



# **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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*This printing 27 February 2001.*

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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 musical score is arranged in three systems, each containing five staves for SSATB recorders. The key signature is G major (one sharp) and the time signature is 4/4. The score includes various musical notations such as eighth notes, sixteenth notes, and rests, as well as dynamic markings like '8' and '5'.

The image displays a musical score for five staves, likely for SSATB recorders, in G major (one sharp) and 8/8 time. The score is divided into three systems. The first system contains measures 10 through 14, with a measure rest at the beginning of measure 10. The second system contains measures 15 through 19, with a measure rest at the beginning of measure 15. The third system contains measures 20 through 24, with a measure rest at the beginning of measure 20. The notation includes various rhythmic values such as eighth, quarter, and half notes, as well as rests and slurs. The key signature is G major, and the time signature is 8/8.

The image displays a musical score for five SSATB recorders, arranged in three systems. The key signature is one sharp (F#), and the time signature is 8/8. The score begins at measure 20, indicated by a '20' above the first staff. The notation includes various musical symbols such as eighth notes, sixteenth notes, and rests. The first system contains measures 20-22, the second system contains measures 23-25, and the third system contains measures 26-28. The score is transcribed for five recorders, with the first four staves representing the Soprano, Alto, Tenor, and Bass parts, and the fifth staff representing the Bass part. The notation is clear and legible, with a focus on the melodic lines of the recorders.



First system of the musical score, measures 28-30. The system consists of five staves. The first staff has a measure rest followed by a melodic line starting at measure 29, marked with a '30' above it. The second staff continues the melody. The third staff has a complex rhythmic pattern. The fourth staff has a measure rest. The fifth staff has a measure rest followed by a melodic line starting at measure 29.



Second system of the musical score, measures 31-34. The system consists of five staves. The first staff has a melodic line. The second staff has a measure rest followed by a melodic line starting at measure 32. The third staff has a complex rhythmic pattern. The fourth staff has a complex rhythmic pattern. The fifth staff has a measure rest.



Third system of the musical score, measures 35-38. The system consists of five staves. The first staff has a melodic line starting at measure 35, marked with a '35' above it. The second staff has a complex rhythmic pattern. The third staff has a complex rhythmic pattern. The fourth staff has a complex rhythmic pattern. The fifth staff has a complex rhythmic pattern.



First system of musical notation, measures 1-3. The score is for five staves (Soprano, Alto, Tenor, Bass, and Bassoon/Double Bass). The key signature is one sharp (F#). The time signature is 8/4. The music features a complex texture with many sixteenth and thirty-second notes, particularly in the upper staves.



Second system of musical notation, measures 4-6. The score continues with the same five staves. Measure 4 is marked with a '40' above the first staff. The musical texture remains dense with rapid sixteenth-note passages.



Third system of musical notation, measures 7-9. The score concludes with measure 9, which contains a double bar line. The final measure (9) is marked with a '4' above the first staff, indicating a change in the time signature to 4/4. The music features a variety of note values and rests throughout the system.

**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**

This musical score is for the Alto Recorder part of Claudio Monteverdi's 'Ecco mormorar l'onde'. It is written in G major (one sharp) and 4/4 time. The score consists of 12 staves of music. Measure numbers 5, 10, 15, 20, 25, 30, 35, 40, and 45 are indicated above the staves. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together, and rests. There are several trills and grace notes throughout the piece. The final measure of the score is a double bar line, indicating the end of the piece.

**Ecco mormorar l'onde**

Musical score for Tenor Recorder, featuring 12 staves of music in G major (one sharp) and 4/4 time. The score includes measure numbers 5, 10, 15, 20, 25, 30, 35, 40, and 45. The music is characterized by intricate sixteenth-note passages and rests.

**Ecco mormorar l'onde**

8 4

5

10

15 20

25

30

35

40

45

6/4 4/4



## Peter Billam

**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 be selling scores on-line, with on-line payment and on-line delivery, taking scores from the Composer to the Performer in one immediate step. In a unique special offer to promote the soon-to-be-announced opera, all the pieces are currently being offered free ! *Www.pjb.com.au* offers new approaches to funding composers and to music publishing. All scores published by *www.pjb.com.au* are intended to be played by the amateur musician. These pieces are **written to be read, made to be played !**

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**Arrangements** at *www.pjb.com.au* include: By J. S. Bach: *Fugue in F minor BWV 689* arranged for SATB recorders, *Flute Sonata BWV 1031* transposed into G major for alto recorder and keyboard, *Flute Sonata BWV 1032* completed by Peter Billam and transposed into C major for alto recorder and keyboard, *Ricercare a 3, from the Musikalisches Opfer* for keyboard, *Ricercare a 6* arranged for sSATBG recorders, or for strings, or for two keyboards, *Fuga Canonica in Epidiapente* for keyboard and melody instrument, *Contrapunctus 14, from the Art of Fugue* as completed by D. F. Tovey, arranged for keyboard, and for SATB recorders, and for strings. By Johannes Brahms: *Fugue in Ab minor for organ* arranged for SATB recorders and viola de gamba, in A minor, *Choralvorspiele for organ* with previous settings by Isaac, Bach, Praetorius, arranged for recorders. By other composers: *G. F. Händel, Concerto Grosso in A minor* op 6 no 4 arranged for harpsichord and recorders, *Claudio Monteverdi, Ecco Mormorar l'Onde* arranged for SSATB recorders, *Franz Schubert, Four Songs* arranged for voice and guitar.

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