

Spring returns

Four-part Madrigal for Men's Voices
(a cappella)

Luca Marenzio
(1550?-1599)
Arranged by A. T. D.

Of unknown authorship

Allegretto e leggiero

TENOR I

Spring re - turns, with balm - y zeph - yrs

TENOR II

Spring re - turns,

BASS I

Spring re - turns, with balm - y zeph - yrs

BASS II

with balm - y zeph -

Allegretto e leggiero

Accompaniment
(For rehearsal only)

soft - ly breath - ed, with zeph - yrs, with balm - y

Spring re - turns, with zeph - yrs, balm - y

Spring re - turns, with balm - y,

- yrs soft - ly breath - ed, with balm -

The second system of the musical score continues the vocal lines and piano accompaniment. It features four vocal staves (Tenor I, Tenor II, Bass I, Bass II) and a piano accompaniment section. The lyrics are: "soft - ly breath - ed, with zeph - yrs, with balm - y" (Tenor I); "Spring re - turns, with zeph - yrs, balm - y" (Tenor II); "Spring re - turns, with balm - y," (Bass I); and "- yrs soft - ly breath - ed, with balm -" (Bass II). The piano accompaniment is marked *p* and includes a rehearsal section.

Also published for Mixed Voices (E.C.S. Choral Music, No 1642).

Copyright, 1933, by E.C.Schirmer Music Co.
For all countries

zeph - yrs, with balm - y zeph - yrs soft - ly
 zeph - yrs soft - ly breath - ed, with balm - y zeph -
 balm - y zeph - yrs, with balm - y zeph - yrs, with
 - y zeph - yrs, with balm - y zeph - yrs

f
 breath - ed, A - pril the young and gay, A - pril the
 yrs, with balm - y zeph - yrs,
 balm - y zeph - yrs, *f* A - pril the young, the —
 soft - ly breath - ed, *f* A - pril the young and

young and gay, A - pril the young and gay, *dim.*

f A - pril the young and gay, with flow - ers,

young and gay, A - pril the young and gay, *dim.*

gay, A - pril the young and gay, with flow - ers

dim.

p A - pril the young and gay, A - pril the young and

flow - ers wreath - - ed, *p* A - pril the young and

p A - pril the young and gay, A - pril the young and gay,

wreath - - ed, *p* A - pril the young and gay,

gay, with flow - ers wreath - ed, The *mf*

gay, with flow - ers wreath - ed,

The waves *mf*

with flow - ers wreath - ed, The waves *mf*

mf

waves are still - ed, *subito p*

The waves are still - ed, The *mf* *subito p* *mf*

are still - ed, *subito p*

are still - ed, *subito p*

are still - ed, *subito p*

subito p *mf*

mf

The clouds in _____ show's de - scend - ing, de -

clouds, the clouds in _____ show's de - scend - ing, de - - -

mf

in _____ show's de - scend - ing, de - - -

mf

The clouds in _____ show's de - scend - ing, de -

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass clef. The piano accompaniment is in a grand staff. The music is in a minor key with a 3/4 time signature. The lyrics are: 'The clouds in _____ show's de - scend - ing, de - clouds, the clouds in _____ show's de - scend - ing, de - - - in _____ show's de - scend - ing, de - - - The clouds in _____ show's de - scend - ing, de -'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

- - - scend - ing, de - - - scend - ing, While

scend - ing, show's _____ de - - - scend ing,

scend - ing, de - - - scend - - - ing,

- - - scend - ing, de - scend - ing,

f *pp*

Detailed description: This system continues the vocal and piano parts. It contains four vocal staves and a piano accompaniment. The lyrics are: '- - - scend - ing, de - - - scend - ing, While scend - ing, show's _____ de - - - scend ing, scend - ing, de - - - scend - - - ing, - - - scend - ing, de - scend - ing,'. The piano accompaniment continues with similar rhythmic patterns. Dynamic markings include *f* (forte) and *pp* (pianissimo). The system concludes with a key signature change to one sharp (F#) in the piano part.

nymphs and jo-cund shep - herds, While nymphs and jo-cund shep - herds' songs -

pp While nymphs and jo-cund shep - herds, While nymphs and jo-cund shep - herds'

pp While nymphs and jo-cund shep-herds, While nymphs and jo-cund shep -

The first system consists of four staves. The top two staves are vocal lines in treble clef, and the bottom two are piano accompaniment in bass clef. The piano part features a rhythmic pattern of eighth notes with a dotted quarter note, creating a cross-rhythm effect. Dynamics include *pp* (pianissimo).

- are blend - - - ing: Now feath-er'd song-sters,

songs are blend - - - ing: Now the

herds songs are blend - - - ing: Now feath-er'd song -

Now feath-er'd song -

The second system continues with four staves. The vocal lines and piano accompaniment maintain the same structure as the first system. Dynamics include *mf* (mezzo-forte) and *pp* (pianissimo).

feath - er'd song - sters, now feath - er'd, feath - er'd, song - sters a - mong the

feath - er'd song - sters a - mong the

sters, now song - sters, song - sters,

- - sters, now feath - er'd song - sters a - mong the

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a minor key and 4/4 time. The piano accompaniment features a steady eighth-note bass line and a more active treble line with some grace notes.

groves are fly - ing, From bough to bough with tune - ful voice_

groves are fly - ing, From bough to bough with tune - ful voice_

From bough to bough with tune - ful voice re -

groves are fly - ing.

The second system continues the vocal and piano parts. It includes dynamic markings: *cresc.* (crescendo) and *dim.* (diminuendo). The piano accompaniment has a similar texture to the first system, with a consistent bass line and a treble line that provides harmonic support.

The third system shows the continuation of the vocal and piano parts. It also includes dynamic markings: *cresc.* and *dim.*. The piano accompaniment maintains its rhythmic pattern, with some melodic movement in the treble clef.

re-ply - ing; With eve-ning's
 re-ply - ing; With eve-ning's shades si - lence a -
 ply - - ing; With eve - ning's shades si - lence
 With eve-ning's shades si - lence a -

shades si - lence a - round is fall - ing, si -
 round is fall - ing, si lence fall - ing,
 With eve - ning's shades si - lence, si - lence is -
 round is fall - ing, si - lence is

rit. lence is fall - ing; *f atempo* Morn - ing re - turns, the
rit. pp fall - - - - - ing; *atempo* the *f*
rit. fall - - - - - ing; *f atempo* Morn - ing re - turns, the
rit. fall - - - - - ing; *f atempo* Morn - ing re - turns, the
rit. *f atempo* fall - - - - - ing; Morn - ing re - turns, the

song of joy re - call - ing, Morn - ing re -
 song of joy re - call - ing, Morn - ing re - turns, Morn - ing re -
 song of joy re - call - ing, Morn - ing re - turns,
 song of joy re - call - ing, Morn - ing re - turns,
 song of joy re - call - ing, Morn - ing re - turns,

turns, the song of joy re-call - ing, Morn-ing re- turns, the

turns, the song of joy re-call - ing, Morn-ing re - turns, the .

the song of joy re-call - ing, the

the song of joy re-call - ing, Morn-ing re- turns, morn- ing re- turns, the

song of joy re - call - ing, the song of joy re - - call - ing.

song of joy re - call - ing, the song of joy re - call - - ing.

song of joy re - call - ing, the song of joy re - call - - ing.

song of joy re - call - ing, the song of joy re - call - - ing.