



Ecco Mormorar L'Onde

Claudio Monteverdi

From the Second Book of Madrigals, 1590

Transcribed by Peter Billam

For SSATB Recorders

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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.

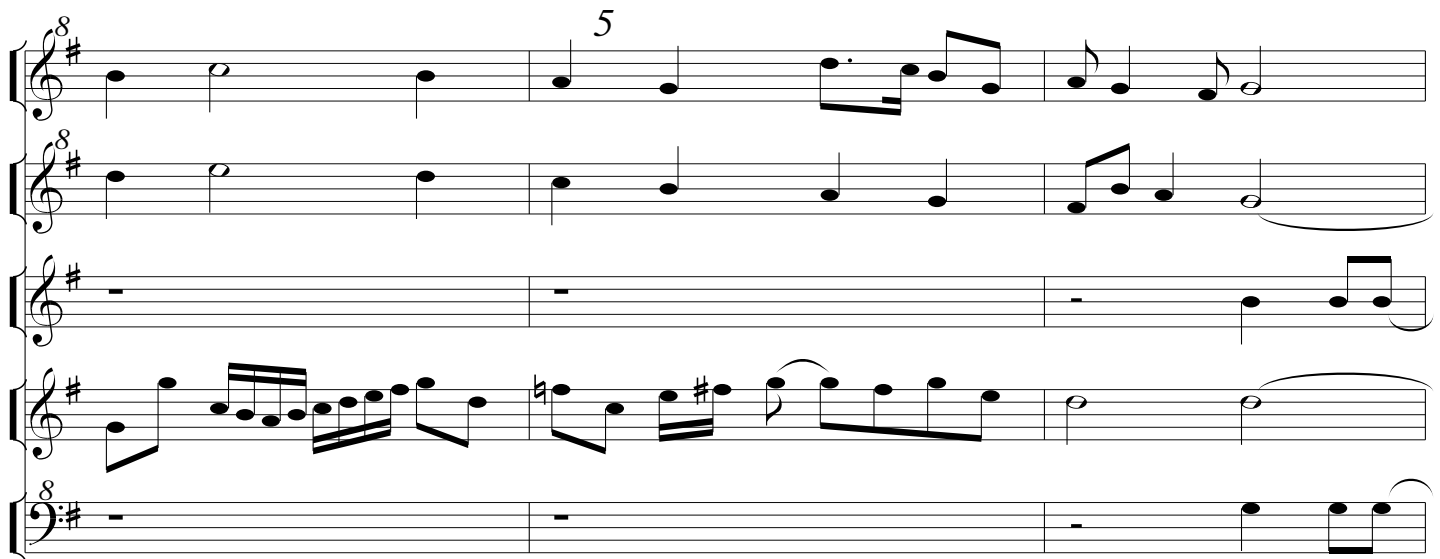
O bella vagh' Aurora, l'aura è tua messaggiera,
e tu de l'aura ch'ogn arso cor ristaura.

*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 for vocal parts (Soprano and Alto), both starting with a rest. The third staff is for the Tenor part, and the fourth and fifth staves are for the Bass and Cello/Double Bass parts. The key signature is one sharp (F#) and the time signature is 4/4. The music begins with a rest in the vocal parts, followed by the instrumental accompaniment starting in the second measure.



System 2 of the musical score. It consists of five staves. The vocal parts (Soprano, Alto, Tenor) enter in the first measure. The instrumental parts (Bass and Cello/Double Bass) continue from the previous system. A fermata is placed over the final note of the Soprano part in the second measure. A fingering '5' is indicated above the Soprano part in the third measure. The system concludes with a fermata over the final notes of the vocal parts.



System 3 of the musical score. It consists of five staves. The vocal parts (Soprano, Alto, Tenor) continue their melodic lines. The instrumental parts (Bass and Cello/Double Bass) provide a rhythmic and harmonic accompaniment. The system ends with a fermata over the final notes of the vocal parts.

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#). The music features intricate melodic lines with many sixteenth and thirty-second notes, and rests. Measure numbers 20, 21, 22, 23, and 24 are indicated above the staves.

Musical score for measures 25-29. The score is written for five staves: four treble clefs and one bass clef. The key signature is one sharp (F#). The music continues with complex rhythmic patterns and rests. Measure numbers 25, 26, 27, 28, and 29 are indicated above the staves.

25

Musical score for measures 30-34. The score is written for five staves: four treble clefs and one bass clef. The key signature is one sharp (F#). The music concludes with various rhythmic figures and rests. Measure numbers 30, 31, 32, 33, and 34 are indicated above the staves.

30

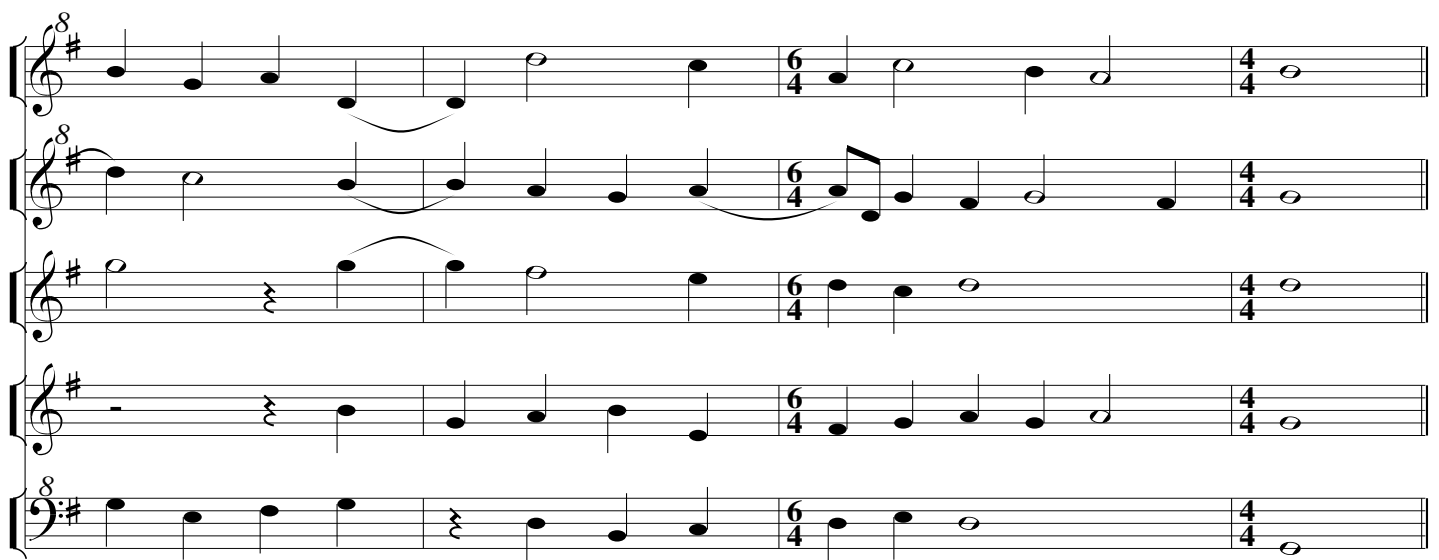
35



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



Second system of musical notation, measures 5-8. It consists of five staves: two treble clefs (Soprano and Alto), two treble clefs (Tenor and Bass), and one bass clef (Bass). The key signature is one sharp (F#). Measure 5 is marked with a '40' above the staff. The music continues with intricate melodic lines and rhythmic patterns.



Third system of musical notation, measures 9-12. It consists of five staves: two treble clefs (Soprano and Alto), two treble clefs (Tenor and Bass), and one bass clef (Bass). The key signature is one sharp (F#). Measures 9 and 10 contain a repeat sign. Measures 11 and 12 show a change in time signature from 6/4 to 4/4. The music concludes with sustained notes in the upper parts.

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 and 4/4 time. It consists of 12 staves of music. The piece begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. Measure numbers are indicated at the start of several staves: 5, 10, 15, 20, 25, 30, 35, 40, and 45. The piece concludes with a change to 6/4 time and a final 4/4 measure.

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. The music is divided into ten systems, each beginning with a measure number (8, 10, 15, 20, 25, 30, 35, 40, 45) and ending with a double bar line. The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and accidentals. 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. *Wwww.pjb.com.au* offers a new approach to music publishing. These pieces are **written to be read, made to be played !**

Compositions at www.pjb.com.au include: *Five Short Pieces*, guitar, 1979; *Divisions on an Italian Ground*, flute and guitar, 1980; *De Profundis* and *Nacht*, on poems by Lama Anagarika Govinda, voice and piano, 1980; *Fünf Bagatellen*, piano, 1980; *Five Rounds*, choir, 1986; *Go Forth and Multiply*, choir, 1986; *Three Violin Duets*, 1987; *Fable*, for piano, 1987; *To Erich Jantsch*, SAATTB recorders, 1988; *A Suite of Curves*, trombone (or horn) and piano, 1990; *Two Recorder Duets*, alto recorders, or other melody instruments, 1991; *Trombone Quintet*, trombone, flute, piano, bass, and percussion, 1994; *Three Songs*, on poems by Jack Kerouac, Vikram Seth and Dylan Thomas, voice and piano (only the first and third of these are available), 1994; *Piano Study*, piano, 1994; *Four Dances*, various ensembles including recorder quartet, string quartet, 1995; *The Poet in the Clouds*, on a poem by S. T. Coleridge, SATB choir, 1995; *Tres Casidas del Diván del Tamarit*, on poems by Federico García Lorca, voice and piano, 1997; *Three Suites*, for the solo line, piano, and piano and a solo line, 2000; *Die Zeiten*, on poems by Kästner, Bachman and Jünger, choir (only the second and third of these are available), 2000; *Three Duets* for flutes, 2001; *For Four Hands* for piano four hands, 2002; *Three Preludes* for piano, 2003; *Second Solo Suite* for flute, violin, viola or cello, 2003; *Guitar Duet* for two guitars, 2006; *We Who Mourn* for choir, 2007; *Trio With Guitar* for guitar and two clarinets or two recorders or two violas, 2008; *Canons* for two- and four-hand piano, 2009; *Flute Trio*, 2012; *Keyboard Studies*, 2013.

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 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* 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*, SSATTB 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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