



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 a fifth part (likely a recorder). The score is in 4/4 time and G major. The first system shows the beginning of the piece with rests for the vocal parts and a melodic line for the recorder. The second system features a vocal entry with a '5' above the note, indicating a fifth finger fingering. The third system continues the vocal and recorder parts with various melodic and harmonic developments. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a time signature of 4/4. The score is transcribed for SSATB recorders.

The image displays a musical score for five parts: Soprano, Alto, Tenor 1, Tenor 2, and Bass. The score is divided into three systems. The first system begins at measure 10, marked with a '10' above the staff. The second system begins at measure 15, marked with a '15' above the staff. The music is written in G major (one sharp) and 4/4 time. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and dynamic markings like '7' (piano) and 'z' (zephyro). The score concludes with a final measure in the third system.

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 dotted rhythms, with various articulation marks like accents and slurs.

Musical score for measures 25-29. The score continues with five staves. The musical texture is dense with overlapping lines in the upper staves and a more active bass line. The notation includes many sixteenth notes and rests, with dynamic markings and articulation symbols throughout.

25

Musical score for measures 30-34. The score continues with five staves. The music maintains its complex rhythmic character, with prominent sixteenth-note passages and rests. The bass line provides a steady accompaniment with some melodic movement.

30

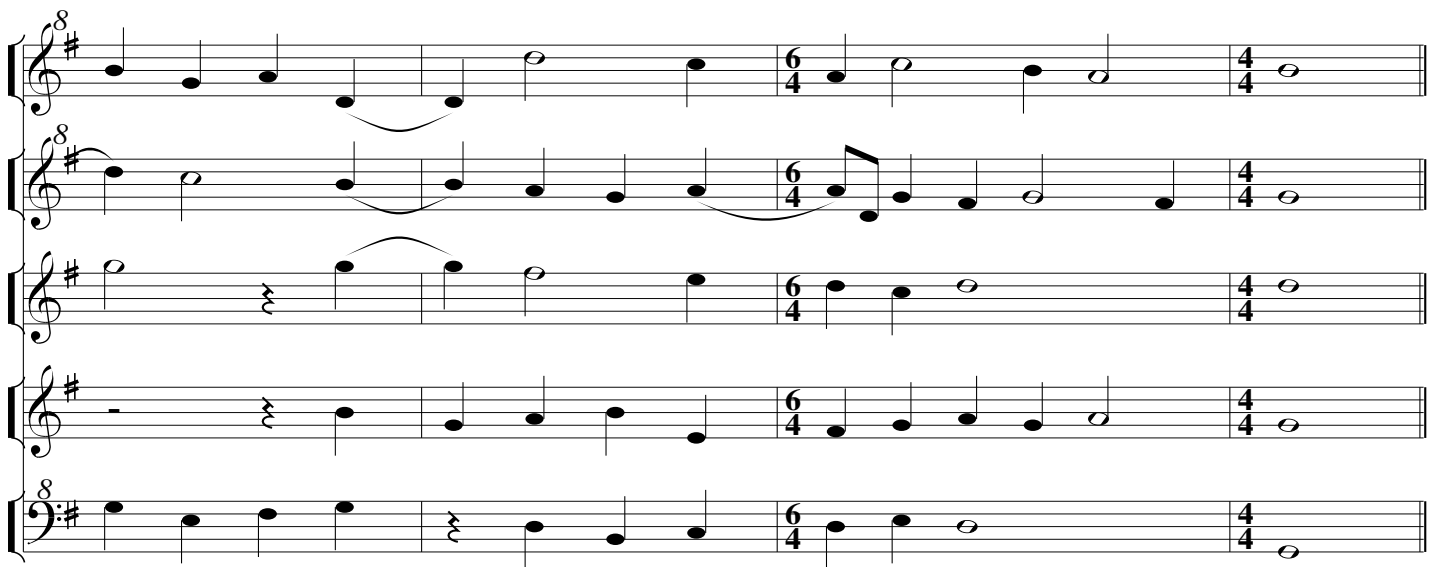
35



First system of musical notation, measures 1-4. It consists of five staves: four treble clefs and one bass clef. The key signature is one sharp (F#). The music features a complex texture with many sixteenth notes in the upper staves and a simple bass line.



Second system of musical notation, measures 5-8. It consists of five staves. Measure 5 is marked with the number 40. The music continues with similar textures and includes some trills and grace notes.



Third system of musical notation, measures 9-12. It consists of five staves. Measures 10 and 11 contain time signature changes from 6/4 to 4/4. The system concludes with a double bar line.

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

The image displays a musical score for the Alto Recorder part of Claudio Monteverdi's 'Ecco mormorar l'onde'. The score is written in G major (one sharp) and 4/4 time. It consists of 11 staves of music. Measure numbers 5, 10, 15, 20, 25, 30, 35, 40, and 45 are indicated above the staves. The piece concludes with a double bar line and a 4/4 time signature.

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 piece concludes with a change in time signature to 6/4 and then 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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