

# 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\_ ha benA- 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

BII - BII -

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-

Figured bass notation: <sup>4</sup>e a <sup>4</sup>e a a a a a a <sup>2</sup>r r r r <sup>4</sup>e e a a

Figured bass notation: a <sup>1</sup>r <sup>3</sup>2 a <sup>1</sup>r r a a a

Figured bass notation: <sup>25</sup>110 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

Figured bass notation: BII- - - 1 1 BII- - - BII

Figured bass notation: <sup>4</sup>e e <sup>3</sup>r r <sup>1</sup>b b <sup>3</sup>r r <sup>2</sup>r <sup>4</sup>e <sup>1</sup>b r <sup>4</sup>e a a

Figured bass notation: r r r <sup>1</sup>b b <sup>4</sup>e C <sup>1</sup>b r <sup>4</sup>e r r a <sup>3</sup>e e r

Figured bass notation: <sup>30</sup>ā ā a

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

Figured bass notation: <sup>4</sup>e <sup>1</sup>r a a a r <sup>4</sup>e <sup>2</sup>r <sup>3</sup>e <sup>1</sup>r a r <sup>1</sup>r <sup>4</sup>e r <sup>3</sup>e <sup>4</sup>e r

Figured bass notation: a a a a <sup>1</sup>r a <sup>3</sup>e r a a ā

35

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

♩ = 85

35 36 37 38 39

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-

40 41 42 43 44

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

45 46 47 48 49

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-

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 guitar accompaniment in bass clef with a key signature of one sharp (F#). It includes a capo position indicator "BII" and a series of guitar tablature notes: "1 b", "4 e", "1 b", "3 a", "2 r", "a", "a", "a", "4 e", "2 r", "3 a", "2 r", "1 r", "a".

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 guitar accompaniment in bass clef with a key signature of one sharp (F#). It includes a capo position indicator "BII" and a series of guitar tablature notes: "2 r", "1 r", "3 a", "4 e", "3 e", "1 r", "a", "1 r", "a", "a", "a", "a", "a", "4 e", "3 e", "1 r", "4 e".

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 guitar accompaniment in bass clef with a key signature of one sharp (F#). It includes capo position indicators "BII" and "BIV" and a series of guitar tablature notes: "1 r", "2 e", "3 a", "2 a", "1 r", "a", "a", "a", "a", "a", "3 e", "4 e", "3 g", "4 g", "2 e".

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

The first system of music features a vocal line in G major with lyrics "Non mai, mai di fa-ti-car ces-sa il sol-da-to." and a bass line with lyrics "mu-ra in-ten-to. Ne ri-po-sar già mai, mai". Below the bass line is a guitar tablature with fret numbers and rhythmic markings. The tablature includes a double bar line with a repeat sign and a tempo marking of  $\text{♩} = 80$ .

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

ve-ra-ce\_a-man-te.

The second system of music features a vocal line in G major with lyrics "Am-bo sor-mon-te-ran de' mon-ti al-pe-stri le du-re ci-me," and a bass line with lyrics "ve-ra-ce\_a-man-te.". Below the bass line is a guitar tablature with fret numbers and rhythmic markings, including a double bar line with a repeat sign.

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-

The third system of music features a vocal line in G major with lyrics "am-bo sor-mon-te-ran de' mon-ti al-pe-stri le du-re ci-me," and a bass line with lyrics "Am-bo sor-mon-te-ran de' mon-ti al-pe-stri le du-re ci-me, am-bo tor-". Below the bass line is a guitar tablature with fret numbers and rhythmic markings, including a double bar line with a repeat sign.

am- bo tor- ren- ti\_e fiu-  
 ren- ti\_ am- bo tor- ren- ti\_e fiu-

mi tra piog-  
 mi tra piog-

ge, e nem-  
 ge, e nem-

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 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 3 BII 3 a a 2 r BII

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

[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 1 r 3 e 4 f

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

a a a r a a r a a



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

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

The first system of the score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). The lyrics are "d'A- qui- lon l'or- ri- bil fia-". The middle staff is a vocal line in treble clef with the lyrics "ro o d'A- qui- lon l'or- ri- bil fia-". The bottom staff is a guitar tablature in bass clef, showing fret numbers and string numbers (1-6) for the first four strings. The tablature includes notes like 'a', 'e', and 'r' with fingerings such as '2', '4', '1', and '4'. There are also double bar lines with a double underline and a tilde symbol (≡) below them.

to fre- nar po- trà l'im- pe- tuo-

to fre- nar po- trà l'im- pe- tu- o-

The second system of the score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). The lyrics are "to fre- nar po- trà l'im- pe- tuo-". The middle staff is a vocal line in bass clef with the lyrics "to fre- nar po- trà l'im- pe- tu- o-". The bottom staff is a guitar tablature in bass clef, showing fret numbers and string numbers. It includes notes like 'a', 'e', and 'r' with fingerings such as '4', '1', '4', and '3'. There is a section labeled "BII" with a dashed line indicating a continuation or a specific performance instruction. There are also double bar lines with a double underline and a tilde symbol (≡) below them.

105

si co-

si co-

The third system of the score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). The lyrics are "si co-". The middle staff is a vocal line in bass clef with the lyrics "si co-". The bottom staff is a guitar tablature in bass clef, showing fret numbers and string numbers. It includes notes like 'e', 'a', and 'r' with fingerings such as '3', '4', '3', '4', '2', and '2'. There are also double bar lines with a double underline and a tilde symbol (≡) below them.

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 r a 2 r a 4 e a

r a 2 r 1 b 1 b 1 r 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

4 e e a a BII

1 r r 2 r r

a a r r

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 1 r a 2 r 4 e a

r a 1 r a 1 r 1 r

3 e a 3 e 1 r a 3 e

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

a a 5 a a a 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 r 4 e a 2 a [r r] 3 r r

a a 10 a a a a a a a a 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 2 r a 2 r

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

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.