



Ecco Mormorar L'Onde

Claudio Monteverdi

From the Second Book of Madrigals, 1590

Transcribed by Peter Billam

For SSATB Recordings

© Peter J Billam, 1997

This score may be freely photocopied, and redistributed in paper form. It may be freely performed to live audiences; performing rights are waived. It may not be redistributed in electronic form, and all other rights, such as those of recording and broadcast, remain reserved by the composer, Peter Billam, GPO Box 669, Hobart TAS 7001, Australia.

This printing 10 April 2009.

www.pjb.com.au



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 piano accompaniment, with the top two in treble clef and the bottom one in bass clef, all with a key signature of one sharp (F#). The time signature is 4/4. The first measure of all staves contains a whole rest. The second measure shows the beginning of the piano accompaniment with eighth and sixteenth notes.



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 piano accompaniment, with the top two in treble clef and the bottom one in bass clef, all with a key signature of one sharp (F#). The time signature is 4/4. The first measure of the vocal parts contains a whole note. The piano accompaniment continues with eighth and sixteenth notes. A finger number '5' is written above the first measure of the top vocal staff.



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 piano accompaniment, with the top two in treble clef and the bottom one in bass clef, all with a key signature of one sharp (F#). The time signature is 4/4. The system contains complex rhythmic patterns with eighth and sixteenth notes, including slurs and accents.

10

15

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 repeat sign.

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 patterns. 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 repeat sign.

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 patterns. 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 repeat sign.

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 a '30' above the staff. 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 a '35' above the staff. 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 vocal line in G major, starting with a treble clef and a soprano clef (8). The second and third staves are for two recorders, also in G major. The fourth staff is for a third recorder in G major. The fifth staff is the bass line in G major, starting with a bass clef and a soprano clef (8). The music features a mix of eighth and sixteenth notes, with some rests in the vocal and recorder parts.



System 2 of the musical score, starting at measure 40. It consists of five staves. The top staff is a vocal line in G major, starting with a treble clef and a soprano clef (8). The second and third staves are for two recorders in G major. The fourth staff is for a third recorder in G major. The fifth staff is the bass line in G major, starting with a bass clef and a soprano clef (8). The music continues with similar rhythmic patterns, including some trills and rests.



System 3 of the musical score. It consists of five staves. The top staff is a vocal line in G major, starting with a treble clef and a soprano clef (8). The second and third staves are for two recorders in G major. The fourth staff is for a third recorder in G major. The fifth staff is the bass line in G major, starting with a bass clef and a soprano clef (8). This system includes time signature changes from 8/8 to 6/4 and back to 4/4, indicated by the numbers 6/4 and 4/4 below the staves.

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

Ecco mormorar l'onde

The image displays a musical score for Tenor Recorder, consisting of 11 staves of music. The key signature is one sharp (F#) and the time signature is 4/4. The score includes various musical notations such as notes, rests, and ornaments. Measure numbers 5, 10, 15, 20, 25, 30, 35, 40, and 45 are indicated above the staves. The piece concludes with a 6/4 time signature change in the final measure.

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 !**

Compositions at *www.pjb.com.au* include: *Five Short Pieces*, guitar, 1979; *Divisions on an Italian Ground*, flute and guitar, 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.

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.

Www.pjb.com.au offers innovative and unusually **generous and useful licensing conditions**:

- You may not redistribute the piece in electronic form
- You may print out or photocopy as many copies as you wish
- You may give these copies to whoever you want
- You may freely perform the piece to live audiences; performing rights are waived

These are extremely practical and generous copyright conditions, and have been devised so as to be as useful to you as possible. Feel free to visit . . .

www.pjb.com.au