



Ecco Mormorar L'Onde

Claudio Monteverdi

From the Second Book of Madrigals, 1590

Transcribed by Peter Billam

For SSATB Recordors

© Peter J Billam, 1997

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Ecco Mormorar L'Onde

Ecco mormorar l'onde e tremolar le fronde
A l'aura matutina, e gl'arborseli,

E sovra i verdi rami vagh'augelli
Cantar souavemente, e rider l'Oriente.

Ecco già l'alb'appare ! e si specchia nel mare
E rasserena il cielo, e imperla il dolce gielo
E gl'alti monte indora.

O bella vagh' Aurora, l'aura è tua messaggiera,
e tu de l'aura ch'ogn arso cor ristaura.

*From the Second Book of Madrigals,
by Claudio Monteverdi, 1590*

Ecco mormorar l'onde

The image displays a musical score for five parts: Soprano (S), Alto (A), Tenor (T), Bass (B), and Treble Bass (TB). The score is written in G major (one sharp) and 4/4 time. The first system shows the beginning of the piece with rests for the vocal parts and rhythmic patterns for the instruments. The second system features a vocal entry for the Soprano part, marked with a '5' above the first measure. The third system continues the vocal lines and instrumental accompaniment, with various musical notations such as slurs, ties, and ornaments. The score concludes with a final cadence in the fifth system.

10

15

20

Musical score for measures 20-24. The score is written for five staves: four treble clefs and one bass clef. The key signature is one sharp (F#) and the time signature is 8/8. Measure 20 starts with a 7-measure rest in the first staff. The music features intricate rhythmic patterns, including sixteenth-note runs and rests, with some notes marked with a 'z' symbol.

Musical score for measures 25-29. The score continues with five staves. The music is characterized by complex rhythmic textures, including sixteenth-note passages and rests, with some notes marked with a 'z' symbol.

25

Musical score for measures 30-34. The score continues with five staves. The music features intricate rhythmic patterns, including sixteenth-note runs and rests, with some notes marked with a 'z' symbol.

30

Musical score for measures 27-30. The system consists of five staves: Treble 1, Treble 2, Treble 3, Treble 4, and Bass. The key signature is one sharp (F#) and the time signature is 8/8. Measure 27 features a treble 1 staff with a 7-measure rest followed by a melodic line. Measure 28 has a treble 1 staff with a 7-measure rest and a treble 2 staff with a melodic line. Measure 29 continues the melodic development in the treble 1 and 2 staves. Measure 30 shows a treble 1 staff with a 7-measure rest and a treble 2 staff with a melodic line.

Musical score for measures 31-34. The system consists of five staves: Treble 1, Treble 2, Treble 3, Treble 4, and Bass. The key signature is one sharp (F#) and the time signature is 8/8. Measure 31 has a treble 1 staff with a melodic line and a treble 2 staff with a 7-measure rest. Measure 32 features a treble 1 staff with a 7-measure rest and a treble 2 staff with a melodic line. Measure 33 continues the melodic development in the treble 1 and 2 staves. Measure 34 shows a treble 1 staff with a 7-measure rest and a treble 2 staff with a melodic line.

35

Musical score for measures 35-38. The system consists of five staves: Treble 1, Treble 2, Treble 3, Treble 4, and Bass. The key signature is one sharp (F#) and the time signature is 8/8. Measure 35 has a treble 1 staff with a melodic line and a treble 2 staff with a 7-measure rest. Measure 36 features a treble 1 staff with a 7-measure rest and a treble 2 staff with a melodic line. Measure 37 continues the melodic development in the treble 1 and 2 staves. Measure 38 shows a treble 1 staff with a 7-measure rest and a treble 2 staff with a melodic line.



System 1 of the musical score, measures 1-4. It features five staves: four treble clefs and one bass clef. The key signature is one sharp (F#). The music is in 8/8 time. The first staff has a treble clef with a 6/8 time signature. The second and third staves have treble clefs with a 6/8 time signature. The fourth staff has a treble clef with a 6/8 time signature. The fifth staff has a bass clef with a 6/8 time signature.



System 2 of the musical score, measures 5-8. It features five staves: four treble clefs and one bass clef. The key signature is one sharp (F#). The music is in 8/8 time. The first staff has a treble clef with a 6/8 time signature and a measure number '40' above it. The second and third staves have treble clefs with a 6/8 time signature. The fourth staff has a treble clef with a 6/8 time signature. The fifth staff has a bass clef with a 6/8 time signature.



System 3 of the musical score, measures 9-12. It features five staves: four treble clefs and one bass clef. The key signature is one sharp (F#). The music is in 8/8 time. The first staff has a treble clef with a 6/8 time signature. The second and third staves have treble clefs with a 6/8 time signature. The fourth staff has a treble clef with a 6/8 time signature. The fifth staff has a bass clef with a 6/8 time signature. The system concludes with a double bar line and a 4/4 time signature change in the first four staves.

Ecco mormorar l'onde

5

10

15

20

25

30

35

40

45

Ecco mormorar l'onde

5

10

15

20

25

30

35

40

45

Ecco mormorar l'onde

5

10

15

20

25

30

35

40

45

6/4

4/4

Ecco mormorar l'onde

The musical score is written for Tenor Recorder in G major (one sharp) and 4/4 time. It consists of 48 measures, divided into 10 staves. The notation includes rests, slurs, and dynamic markings such as *5*, *10*, *15*, *20*, *25*, *30*, *35*, and *40*. The piece concludes with a change in time signature from 4/4 to 6/4 for the final two measures.

Ecco mormorar l'onde

The image displays a musical score for the Bass part of Claudio Monteverdi's 'Ecco mormorar l'onde'. The score is written in bass clef with a key signature of one sharp (F#) and a time signature of 4/4. It consists of ten staves of music, with measure numbers 5, 10, 15, 20, 25, 30, 35, 40, and 45 indicated above the staves. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The final staff concludes with a double bar line and a common time signature of 4/4.

Peter Billam was born in London in 1948, studied piano, and lived in Switzerland from 1973 to 1983, where he studied composition, classical guitar, flute and voice, worked as Musical Director of the *Théâtre Populaire Romand*, and as recording engineer, record producer and computer programmer. He moved to Tasmania in 1983, lectured in composition at the Conservatorium, conducted recorder ensembles and choirs, studied recorder, voice and harpsichord. He founded **www.pjb.com.au**, becoming the first composer to sell scores on-line, with on-line delivery, taking scores from Composer to Performer in one immediate step. *Www.pjb.com.au* offers a new approach to music publishing. These pieces are **written to be read, made to be played !**

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Arrangements include: By J. S. Bach: *Trio BWV 655*, piano and flute; *Vor deinen Thron BWV 668*, piano; *Fugue in F minor BWV 689*, SATB recorders; *Flute Sonata BWV 1031* transposed into G major for alto recorder and keyboard; *Flute Sonata BWV 1032* completed by Peter Billam for flute and keyboard, also in C major for alto recorder, and in G major for descant; *Ricercare a 3*, from the *Musikalisches Opfer* for keyboard; *Ricercare a 6*, for sSATBG recorders, or strings, or two keyboards; *Fuga Canonica in Epi diapente* for keyboard and melody instrument; from the *Art of Fugue: Contrapuncti 1, 4 and 9* for keyboard, and *Contrapunctus 14* as completed by D. F. Tovey, for keyboard, or for SATB recorders, or for strings; *Passacaglia and Fugue in c* for piano four hands; *Chorales with Descant* for melody instrument and piano; *Cello Suites I, II and III* for flute or alto recorder, *Forty Chorales* for piano, *Der Geist hilft* for SATB-SATB recorders. By Johannes Brahms: *Fugue in Ab minor for organ*, for SATB recorders and gamba, in A minor; *Choralvorspiele for organ* with previous settings by Isaac, Bach, Praetorius, recorders. By Franz Schubert: *Four Songs*, voice and guitar; *Schubert Dances*, recorders and guitar, *Schubert Dances*, piano 4 hands. By G. F. Händel: *Concerto Grosso in A minor op 6 no 4*, harpsichord and recorders; *Recorder Sonata in Bb no 5*, in G for tenor recorder and keyboard. By other composers: *Claudio Monteverdi*, *Ecco Mormorar l'Onde*, SSATB recorders; *Twelve Italian Songs*, voice and guitar; *John Wilbye*, *Draw on sweet Night*, SSATTB recorders, and for flute choir; *Telemann*, *Twelve Flute Fantasias*, recorder; *John Carr*, *Divisions on an Italian Ground*, flute or recorder and guitar; *Fourteen Folk Dance Tunes*, recorder and guitar; *Easy Classical Pieces*, Bb trumpet and piano.

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