



Ecco Mormorar L'Onde

Claudio Monteverdi

From the Second Book of Madrigals, 1590

Transcribed by Peter Billam

For SSATB Recorders

© 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 Bassoon (B♭). The score is written in G major (one sharp) and 4/4 time. It is divided into three systems of staves. The first system contains measures 1-3, the second system contains measures 4-6, and the third system contains measures 7-9. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A fermata is present over the final note of the first system. A fingering number '5' is indicated above the fifth measure of the Soprano part. A '7' is written below the Bassoon part in the first system, and another '7' is written below the Bassoon part in the third system. The score concludes with a double bar line and repeat dots.

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 begins with a 7-measure rest in the first staff. The music features intricate rhythmic patterns, including sixteenth-note runs and dotted rhythms, with various articulation marks like accents and slurs.

Musical score for measures 25-29. The score continues on five staves. The notation includes complex rhythmic figures, such as sixteenth-note passages and dotted rhythms, with various articulation marks like accents and slurs.

25

Musical score for measures 30-34. The score continues on five staves. The notation includes complex rhythmic figures, such as sixteenth-note passages and dotted rhythms, with various articulation marks like accents and slurs.

30



System 1 of the musical score, measures 28-30. It features five staves: four treble clefs and one bass clef. The key signature is one sharp (F#) and the time signature is 8/8. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests.



System 2 of the musical score, measures 31-34. It features five staves: four treble clefs and one bass clef. The key signature is one sharp (F#) and the time signature is 8/8. The music continues with complex rhythmic textures.

35



System 3 of the musical score, measures 35-38. It features five staves: four treble clefs and one bass clef. The key signature is one sharp (F#) and the time signature is 8/8. The music concludes with a final cadence.

Musical score for measures 1-39. The score is written for five staves: four treble clefs and one bass clef. The key signature is one sharp (F#). The time signature is 8/8. The music features a complex texture with multiple voices and instruments, including a prominent bass line in the bottom staff.

Musical score for measures 40-39. The score is written for five staves: four treble clefs and one bass clef. The key signature is one sharp (F#). The time signature is 8/8. The music continues with a complex texture, featuring a prominent bass line in the bottom staff.

Musical score for measures 40-44. The score is written for five staves: four treble clefs and one bass clef. The key signature is one sharp (F#). The time signature is 8/8. The music concludes with a final cadence, marked by a double bar line and repeat signs. The bottom staff shows a change in time signature to 6/4 and then 4/4.

Ecco mormorar l'onde

8

5

10

15

20

25

30

35

40

45

Ecco mormorar l'onde

8

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

7

5

10

15

20

25

30

35

40

45

6/4

4/4

Ecco mormorar l'onde

8 5

8 7

8 10

8 15 20

8 25

8 30

8 35

8 40

8 45

6/4 4/4

Detailed description: This is a musical score for a Bass part, transcribed by Peter J. Billam in 1995. The piece is 'Ecco mormorar l'onde' by Claudio Monteverdi. 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. The first staff begins with a measure rest and a fermata over the final two notes. The second staff features a complex rhythmic pattern with sixteenth and thirty-second notes. The third staff starts with a measure rest and continues with a melodic line. The fourth staff has a measure rest followed by a melodic phrase. The fifth staff begins with a measure rest and a fermata. The sixth staff starts with a measure rest and a fermata. The seventh staff begins with a measure rest and a fermata. The eighth staff starts with a measure rest and a fermata. The ninth staff begins with a measure rest and a fermata. The tenth staff starts with a measure rest and a fermata, then changes to a 6/4 time signature for two measures, and finally returns to 4/4 for the final measure.

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 new approaches to funding composers and to music publishing. In a special offer to promote the opera *November at the Carousel*, all the pieces are currently being offered free ! 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 Epidiapente* for keyboard and melody instrument; *Contrapunctus 14*, from the *Art of Fugue* 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 Suite I* 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 other composers: *G. F. Händel, Concerto Grosso in A minor op 6 no 4*, harpsichord and recorders; *Claudio Monteverdi, Ecco Mormorar l'Onde*, SSATB recorders; *Twelve Italian Songs*, voice and guitar; *John Wilbye, Draw on sweet Night*, SSATB 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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