



Ecco Mormorar L'Onde

Claudio Monteverdi

From the Second Book of Madrigals, 1590

Transcribed by Peter Billam

For SSATB Recordors

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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.

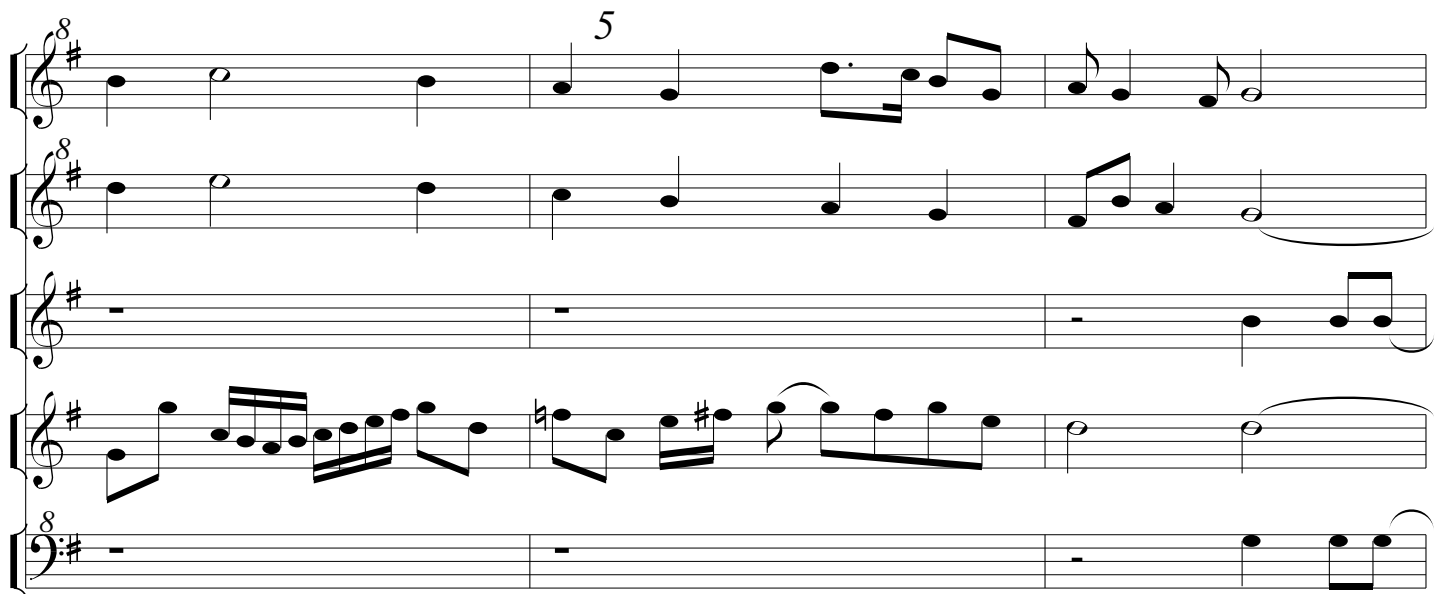
O bella vagh' Aurora, l'aura è tua messaggiera,
e tu de l'aura ch'ogn arso cor ristaura.

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

Ecco mormorar l'onde



System 1 of the musical score. It consists of five staves. The top two staves are vocal parts, both in treble clef with a soprano clef (8) and a key signature of one sharp (F#). The bottom three staves are instrumental parts, also in treble clef with a soprano clef (8) and a key signature of one sharp (F#). The time signature is 4/4. The first two staves are mostly rests. The third staff begins with a melodic line. The fourth and fifth staves provide harmonic accompaniment.



System 2 of the musical score. It consists of five staves. The top two staves are vocal parts, both in treble clef with a soprano clef (8) and a key signature of one sharp (F#). The bottom three staves are instrumental parts, also in treble clef with a soprano clef (8) and a key signature of one sharp (F#). The time signature is 4/4. A fermata is placed over the first measure of the top two staves. A finger number '5' is written above the first measure of the third staff. The music continues with melodic and harmonic development.



System 3 of the musical score. It consists of five staves. The top two staves are vocal parts, both in treble clef with a soprano clef (8) and a key signature of one sharp (F#). The bottom three staves are instrumental parts, also in treble clef with a soprano clef (8) and a key signature of one sharp (F#). The time signature is 4/4. The music continues with melodic and harmonic development, featuring various rhythmic patterns and articulations.

10

Musical score for measures 10-14. 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. Measure 10 starts with a rest in the first staff. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. A fermata is present over the final note of measure 14.

15

Musical score for measures 15-19. 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. Measure 15 begins with a rest in the first staff. The music continues with eighth and sixteenth notes. A fermata is present over the final note of measure 19.

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#). The time signature is 8/8. Measure 20 starts with a rest in the first staff. The music features eighth and sixteenth notes. A fermata is present over the final note of measure 24.

20

Musical score for measures 20-24. The score is in 8/8 time and G major. It features five staves: four treble clefs and one bass clef. The music is characterized by intricate rhythmic patterns, including eighth and sixteenth notes, and rests. The first staff has a '7' above the first measure, and the second staff has a '7' above the first measure. The piece concludes with a double bar line and a fermata over the final note.

Musical score for measures 25-29. The score is in 8/8 time and G major. It features five staves: four treble clefs and one bass clef. The music continues with complex rhythmic figures. The first staff has a '7' above the first measure, and the second staff has a '7' above the first measure. The piece concludes with a double bar line and a fermata over the final note.

25

Musical score for measures 30-34. The score is in 8/8 time and G major. It features five staves: four treble clefs and one bass clef. The music continues with complex rhythmic figures. The first staff has a '7' above the first measure, and the second staff has a '7' above the first measure. The piece concludes with a double bar line and a fermata over the final note.

Musical score for measures 28-31. 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. Measure 30 is marked with the number 30. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests.

Musical score for measures 32-34. 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 complex rhythmic patterns, including sixteenth and thirty-second notes, and rests.

Musical score for measures 35-38. 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. Measure 35 is marked with the number 35. The music continues with complex rhythmic patterns, including sixteenth and thirty-second notes, and rests.



System 1 of the musical score. It consists of five staves. The top staff is a treble clef with a key signature of one sharp (F#) and a time signature of 8/8. The second and third staves are also treble clefs with a key signature of one sharp. The fourth staff is a treble clef with a key signature of one sharp. The bottom staff is a bass clef with a key signature of one sharp. The music features a mix of eighth and sixteenth notes, with some rests and a fermata in the second measure of the top staff.



System 2 of the musical score, starting at measure 40. It consists of five staves. The top staff is a treble clef with a key signature of one sharp and a time signature of 8/8. The second and third staves are also treble clefs with a key signature of one sharp. The fourth staff is a treble clef with a key signature of one sharp. The bottom staff is a bass clef with a key signature of one sharp. The music continues with eighth and sixteenth notes, including a fermata in the second measure of the top staff.



System 3 of the musical score. It consists of five staves. The top staff is a treble clef with a key signature of one sharp and a time signature of 8/8. The second and third staves are also treble clefs with a key signature of one sharp. The fourth staff is a treble clef with a key signature of one sharp. The bottom staff is a bass clef with a key signature of one sharp. The music features a mix of eighth and sixteenth notes, with a change in time signature to 6/4 in the third measure of the top staff, and then back to 4/4 in the fourth measure.

Ecco mormorar l'onde

5

10

15

20

25

30

35

40

45

Ecco mormorar l'onde

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Ecco mormorar l'onde

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Ecco mormorar l'onde

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30

35

40

45

Ecco mormorar l'onde

8 5

8

10

15 20

25

30

35

40

45

8

6/4 4/4

Detailed description: This is a musical score for a Bass part, transcribed from 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. The first staff begins with a measure rest and a fermata over the final two notes. The second staff contains a complex rhythmic passage with many sixteenth notes. The third staff starts with a measure rest and a fermata over the final two notes. The fourth staff has measure rests for the first six measures, followed by a rhythmic passage. The fifth staff continues with a rhythmic passage. The sixth staff has measure rests for the first two measures, followed by a rhythmic passage. The seventh staff continues with a rhythmic passage. The eighth staff has measure rests for the first two measures, followed by a rhythmic passage. The ninth staff has measure rests for the first two measures, followed by a rhythmic passage. The tenth staff has measure rests for the first two measures, followed by a rhythmic passage. The score ends with a double bar line and a fermata over the final note.

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; *Four Duets BWV 802-5*, keyboard; *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; 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* plus settings by Isaac, Bach, Praetorius, recorders. *John Carr*, *Divisions on an Italian Ground*, flute or recorder and guitar. 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. *Claudio Monteverdi*, *Ecco Mormorar l'Onde*, SSATB recorders. By Arnold Schoenberg: *Verklärte Nacht* for piano. By Franz Schubert: *Four Songs*, voice and guitar; *Dances*, recorders and guitar, *Dances*, piano 4 hands. *Scriabin*, *Two Preludes op.67*; *Five Preludes op.74*, piano. *Telemann*, *Twelve Flute Fantasias*, recorder. *John Wilbye*, *Draw on sweet Night*, SSATB recorders, and for flute choir. *Twelve Italian Songs*, voice and guitar; *Fourteen Folk Dance Tunes*, recorder and guitar; *Bushband Dances*, violin, piano accordeon and banjo; *Easy Classical Pieces*, Bb trumpet and piano.

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