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*THE*  
*Favourite SONGS*  
*in the*  
**OPERA**  
*Call'd*

**BERTOLDO**  
*N<sup>o</sup> 2 By Sig<sup>r</sup> Ciampi.*

London. Printed for I. Walsh in Catharine Street in the Strand.

Of whom may be had Just Publish'd

Le Delizie Del Opere, containing the favourite Songs from all the Italian Operas for 20 Years past. in Score. by Sig<sup>r</sup> Pergolese, Vinci, Haffe, Ciampi, Galuppi, Lampugnani, Veracini, Bononcini, &c. &c. in 6 Vol<sup>s</sup>.

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*This Number of the Songs in Bertoldo was published originally in 1749, and republished with the preceding Number in 1762.*





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Duetto 128

*Aria nel Bertoldo - Sig.<sup>o</sup> Guadagni e Mellina - Del Sig.<sup>o</sup> Ciampi.*

*Andantino*

Cara fei tu il mio bene

Caro fra dolci pene ardo per te d'amor

l'Idolo del mio cor l'Idolo del mio cor

ardo per te d'amor per te lan guiso e moro oh Dio che bel con -  
Sposa te so - la ado - ro oh Dio che bel con -

*Figured Bass:*  
5 6 5 — 6 4 3 5 — — 6 3 — 5 4 3 5 *poc. F<sup>e</sup>*  
5 4 3 *poc. F<sup>e</sup>* — \*4/2 6 — 7 \* (1) 4 3 — 6 \* 4



F<sup>e</sup> P<sup>o</sup> F P F P F<sup>e</sup> P<sup>o</sup> F<sup>e</sup>  
 F<sup>e</sup> P<sup>o</sup> F P F P F<sup>e</sup> P<sup>o</sup>  
 -tento che bel contento che fortu - nato amor che fortu - na.to amor che fortu - na.to amor  
 -tento che bel contento che fortu - nato amor che for - tu - na.to amor che for - tu - na.to amor  
 4 5 - \* 6 \* 5 7 5 7 5 — 6 6 5 — 6 6 \* 5 4 \*  
 P<sup>o</sup> poc.F<sup>e</sup> P<sup>o</sup> P<sup>o</sup> poc.F<sup>e</sup> P<sup>o</sup>  
 Ca - ro fra dolci pe - ne ar.do per teda  
 Cara sei tu il mio bene I - dolo del mio fen  
 5 — 6 4 3 — 7 \* 6 \* 6 5 — 6 — 4 6 - 7 6 6 3  
 poc.F<sup>e</sup> poc.F<sup>e</sup> P<sup>o</sup> poc.F<sup>e</sup> P<sup>o</sup> poc.F<sup>e</sup> P<sup>o</sup> poc.F<sup>e</sup> P<sup>o</sup> poc.F<sup>e</sup> P<sup>o</sup>  
 poc.F<sup>e</sup> poc.F<sup>e</sup> P<sup>o</sup> poc.F<sup>e</sup> P<sup>o</sup> poc.F<sup>e</sup> P<sup>o</sup> poc.F<sup>e</sup> P<sup>o</sup> poc.F<sup>e</sup> P<sup>o</sup>  
 -mor languisco e moro spo - so oh  
 te folo a.doro ca - ra oh Di.o  
 4 3 6 — 4 3 7 4 3 - 7 6 - 7 6 - 7 6 - 7 5 - 6 \* 6  
 (2)



Dio oh Dio che bel contento che bel piacer che sento che fortu-nato fortu-nato a-  
 oh Dio che bel contento che bel piacer che sento che fortu-nato a-

Fe P<sup>o</sup> Fe Fe

Fe b 4 4 6 7 4\* 4\* - 4 7 4 b - 4 5

P<sup>o</sup> Fe P<sup>o</sup> Fe P<sup>o</sup> Fe P<sup>o</sup> Fe P<sup>o</sup> Fe P<sup>o</sup> Fe

- mor che fortu- - nato amor che for-tu- na - to amor che for-tu- na - to amor  
 - mor che fortu- - nato amor che for-tu- na - to amor che for-tu- na - - to amor

\* 5 7 5 7 5 - Fe 4 3 P<sup>o</sup> 5 6 4 3 5

che fortunato a - mor  
 che fortunato a - mor

5 6 4 3



Allegretto

Di gelo - - fia cru - de - le il

Sempre fa - ro' fe - dele mai non t'ingan - ne - - ro'

duol non prove - ro speralo fe mi li - ce fe mi li - ce faro' fe - li - ce ogn'or

speralo speralo fe mi li - ce faro' fe - - li - ce ogn'or

fa - ro' fe - - li - ce ogn'or.

fa - ro' fe - - li - ce ogn'or.

Da Capo

#6 6 / 5 4 #



Aria nel Bertoldo — Sig.<sup>r</sup> Guadagni — 132 — Del Sig.<sup>r</sup> Ciampi

And<sup>te</sup>

The score consists of multiple staves of music. It begins with a treble clef and a 4/4 time signature. The tempo is marked 'And<sup>te</sup>'. The music is characterized by frequent trills ('tr') and dynamic markings such as 'p<sup>o</sup>' (piano) and 'F<sup>e</sup>' (forte). The piece concludes with a double bar line. The lyrics are written below the vocal line, with some words appearing on multiple lines of music.

Felice felice io sono, A deffo fento Dolce con  
 ten to, e all' amo ro sa di le tta sposa L'affetto rendo Con fe del ta  
 con fe del ta l'affetto rendo l'affetto con fe del ta

5 - 7 - 5 7 6 5 5 - 6 5 4 3 6 5  
 98 5 5 6 5 6 5 5 #6 6 7 #6 6 4 3 5 4 5  
 6 4 5 4 5 4 7 5 #6 6 5 7 4 # 5 5 6 5 5 4 # 5 F



po poc Fe po tr Fe tr

po poc Fe P Fe

con fe-del-ta con fe-del-ta

6 po Fe 5 5 4# Fe 5 4#

P P P Fe tr po tr tr

Fe-lice Fe-li-ce io fo-no, adeffo fen-to dolce contento, dol-ce con-

5 p #6-5 76-5 #-6 5 43 65 98 87 65

Fe po Fe po Fe po

Fe po Fe po Fe po

tento, e all' amo-ro-fa di-le-tta spo-fa l'affe-tto ren-do con-

6 3 Fe Fe 5 po 7 5 Fe 5 P 7 5 4 5

tr po Fe po Fe po tr

tr po Fe po Fe po

tr po Fe po Fe po tr

fedel-ta e all'amoro-fa di-le-tta spo-fa di-le-tta spo-fa l'affetto rendo con fedel-

6 6 43 5 Fe 6 4 Fe 6 43 5 5 5 7 5 5



Musical score for a piece on page 134. The score consists of multiple systems of staves, including vocal lines and piano accompaniment. The lyrics are in Italian and are interspersed with musical notation. The score includes various musical notations such as notes, rests, trills (tr), and dynamic markings (p<sup>o</sup>, Fe). The piano part features intricate fingerings and trills. The lyrics include:

...ta l'affetto rendo con fedel ta ... con fe-del-ta  
 ... con fedel.ta ... con fedel.ta.  
 Provo, un foco, Che a poco a poco che a poco a.  
 poco M'avrebbe acceso D'altra bel.ta. m'avrebbe acceso d'altra, belta D.C.



Aria nel Bertoldo - Sig<sup>ra</sup> Ninetta de Rosenham - Del Sig<sup>r</sup> Ciampi

*Allegretto Grazioso*

po fe

Unis Unis

po po

Unis Unis

Un volto amabile for-za d'a-mar; Siam troppo fa-ci-li a sof-pi-

5 6 5 6 6 5 5 5 4 5 6 4 3

Fe Unis

Unis

rar; D'un va-go vi-fo un sguardo, un riso. Basta per tog-lierci la liber-

5 5 #6 6 5 #6 6 5-6 # 6 #6 5 5

Unis

ta, la liberta

6# 6 5 7 7 7 7# 5 #6 6

8



Fe  
Unis  
Unis  
li...berta basta basta basta per to-glier-ci la li-ber-ta.

6 6 # 5 4 # 5 6 Fe 5 #6 6 6 6 # 5 4 #

Unis  
Unis  
Unis  
Un volto amabile for-za ad amar; un volto

P poc Fe P P poc Fe P 5 4 5 4 7 6 5 6

poc Fe P  
poc Fe P  
Unis  
amabile for-za ad mar; fiam troppo fa-ci-li fiam troppo facili a sof-pi-rar

5 2 7 6 5 5 6 6 5 5 6 5 5

P Fe P Fe P  
P Fe P Fe P  
Unis  
D'un va-go viso un sguardo, un riso basta per toglier-ci la liberta

5 Fe 6 5 5 Fe 6 5 5 5 4 6 6 5 6 5 6 5 4 5 4



Fe p Fe po Fe.

Unis Fe p Fe po Unis

basta basta per toglierci la liber-ta. basta per toglierci la liberta... la

5 7 5 6 5 6 5 6 5 5 6 5 5 6 4 6

Unis Unis P

tr  
li berta Un cuor che

6 5 4 3 #6 5

ten\_ero un cuor che tenero non sa re\_sif-te-re al la be-Ita non sa re\_si\_fte-re

6 4 # 6 5 5 # 6 #6 6 6 4 # 5

tr 3 tr  
Fe fe

tr 3 3 3 3  
non sa re\_fifte-re alla belta... alla belta'

5 6 7 5 5 fe #6 6

Dal Segno



Aria nel Bertoldi *Siora Mellini* II 138 Del Sign<sup>r</sup>. Ciampi.

Viol<sup>is</sup>  
Unifon

Corni

Allegro

Unis.

Pia.

Giura il guerrier tal volta il guerrier tal volta di non trattar piu l'armi di

5 Pia. 7 5 7 5 5 5

For. Pia. For. Pia.

Pia. Pia.

non trattar piu l'armi Ma se vna tromba ascolta piu non si fa frenar piu

5 5 5 For. Pia. 5  $\frac{4}{2}$  6 For. Pia.



F. P. F. P. F. P. F. P. F. P.

F. P. F. P. F. P. F. P. F. P.

non fi fa' frenar - - - - - piu non fi

For. Pia. For. For. Pia. For.

fa frenar no piu non fi fa fre - nar ma se vna tromba ascolta

Pia. For. Pia. For.

Unis.

Pia.

tr

tr

piu non fi fa' frenar 6 4 3 5 piu non fi fa fre - nar piu non fi fa

tr

fre - nar Giura il guerrier tal volta Giura il guerrier tal volta il guer -

5 5 Pia. \* 7 5 For. 5 Pia. 2 5



This musical score consists of multiple systems of staves. The top system includes a vocal line with lyrics: "riertal volta di non trat tar piu l'armi di non trat tar piu l'armi ma se vna tromba ascolta". The score features various dynamics such as *For.*, *Pia.*, *Unis.*, *F.P.*, and *Poco For.*. It also includes performance markings like *tr* (trill) and *w* (accidental). The bottom system contains the lyrics: "ma se vna tromba ascolta piu non si fa frenar ma se vna tromba ascolta piu non si". The score is written in a key signature of two sharps (F# and C#) and includes detailed fingering and articulation for both hands.







Aria nel Bertoldo — Sigra Mellini — Del Sig. Ciampi.

The musical score is written on ten systems, each with a vocal line (treble clef) and a piano accompaniment line (bass clef). The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The tempo is marked "Allegro assai".

Lyrics and performance markings:

- System 1: *Pia.*
- System 2: *Allegro assai*
- System 3: *For. Pia.*
- System 4: *Al porto brama to del vento a feconda del vento a feconda in vista mi provo gia sento gia*
- System 5: *For. Pia. For. Pia. For. Pia. For. Pia.*
- System 6: *provo il vento pla-ca to il vento pla ca to La furia dell' onda d'intorno Calmar il vento placa to La*
- System 7: *For. Pia.*
- System 8: *furia dell' onda d'intorno calmar d'intorno din- torno dintorno calmar d'intorno dintorno din*

The score includes various musical notations such as slurs, trills, and dynamic markings. Fingerings are indicated by numbers 1-5. There are also asterisks (\*) and a double asterisk (\*\*) marking specific notes or passages.



Pia. For. Pia. For. Pia. F. P.  
 torno calmar Al por to brama - to del vento a fe -  
 F<sup>e</sup> P<sup>o</sup> F<sup>e</sup> P<sup>o</sup> F<sup>e</sup> P<sup>o</sup> F<sup>e</sup> F<sup>e</sup> F<sup>e</sup>  
 conda del vento a seconda in vista mi trova gia fento gia provo gia  
 F<sup>e</sup> P<sup>o</sup> F<sup>e</sup> P<sup>o</sup> F<sup>e</sup> P<sup>o</sup> F<sup>e</sup> F<sup>e</sup> P<sup>o</sup>  
 provo il vento placa - to la furia dell' onda d'in - tor - no calmar il vento calma - to la  
 F<sup>e</sup> P<sup>o</sup> F<sup>e</sup> P<sup>o</sup> F<sup>e</sup> P<sup>o</sup>  
 furia dell' onda d'in torno calmar la furia dell' onda d'intorno calmar d'intorno d'in -

Musical score for guitar, featuring multiple systems of staves with lyrics and performance markings. The score includes dynamic markings such as *Pia.*, *For.*, *F.*, and *P.*, and performance instructions like *torno calmar* and *Al por to brama - to del vento a fe -*. The notation includes treble and bass clefs, a key signature of three sharps (F#, C#, G#), and a 12-string guitar tuning indicated by the six sharps on the staff lines. The score is divided into systems, each containing two staves (treble and bass clef). The lyrics are written below the bass staff. Performance markings include *F<sup>e</sup> P<sup>o</sup>* and *F<sup>e</sup>* above the treble staff, and *P<sup>o</sup>* above the bass staff. The score concludes with a double bar line and a final chord marked with a double asterisk (\*\*).



torno d'intorno calmar d'intorno d'intorno d'intorno calmar d'intorno calmar d'intorno cal-

5 4 2 5 6 6 3 5 6 5 4 5 4 2 5 6 6 3 F. 5 P. 0 6 6 3 F. 5 6 6 3 5 4 3

mar

Pia.

Di perder lo sposo crudele ti-more in petto il mio Core non fa pal-pi-tar in petto il mio

5 4 2 6 5 5 6 6 3 5 5 6 6 5 6 5 5 6 7

For.

Unis.

Core in petto il mio Core non fa palpi-tar non fa palpitar Da Capo

5 5 5 7 6 6 5 6 5 5 6 5 7 7 5

For.



Aria nel Bertoldo — Sig<sup>r</sup> Guadagni 145 — Del Sig<sup>r</sup> Ciampi

Con fordini

Traverso

Cantabile Con moto

Le va-ghe

5 — po

Detailed description: This system contains the first two staves of the musical score. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 6/8. The tempo/mood is 'Cantabile Con moto'. The lyrics 'Le va-ghe' are written below the vocal line. There are dynamic markings 'po' (piano) and '5' with a line underneath.

poc fe po ferz po poc fe po

tue pupille Deh — rasferena, o sposa; deh rafferena, o sposa; Sulla mia fe ri

6 4 3 6 7 6 7 4 3 5 9 8 7 7 6 5 5

Detailed description: This system contains the third and fourth staves. The vocal line continues with the lyrics 'poc fe po ferz po poc fe po' and 'tue pupille Deh — rasferena, o sposa; deh rafferena, o sposa; Sulla mia fe ri'. The piano accompaniment features a complex rhythmic pattern. There are dynamic markings 'poc' (poco) and 'ferz' (forzando). Fingering numbers are written below the piano staff.

for

pofa, Ca. — ra, non du-bitar. ful — la mia fe ri — pofa ful — la mia fe ri — pofa

6 7 # 6 5 4 3 6 18 4 5 5 6 5 #

Detailed description: This system contains the fifth and sixth staves. The vocal line continues with the lyrics 'for' and 'pofa, Ca. — ra, non du-bitar. ful — la mia fe ri — pofa ful — la mia fe ri — pofa'. The piano accompaniment continues with the same rhythmic pattern. There are dynamic markings 'for' (forzando) and 'Ca.' (Crescendo). Fingering numbers are written below the piano staff.



poco f      f assai      p      f  
 Unis      f assai      p      Unis  
 cara, non du-bi-tar non du-bi-tar... non du-bi-tar  
 Le vaghe tue pupil... le le vaghe tue pupil... le deh raffe, re na o sposa  
 folla mia fe riposa folla mia fe ri pola cara ca-ra non dubitar



First system of musical notation. The vocal line (treble clef) features a melodic line with triplets and slurs. The piano accompaniment (treble and bass clefs) includes a bass line with notes like 5, 2, 2, 5, 5, 5, 6, 5, 7, 5, 5, 6, 6, 5, 4, 5, 5, 7, 5, 5, F. A dynamic marking 'p' is present.

car a ca ra non du bi tar ca ra ca ra

Second system of musical notation. The vocal line continues with triplets and slurs. The piano accompaniment includes a bass line with notes like 5, 2, 2, 5, 5, 5, 6, 5, 7, 5, 5, 6, 6, 5, 4, 5, 5, 7, 5, 5, F. A dynamic marking 'p' is present.

Third system of musical notation. The vocal line continues with triplets and slurs. The piano accompaniment includes a bass line with notes like 5, 2, 2, 5, 5, 5, 6, 5, 7, 5, 5, 6, 6, 5, 4, 5, 5, 7, 5, 5, F. A dynamic marking 'p' is present.

Fourth system of musical notation. The vocal line continues with triplets and slurs. The piano accompaniment includes a bass line with notes like 5, 2, 2, 5, 5, 5, 6, 5, 7, 5, 5, 6, 6, 5, 4, 5, 5, 7, 5, 5, F. A dynamic marking 'p' is present.

Fifth system of musical notation. The vocal line continues with triplets and slurs. The piano accompaniment includes a bass line with notes like 5, 2, 2, 5, 5, 5, 6, 5, 7, 5, 5, 6, 6, 5, 4, 5, 5, 7, 5, 5, F. A dynamic marking 'p' is present.

Sixth system of musical notation. The vocal line continues with triplets and slurs. The piano accompaniment includes a bass line with notes like 5, 2, 2, 5, 5, 5, 6, 5, 7, 5, 5, 6, 6, 5, 4, 5, 5, 7, 5, 5, F. A dynamic marking 'p' is present.

Seventh system of musical notation. The vocal line continues with triplets and slurs. The piano accompaniment includes a bass line with notes like 5, 2, 2, 5, 5, 5, 6, 5, 7, 5, 5, 6, 6, 5, 4, 5, 5, 7, 5, 5, F. A dynamic marking 'p' is present.

Eighth system of musical notation. The vocal line continues with triplets and slurs. The piano accompaniment includes a bass line with notes like 5, 2, 2, 5, 5, 5, 6, 5, 7, 5, 5, 6, 6, 5, 4, 5, 5, 7, 5, 5, F. A dynamic marking 'p' is present.

gioco di finimlai l'affetto tu sola fei l'oggetto che mi fa fospirar... che mi fa sof. pi. rar

non du bi tar Per scherzo folo e.