

Spinnerlied genannt

Mendelssohn Op 67 No 4

Presto

First system of the score, measures 1-4. The Soprano part is mostly rests. The Alto part features a melodic line with a slur over measures 1-2. The Tenor and Bass parts provide harmonic support.

Second system of the score, measures 5-8. All vocal parts are active. The Soprano part has a melodic line. The Alto part has a melodic line. The Tenor part has a melodic line. The Bass part has a melodic line.

Third system of the score, measures 9-12. The Soprano part has a melodic line. The Alto part has a melodic line. The Tenor part has a melodic line. The Bass part has a melodic line.

15

S

A

T

B

19

S

A

T

B

24

S

A

T

B

28

S

A

T

B

33

Four-part vocal setting (Soprano, Alto, Tenor, Bass) for measures 33-37. The Soprano part features a melodic line with eighth and sixteenth notes. The Alto part provides a rhythmic accompaniment with sixteenth-note patterns. The Tenor and Bass parts have more active lines with eighth and sixteenth notes. The key signature has one sharp (F#) and the time signature is 4/4.

38

Four-part vocal setting for measures 38-42. In measure 38, the Soprano and Alto parts have a melodic line, while the Tenor and Bass parts have a rhythmic accompaniment. In measure 39, the Soprano and Alto parts have a melodic line, while the Tenor and Bass parts have a rhythmic accompaniment. In measure 40, the Soprano and Alto parts have a melodic line, while the Tenor and Bass parts have a rhythmic accompaniment. In measure 41, the Soprano and Alto parts have a melodic line, while the Tenor and Bass parts have a rhythmic accompaniment. In measure 42, the Soprano and Alto parts have a melodic line, while the Tenor and Bass parts have a rhythmic accompaniment. The key signature has one sharp (F#) and the time signature is 4/4.

43

Four-part vocal setting for measures 43-47. The Soprano part features a melodic line with eighth and sixteenth notes. The Alto part provides a rhythmic accompaniment with sixteenth-note patterns. The Tenor and Bass parts have more active lines with eighth and sixteenth notes. The key signature has one sharp (F#) and the time signature is 4/4.

48

Four-part vocal setting for measures 48-52. The Soprano part features a melodic line with eighth and sixteenth notes. The Alto part provides a rhythmic accompaniment with sixteenth-note patterns. The Tenor and Bass parts have more active lines with eighth and sixteenth notes. The key signature has one sharp (F#) and the time signature is 4/4.

53

S

A

T

B



57

S

A

T

B



61

S

A

T

B



65

S

A

T

B



70

S A T B



75

S A T B



80

S A T B



85

S A T B



87

S

A

T

B

This system contains measures 87 through 91. The Soprano (S) part begins in measure 87 with a melodic line and remains silent in the following measures. The Alto (A) part features a complex, rapid sixteenth-note passage starting in measure 88, which continues through measure 91. The Tenor (T) and Bass (B) parts provide a steady accompaniment with eighth-note patterns. The key signature has one sharp (F#), and the time signature is 4/4.

92

S

A

T

B

This system contains measures 92 through 96. The Soprano (S) part is silent until measure 93, where it enters with a melodic line. The Alto (A) part continues its rapid sixteenth-note passage from the previous system. The Tenor (T) and Bass (B) parts continue their accompaniment. The system concludes with a double bar line in measure 96. The key signature has one sharp (F#), and the time signature is 4/4.