

# Ogni amante

Poem by Ottavio Rinuccini - after Ovid Claudio Monteverdi

$\text{♩} = 85$

1 O- gni A- man- te, o- gni A- man- te è guer- rier, O- gni A-

2

3

4

5 man- te, o- gni A- man- te è guer- rier; nel suo gran re- gno habena- mor la sua mi- li- zia

6

7 an- ch'e- gli. Quel- la fio- ri- ta\_ e- tà ch'el du- ro pon- do può so- ste- ner de

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100

l'el- mo\_e de lo scu- do ne- gli\_as-sal- ti d'a- mor, ne- gli\_as-sal- ti d'a- mor, ne- gli\_as-

4 e a 4 e a a a a a a 2 r r r r  
a a 3 2 r r r r 1 r r a a a

25 110 6 6 6 6 4 4 4 ā ā ā a a a

sal- ti d'a- mor fa pro- ve, fa pro- ve ec- cel- se. Né men scon- tio\_è ve- der

BII r r 3 r r 1 b b BII r r 1 r a r BII  
4 e e 2 r r 2 r r 3 r r 2 r 4 e 2 r 4 e a a r  
r r r 1 b b 4 e C 1 b r 4 e r r a 3 e e r

30 ā ā a

tre- mu- la, tre- mu- la ma- no per trop- pa\_e-

4 e 1 r a a a r 4 e 2 r 3 e 1 r e f e f 3 e 4 e r  
a a 1 r r 4 e 2 r 3 e 1 r a r 1 r 4 b 3 e 4 e r  
a a a 3 e 1 r 1 r a 3 e r a a ā ā

tà, vi-brar- la spa-da\_e l'ha-sta, che sen-tir

Figured bass notation for measures 35-39:  
 Measure 35: 1 r 4 e 2 r 3 d a  
 Measure 36: a a 1 b 3 d  
 Measure 37: a a 1 b 4 e  
 Measure 38: a a 1 b 2 r 4 e  
 Measure 39: a a 1 b 2 r 3 a

so-spi-rar ca-nu-to\_a-man-te.  
 O-gni\_a-man-te,\_o-gni\_a-man-te\_è guer-rier, o-gni\_a-

Figured bass notation for measures 40-44:  
 Measure 40: a a 2 r 3 d  
 Measure 41: a a 2 r 4 e e  
 Measure 42: a a 1 b  
 Measure 43: a a 1 b  
 Measure 44: a a 1 b

man-te,\_o-gni\_a-man-te\_è guer-rier; nel suo gran re-gno ha ben A-mor la sua mi-li-

Figured bass notation for measures 45-49:  
 Measure 45: a a  
 Measure 46: a a  
 Measure 47: a a  
 Measure 48: a a 1 b 2 r  
 Measure 49: a a

O- gni\_a-man- te o- gni\_a- man- te\_è guer- rier, o- gni\_a-  
 zia\_an- ch'e- gli. O- gni\_a-man- te, o- gni\_a- man- te\_è guer-

BII -

50

man- te, o- gni\_a- man- te\_è guer- rier; nel suo gran re- gno  
 rier; nel suo gran re- gno ha ben a- mor la sua mi- li-

55

60

ha ben A- mor la sua mi- li- zia\_an- ch'e- gli, ha ben a- mor la sua mi- li-  
 zia\_an- ch'e- gli, nel suo gran re- gno, ha ben a- mor la sua mi- li-

BII ↓ BII - BII -

zia\_an- ch'e- gli. Am- bo le not- ti ge- li- de, e se- re- ne è l'a- man- te\_el guer-

zia\_an- ch'e- gli. Am- bo le not- ti ge- li- de, e se- re- ne

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains the lyrics "zia\_an- ch'e- gli. Am- bo le not- ti ge- li- de, e se- re- ne è l'a- man- te\_el guer-". The middle staff is another vocal line in treble clef with the same key signature and time signature, containing the lyrics "zia\_an- ch'e- gli. Am- bo le not- ti ge- li- de, e se- re- ne". The bottom staff is a piano accompaniment in bass clef with the same key signature and time signature. It includes figured bass notation with letters (a, b, r, e) and numbers (1, 2, 3, 4) indicating fingerings and ornaments. Above the bass line, there are vertical lines and the label "BII".

rier, è l'a- man- te\_el guer- rier, è l'a- man- te\_el guer- rier

è l'a- man- te\_el guer- rier, è l'a- man- te\_el guer- rier trag- gon veg-

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains the lyrics "rier, è l'a- man- te\_el guer- rier, è l'a- man- te\_el guer- rier". The middle staff is another vocal line in treble clef with the same key signature and time signature, containing the lyrics "è l'a- man- te\_el guer- rier, è l'a- man- te\_el guer- rier trag- gon veg-". The bottom staff is a piano accompaniment in bass clef with the same key signature and time signature. It includes figured bass notation with letters (a, b, r, e) and numbers (1, 2, 3, 4) indicating fingerings and ornaments. Above the bass line, there are vertical lines and the label "BII".

trag- gon veg- gian- do, que- sti\_a sal- var del Ca- pi- tan le ten- de.

gian- do, que- sti\_a guar- dar l'a- man- te

The third system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains the lyrics "trag- gon veg- gian- do, que- sti\_a sal- var del Ca- pi- tan le ten- de.". The middle staff is another vocal line in treble clef with the same key signature and time signature, containing the lyrics "gian- do, que- sti\_a guar- dar l'a- man- te". The bottom staff is a piano accompaniment in bass clef with the same key signature and time signature. It includes figured bass notation with letters (a, b, r, e, g) and numbers (1, 2, 3, 4) indicating fingerings and ornaments. Above the bass line, there are vertical lines and the labels "BII" and "BIV".

Non mai, mai di fa-ti-car ces-sa il sol-da-to.

mu-ra in-ten-to. Ne ri-po-sar già mai, mai

Figured bass notation for the first system:

4 r	4 e	2 r	4 e	2 r	a	3 e	2 r
3 a	r	4 e	2 r	a	4 e	e	a
1 b	3 e	1 r	a			2 e	1 r b

Figured bass notation for the second system:

a	a	a	a <sup>80</sup>
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Am-bo sor-mon-te-ran de' mon-ti al-pe-stri le du-re ci-me,

ve-ra-ce a-man-te.

Figured bass notation for the second system:

a	r	3 r	r	BII	4 r	r
4 e	a	a		BII	3 e	e
3 e	r	1 b			1 b	r

Figured bass notation for the third system:

a	a	a	a
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am-bo sor-mon-te-ran de' mon-ti al-pe-stri le du-re ci-me,

Am-bo sor-mon-te-ran de' mon-ti al-pe-stri le du-re ci-me, am-bo tor-

Figured bass notation for the third system:

r	3 r	r	BII	BII
e	a	a		
r	1 b	2 r	3 e	4 e

Figured bass notation for the fourth system:

a	a	a	a
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am- bo tor- ren- ti\_ e fiu-  
 ren- ti\_ am- bo tor- ren- ti\_ e fiu-

Figured bass notation:  
 -e r 2 a a | 4 e e e | e e  
 -e r 1 b 3 e | 1 r | 1 r a

mi tra piog- mi tra piog-

Figured bass notation:  
 a a 4 e a 3 r | 4 e | 4 e  
 2 o 2 r a | 2 r | r  
 3 e 1 r a a | a a

ge, e nem- ge, e nem-

Figured bass notation:  
 BII - - - - | o | 3 r r |  
 2 r 3 r 4 e e | 1 b | a a  
 1 r | 2 r

4 5

bi var- che- ran, var- che- ran si- cu- ri. Non del va- sto o-

bi var- che- ran si- cu- ri. Non del va-

BII -----

3 4 2 e e e a 4e a 4e 1 b 1 r 4e e 4e a

r a a a a r r a

cean l'on- de, l'on- de, l'on- de spu- man- ti,

sto o- cean l'on- de, l'on- de spu- man- ti,

BII BII

3 1 BII 3 r a a 2 r BII

a 3 r 4 e a a 1 b 1 r 4 e

[a] a r a a a

100

non d'Eu- ro o d'A- qui- lon, non d'Eu- ro o

non d'Eu- ro o d'A- qui- lon, non d'Eu- ro o d'A- qui- lon, non d'Eu-

BII BII -----

2 r a a BII 2 r 4e a BII 3 e 4 e

a 1 a 2 r 4 e a 1 r 3 e a 1 r

a a a r a r a a



d'A- qui- lon l'or- ri- bil fia-

ro o d'A- qui- lon l'or- ri- bil fia-

Figured bass notation:  $\underline{r}$ ,  $\underline{2} \underline{r}$ ,  $\underline{4} \underline{e}$ ,  $\underline{2} \underline{r}$ ,  $\underline{4} \underline{e}$ .   
 Lower line:  $\underline{1} \underline{b}$ ,  $\underline{a}$ ,  $\underline{1} \underline{b}$ ,  $\underline{1} \underline{r}$ .   
 Bottom line:  $\underline{r}$ ,  $\underline{a}$ ,  $\underline{a}$ ,  $\underline{r}$ .

to fre- nar po- trà l'im- pe- tuo-

to fre- nar po- trà l'im- pe- tu- o-

Figured bass notation:  $\underline{r}$ ,  $\underline{r}$ ,  $\underline{4} \underline{e}$ ,  $\underline{r}$ ,  $\underline{r}$ ,  $\underline{4} \underline{e}$ ,  $\underline{3} \underline{e}$ .   
 Lower line:  $\underline{1} \underline{b}$ ,  $\underline{a}$ ,  $\underline{1} \underline{r}$ ,  $\underline{r}$ ,  $\underline{4} \underline{e}$ .   
 Bottom line:  $\underline{r}$ ,  $\underline{a}$ ,  $\underline{a}$ ,  $\underline{r}$ .

BII

105

si co-

si co-

Figured bass notation:  $\underline{3} \underline{e}$ ,  $\underline{4} \underline{e}$ ,  $\underline{3} \underline{e}$ ,  $\underline{4} \underline{e}$ ,  $\underline{2} \underline{e}$ ,  $\underline{2} \underline{r}$ .   
 Lower line:  $\underline{3} \underline{e}$ ,  $\underline{4} \underline{e}$ ,  $\underline{3} \underline{e}$ ,  $\underline{4} \underline{e}$ ,  $\underline{2} \underline{e}$ ,  $\underline{2} \underline{r}$ .   
 Bottom line:  $\underline{r}$ ,  $\underline{a}$ ,  $\underline{a}$ ,  $\underline{r}$ .

ri se di sol- car il mar de- sio gli spro- na. Chi se non

ri se di sol- car il mar de- sio gli spro- na. Chi se non

BII

4 e a 2 r a 3 a 2 r a 4 e a

1 b 2 r 1 b 1 b 1 r

a a a a

quei che l'a- mo- ro- sa in- se- gna se- gue, o di Mar- te al ciel not- tur- no\_ e fo- sco

quei che l'a- mo- ro- sa in- se- gna se- gue, o di Mar- te al ciel not- tur- no\_ e fo- sco

BII

4 e e a a

1 r r 2 r r

a a

6 115 a a

può la piog- gia sof- frir, le ne- vi\_ e'l ven- to?

può la piog- gia sof- frir, le ne- vi\_ e'l ven- to? Tac- cia pur dun- que,

4 e a 1 r a 2 r 4 e a

3 e a 1 r a 1 r

3 e a a 3 e

a a

Tac- cia pur dun- que\_ o- mai lin- gua men- da- ce, di più chia- mar

tac- cia pur dun- que\_ o- mai lin- gua men- da- ce, di più chia- mar o- tio,

BII - - - - - BII -

a r a 1 a 1 r 4 e r r 2 r a r 3 e 2 e e

a a a a a a a a

125 5 5 130 a a

o- tio, o- tio\_ e la- sci- via, o- tio e la- sci- via a- mo- re,

o- tio\_ e la- sci- via a- mo- re, o- tio, o- tio e la- sci- via a- mo- re,

BII - - - - - BII -

e a 2 r a r r 4 e a 2 a r r a 2 r [r r] 3 r r

a a 4 e e a a 4 e e a a [r r] a a 1 b b

a a a a a a a a

10 a a 5 a a a 1 r 5 a a

ch'a- mor af- fet- to\_ è sol di guer- rier co- re,

ch'a- mor af- fet- to\_ è sol di guer- rier

a a a a a a a 2 r a 2 r

1 r r a 2 r 3 r 1 r 2 r 3 r 1 r

a e a a a 4 e 1 r a

a- mor af- fet- to\_è sol di guer- rier co- re, a- mor, a-

co- re, a- mor af- fet- to\_è sol, a- mor, a-

—e a a a a a 2 r 4 e

4 g 2 r 3 a 2 r 4 e 1 r a 2 r 4 e

1 e 4 e 1 r a a 1 r a a a

mor af- fet- to\_è sol, a- mor, a- mor af- fet- to\_è sol di guer- rier

mor af- fet- to\_è sol, a- mor, a-

a a a a a 2 r r

1 r 4 e 1 r a 2 r 2 a a

3 e 1 r a 3 e 1 r a a a

a a

co- re.

mor af- fet- to\_è sol di guer- rier co- re.

BII -----

r r r 3 r

4 e e e a

r r 5 a

Every lover is a warrior;  
in his great kingdom,  
Love also has his own army.  
That flowering age, that can bear  
the heavy weight of helmet and shield,  
does lofty deeds in the assaults of love,  
nor is it shameful to see the trembling hand  
of old age causing the sword and lance to quiver  
nor to hear a white-haired lover sighing.

Both the lover and the warrior  
spend the frozen and serene nights keeping watch,  
the one to protect the Captain's tents,  
the other intent on watching his lover's walls.  
Never does the soldier cease his labor,  
nor does the true lover ever rest.

Both will climb the rugged peaks of lofty mountains,  
both will boldly cross torrents and rivers,  
through rain and clouds.  
Neither the vast ocean with its foaming waves  
nor the terrifying blowing of Euro [east-southeast wind] or Aquilon [north wind]  
could restrain their impetuous hearts.

If passion urges them to cross the sea  
who else but he who follows the banner  
of love or of Mars under the dark night sky  
can endure rain, snow, or wind?  
Cease, therefore, lying tongue,  
from ever again calling love slothful or lascivious,  
for love only lives in a warrior's heart.