrate li che da bere

qui last vin diuiner fort enuiffli bon. Ditzon, fasson, niest garu bon, sie butuogun  
 plus de les pa mir il me tafre - Dallez, faites, bonne garu, vous se- rez u-

Handwritten musical score for the first system, featuring piano and violin parts. The piano part includes dynamic markings such as *p* and *f*. The violin part includes a *f* marking.

vi sa- rà che da bere vi sa- rà. che da be- re che da be- re vi sa ra

*Die- bu- tu- gan- nis zu- fuf- se. Die- bu- tu- gan- nis zu- fuf- se.*  
*con- ce- p- sis re- co- ni- pen- sis. allez fuf- se, be- ne- gatis, von- ter- ge- ho- ten- sis.*

Handwritten musical score for the second system, continuing the piano and violin parts. It includes dynamic markings *p* and *f*.

*Eufon*

*Col. P.*

*Lottchen* oh che notte disgra-  
ziata! oh che grande oscuri-  
ta! oh che grande oscuri-

*Oront* *Walise* *Wast* *voll* *Angst* *und* *Wandern*, *Walise* *Wundel* *frut* *im* *far* *Walise* *Wundel* *frut* *im*

*Johann* oh che notte disgra-  
ziata! oh che grande oscuri-  
ta! oh che grande oscuri-

*Lorenz* *Quelle* *oscuri-* *te* *oro-* *conde* *quelle* *avan-* *ta-* *reusc* *nuit!* *quelle* *a-* *vanta-* *reusc*

*Walise* *Wast* *voll* *Angst* *und* *Wandern*, *Walise* *Wundel* *frut* *im* *far* *Walise* *Wundel* *frut* *im*

*Eufon*

The first system of the musical score consists of three staves. The top staff contains the vocal line with various note values and rests. The middle staff contains the piano accompaniment, featuring a complex rhythmic pattern with many sixteenth and thirty-second notes. The bottom staff contains a bass line with fewer notes, primarily consisting of quarter and eighth notes.

ta! saldi saldi cos' è questo? piano piano piano

für! Keinn Spur ist zu nut Duden, Keinn Ausgang, Keinn

ta! saldi saldi cos' è questo? piano piano! piano

mit! Sonst heurt Sou se grande ... Son se grande se nest

für Keinn Spur ist zu nut Duden, Keinn Ausgang, Keinn

The second system of the musical score continues the piano accompaniment from the first system. It features similar rhythmic complexity with many sixteenth and thirty-second notes across the middle and bottom staves.

*Al. B.*

niano per di qua! non si sa do-re si vada di sor-

Übergang, fast man muss wieder Rat man sich nicht geben, häufig

niano per di qua non si sa do-re si va-da di sor-

quem bar-nas septembris... per in ser-tis? cu se rendre quel che

Übergang, fast man muss wieder Rat man sich nicht geben, häufig

Musical notation for piano accompaniment, consisting of two staves. The upper staff is in treble clef and the lower in bass clef. It features various rhythmic values including eighth and sixteenth notes, as well as rests. There are dynamic markings such as *p* and *pp* throughout the piece.

tir dov' e la strada oh che grande cura ta oh che  
 läßt für sich nicht rasen Malise Luntalait unfer! realisa  
 tir dov' e la strada oh che grande cu-ri-ta! oh che  
 min nous faut il prendre? Oh! Lob seu ri-té pro-fonde oh! L'a-  
 läßt für sich nicht rasen Malise Luntalait unfer, realisa

Musical notation for vocal parts, including lyrics in Italian, German, and French. The lyrics are written in a cursive hand below the notes. The notes are in a single staff with a treble clef. There are dynamic markings such as *p* at the bottom of the page.

*Col B*  
*grande os - cu - ri - ta!*  
*oh che notte dis gra - zia!*

*Gründelheit unsern*  
*Ch'obsue - ri - le pro - fonde*

*Gründelheit unsern. Lüstern, Lüstern, Lüstern,*  
*des lu - miser des lu -*

*grande os curi - ta nit!*  
*oh che notte dis gra - zia*

*Gründelheit unsern*  
*Wahls Nacht soll Angst und Spandan*

*non tantof*

*f* *non tanto f* *f*

oh che notte disgra- ziata! oh che grande oscuri- ta oh che grande oscuri- ta

Wahls! Nacht voll Angst und Schrecken! Licht! Licht! Licht!

Wahls! Sündelheit und Sünde! Licht! Sündelheit und Sünde!

*ff* *non tanto f* *f*

oh che notte disgra- ziata! oh che grande oscuri- ta oh che grande oscuri- ta

Wahls! Nacht voll Angst und Schrecken! Licht! Licht! Licht!

Wahls! Sündelheit und Sünde! Licht! Sündelheit und Sünde!

*f* *non tanto f* *f*

oh che notte disgra- ziata! oh che grande oscuri- ta oh che grande oscuri- ta

Wahls! Nacht voll Angst und Schrecken! Licht! Licht! Licht!

Wahls! Sündelheit und Sünde! Licht! Sündelheit und Sünde!

*Col. B*

*ta!* *di sortir dov'è la strada oh che grande oscurità! oh che notte disgraziata*  
*fuor* *Keine Aussicht zu sehn - Dunkelheimliche Nacht voll Ungeheim*  
*fuor* *ta! di sortir dov'è la strada oh che notte disgraziata oh che grande oscurità per ov' sortir, ov' se*  
*fuor, realisa Nacht voll Ungeheim und Dunkelheimliche Nacht voll Ungeheim*  
*fuor, realisa Nacht voll Ungeheim und Dunkelheimliche Nacht voll Ungeheim, keine Aussicht zu sehn - Dunkelheimliche Nacht voll Ungeheim*  
*nuit! par ou sortir? ou se rendre? quel chemin nous faut-il prendre oh! l'avanture est nuit!*

The first system of the musical score consists of five staves of piano accompaniment. The top two staves use a grand staff (treble and bass clefs). The bottom three staves are for the right hand, with the first staff containing chords and the second and third staves containing more complex rhythmic and melodic figures. The music is written in a historical style with various note values and rests.

*giata di sortir dov'è la strada oh che grande oscuri- ta! che notte oscura! che grande oscuri-*

*spandere l'incanto che si fa nel buio di un cammino oscuro e tenebroso. Oh l'avanturata notte! / *siestman maff, siestman*  
*undre qualchenou nous fait il penser Oh l'avanturée nuit! / *lobsen si te profonoe l'anturée***

*di sortir dov'è la strada oh che grande oscuri- ta! siestman maff, siestman*

*di un che notte oscura giata che grande oscuri-*

*di un siestman maff, siestman*

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*Cot. V. imo*

*Cot. V. 2o*

*Unis*

*Cot. B*

*fa! che grand'osari fa!*

*mafo, giustman mafo!*

*mafo, giustman mafo.*

*mafo, giustman mafo.*

*mafo, giustman mafo.*

*mafo, giustman mafo.*

*Fine dell'Atto Primo*