



# **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

The first system of the musical score consists of five staves. The top two staves are for vocal parts, both in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. The bottom three staves are for a keyboard instrument, with the top staff in treble clef and the bottom staff in bass clef, both in the same key signature and time signature. The music begins with a rest in the vocal parts, followed by a melodic line in the keyboard right hand and a supporting bass line in the left hand.

The second system continues the musical score with five staves. The vocal parts enter with a melodic line. The keyboard accompaniment features a complex texture with sixteenth-note patterns in the right hand and a steady bass line in the left hand. A fingering '5' is indicated above a note in the first vocal staff.

The third system of the musical score consists of five staves. The vocal parts continue their melodic line. The keyboard accompaniment maintains its intricate texture, with the right hand playing rapid sixteenth-note passages and the left hand providing a rhythmic foundation. The system concludes with a final melodic flourish in the keyboard right hand.

10

Musical score for measures 10-14. The score is written for five staves: two treble clefs (Soprano and Alto) and three bass clefs (Tenor, Bass, and Cello/Double Bass). The key signature is one sharp (F#). Measure 10 starts with a rest in the Soprano and Alto parts, followed by a fermata. The Tenor part begins with a quarter note G4, and the Bass part with a quarter note G2. The music continues with various rhythmic patterns and melodic lines across the staves.

15

Musical score for measures 15-19. The score continues with five staves. Measure 15 begins with a quarter note G4 in the Soprano part. The Alto part has a quarter note G4. The Tenor part has a quarter note G4. The Bass part has a quarter note G2. The music continues with various rhythmic patterns and melodic lines across the staves.

Musical score for measures 20-24. The score continues with five staves. Measure 20 begins with a quarter note G4 in the Soprano part. The Alto part has a quarter note G4. The Tenor part has a quarter note G4. The Bass part has a quarter note G2. The music continues with various rhythmic patterns and melodic lines across the staves.

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 time signature is 7/8. Measure 20 starts with a treble clef and a 7/8 time signature. The music features a complex rhythmic pattern with eighth and sixteenth notes, including some triplets. The bass line is mostly rests, with some eighth notes appearing in measures 22 and 23.

Musical score for measures 25-29. The score continues on five staves. The key signature remains one sharp. The music continues with intricate rhythmic patterns, including many eighth and sixteenth notes. There are some rests in the upper staves, particularly in measure 28. The bass line has some eighth notes and rests.

25

Musical score for measures 30-34. The score continues on five staves. The key signature remains one sharp. The music continues with intricate rhythmic patterns, including many eighth and sixteenth notes. There are some rests in the upper staves, particularly in measure 32. The bass line has some eighth notes and rests.

30

Musical score for measures 27-30. The score is written for five staves: Soprano, Alto, Tenor, Bass, and Cello/Double Bass. The key signature is one sharp (F#) and the time signature is 3/4. Measure 27 features a complex rhythmic pattern with sixteenth and thirty-second notes. Measure 28 has a similar pattern with some rests. Measure 29 is mostly rests with some notes in the lower staves. Measure 30 continues the rhythmic complexity with sixteenth notes.

Musical score for measures 31-34. The score is written for five staves: Soprano, Alto, Tenor, Bass, and Cello/Double Bass. The key signature is one sharp (F#) and the time signature is 3/4. Measure 31 has a melodic line in the Soprano and Alto parts. Measure 32 features a more active bass line. Measure 33 has a melodic line in the Soprano and Alto parts. Measure 34 continues the melodic development in the upper staves.

35


Musical score for measures 35-38. The score is written for five staves: Soprano, Alto, Tenor, Bass, and Cello/Double Bass. The key signature is one sharp (F#) and the time signature is 3/4. Measure 35 has a melodic line in the Soprano and Alto parts. Measure 36 features a more active bass line. Measure 37 has a melodic line in the Soprano and Alto parts. Measure 38 continues the melodic development in the upper staves.



First system of musical notation, measures 1-3. 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 various rhythmic patterns and rests.



Second system of musical notation, measures 4-6. It consists of five staves. Measure 4 is marked with a '40' above the first staff. The music continues with intricate melodic and harmonic development.



Third system of musical notation, measures 7-9. It consists of five staves. Measures 7 and 8 contain time signature changes from 4/4 to 6/4 and back to 4/4. The system concludes with a double bar line.

# Ecco mormorar l'onde

5

10

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25

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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

# Ecco mormorar l'onde

7 5 10 15 20 25 30 35 40 45

# Ecco mormorar l'onde

8 4

5

8

10

15 20

25

30

35

40

45

8 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](http://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 !**

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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; from the *Art of Fugue: Contrapuncti 1 and 4* 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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