

Uwe Lohrmann

# **Zeiträume**

für Percussion  
und  
Zuspielband (III.Satz)

für 4 Spieler

Heidelberg 1996



Im III. Satz ist eine räumliche Zuspiegelung (4 Lautsprecher) von mehrstimmigen Sinustönen vorgesehen. Mit der beigefügten Partitur dieser Klänge muss mit Hilfe eines chromatischen Samplers/Sequenzers ein zuspiegelbarer Tonträger erstellt werden, der im III. Satz als Hintergrund über die vier Lautsprecher wiedergegeben wird.

Notwendigerweise muss die Partitur vorher in eine Notenschrift-Datei wie Finale oder Sibelius übertragen werden.

Bei der Uraufführung wurde zwischen dem III. und IV. Satz ein Gedicht Laotsees in chinesischer Sprache vorgetragen.

2 Triangel

3 hängende Becken  
chinesisches Becken  
Hi-hat  
4 Tamtam  
13 kleine Glocken  
7 große Glocken

Peitsche  
Schelle - Holzblock  
Clave  
3 Maracas

4 Bongos  
4 Touch Drums  
4 Touch Drums  
3 Touch Drums

2 kleine - 1 große Trommel

5 Pauken

Glockenspiel

Marimbaphon

Vibraphon

# Zeiträume I.

Uwe Lohrmann

1

2 Triangeli

3 hngd.Becken

Chin.Becken  
Hi-hat

13 kl.Glocken *klingt 8 va*

7 gr.Glocken *klingt loco*

Peitsche

Schelle-Holzbl.

Maracas

1 *mf*

4 Bongos

4 Tch.Drms.

4 Tch.Drms.

3 Tch.Drms.

1

2 k./lgr.Trml.

5 Pauken

1

Glockenspiel

Marimbaphon

Vibraphon

5

Tria.

3 Bck.

Ch.Bk.  
Hh.

5

kl.Glck.

gr.Glck.

Pt.

Hlz./Sch.

Mar.

5

Bgs.

T.Dr.

T.Dr.

T.Dr.

5

Trm.

Pk.

5

Glsp.

Marim.

Vib.

ff f mp fff f mp mf

mf

3

10

Tria.

3 Bck.

Ch.Bk.  
Hh.

kl.Glck.

gr.Glck.

Pt.  
Hlz./Sch.

Mar.

Bgs.

T.Dr.

T.Dr.

T.Dr.

Trm.

Pk.

10

Glsp.

Marim.

Vib.

*pp*

*p*

*mp*

*ff*

*p*

5

5

6

3

3

5

5

Detailed description of the musical score: The score is for a percussion ensemble. It consists of 10 measures. Measure 10 is marked with a box containing the number '10'. The instruments are: Triangles (Tria.), 3 Bells (3 Bck.), Chimes (Ch.Bk.), Glockenspiel (Hh.), Small Glockenspiel (kl.Glck.), Large Glockenspiel (gr.Glck.), Triangle (Pt.), Hourglass/Shaver (Hlz./Sch.), Maracas (Mar.), Bongos (Bgs.), Tom-toms (T.Dr.), Traps (Trm.), Snare (Pk.), Conga (Glsp.), Maracas (Marim.), and Vibraphone (Vib.). The score includes various rhythmic patterns, including sixteenth-note runs, eighth-note patterns, and rests. Dynamics include *pp*, *p*, *mp*, and *ff*. Fingerings and articulations are indicated with numbers (5, 6, 3) and slurs. The key signature has one flat (Bb) and the time signature is 4/4.

15

Tria.

3 Bck. *p*

Ch.Bk.  
Hh.

kl.Glck. *mp*

gr.Glck.

Pt.

Hlz./Sch.

Mar.

15

Bgs.

T.Dr.

T.Dr.

T.Dr.

15

Trm.

Pk. *mp*

15

Glsp.

Marim.

Vib. *mf*



19

Tria.

3 Bck.

Ch.Bk.  
Hh.

kl.Glck.

gr.Glck.

Pt.

Hlz./Sch.

Mar.

19

Bgs.

T.Dr.

T.Dr.

T.Dr.

Trm.

Pk.

Glsp.

Marim.

Vib.

23

Tria. *f*

3 Bck. *f*

Ch.Bk. *f*

Hh.

kl.Glck.

gr.Glck.

Pt.

Hlz./Sch.

Mar.

23

Bgs.

T.Dr.

T.Dr.

T.Dr. *ff*

Trm.

Pk. *f* *fff* *f* *mf*

23

Glsp.

Marim. *f*

Vib.

27

Tria. *f* *tr*

3 Bck.

Ch.Bk.  
Hh.

kl.Glck. *mf* *tr* *ff*

gr.Glck.

Pt. *pp*

Hlz./Sch.

Mar.

27

Bgs.

T.Dr.

T.Dr.

T.Dr.

27

Trm.

Pk.

27

Glsp.

Marim. *f*

Vib. *f* mit Motor

31

Tria.

3 Bck.

Ch.Bk.  
Hh.

31

kl.Glck.

gr.Glck.

Pt.

Hlz./Sch.

Mar.

31

Bgs.

T.Dr.

T.Dr.

T.Dr.

31

Trm.

Pk.

31

Glsp.

Marim.

Vib.

*f* *p* *f* *p*

3 5

35

Tria.

3 Bck.

Ch.Bk.  
Hh.

35

kl.Glck.

gr.Glck.

Pt.

Hlz./Sch.

Mar.

35

Bgs.

T.Dr.

T.Dr.

T.Dr.

35

Trm.

Pk.

35

Glsp.

Marim.

Vib.

*ff*

*f*

*f*

3

3

6

38

Tria.

3 Bck.

Ch.Bk.  
Hh.

kl.Glck.

gr.Glck.

Pt.

Hlz./Sch.

Mar.

38

Bgs.

T.Dr.

T.Dr.

T.Dr.

Trm.

Pk.

38

Glsp.

Marim.

Vib.

41

Tria. *f* *tr*

3 Bck.

Ch.Bk.  
Hh.

41 kl.Glck. *mf*

gr.Glck.

Pt.

Hlz./Sch.

Mar.

41

Bgs.

T.Dr.

T.Dr.

T.Dr.

41 Trm.

Pk. *mf* *pp*

41 Glsp.

Marim.

Vib.

45

Tria.

3 Bck.

Ch.Bk.  
Hh.

45

kl.Glck.

gr.Glck.

Pt.  
Hlz./Sch.

Mar.

45

Bgs.

T.Dr.

T.Dr.

T.Dr.

45

Trm.

Pk.

45

Glsp.

Marim.

Vib.

ohne Motor

*ff* *tr*

*f*

*mf*

*ff* *f*





54

Tria.

3 Bck.

Ch.Bk.  
Hh.

kl.Glck.

gr.Glck.

Pt.

Hlz./Sch.

Mar.

54

Bgs.

T.Dr.

T.Dr.

T.Dr.

Trm.

Pk.

54

Glsp.

Marim.

Vib.

57

Tria.

3 Bck.

Ch.Bk.  
Hh.

kl.Glck.

gr.Glck.

Pt.

Hlz./Sch.

Mar.

57

Bgs.

T.Dr.

T.Dr.

T.Dr.

Trm.

Pk.

57

Glsp.

Marim.

Vib.

60

Tria.

3 Bck. *ff*

Ch.Bk. *p*

Hh. *pp*

kl.Glck. *ff* *pp*

gr.Glck.

Pt. *ff*

Hlz./Sch. *fff*

Mar.

60

Bgs. *mf*

T.Dr. *ff*

T.Dr. *mf*

T.Dr.

60

Trm.

Pk. *ff*

Glsp.

Marim.

Vib. *mf* *mp*

Detailed description of the musical score: The score is for a percussion ensemble. It consists of 12 staves. The first staff is for Triangles (Tria.), which is mostly silent. The second staff is for 3 Bells (3 Bck.), featuring a melody with dynamics *ff*, *p*, and *pp*, and a quintuplet. The third staff is for Chime Bells (Ch.Bk.) and Handbells (Hh.), with dynamics *ff* and *pp*. The fourth staff is for Small Gongs (kl.Glck.) and Large Gongs (gr.Glck.), with dynamics *ff* and *pp*. The fifth staff is for Tom-toms (Pt.), with dynamics *ff* and *fff*. The sixth staff is for Bongos (Bgs.), with dynamics *ff* and *mf*. The seventh staff is for Tom-toms (T.Dr.), with dynamics *ff* and *mf*. The eighth staff is for Snare Drum (Trm.), which is mostly silent. The ninth staff is for Congas (Pk.), with a rhythmic pattern and dynamics *ff*. The tenth staff is for Maracas (Glsp.), which is mostly silent. The eleventh staff is for Maracas (Marim.), which is mostly silent. The twelfth staff is for Vibraphone (Vib.), with dynamics *mf* and *mp*. The score includes various rhythmic patterns, including quintuplets and complex syncopated rhythms.

64

Tria.

3 Bck.

Ch.Bk.  
Hh.

kl.Glck.

gr.Glck.

Pt.

Hlz./Sch.

Mar.

64

Bgs.

T.Dr.

T.Dr.

T.Dr.

64

Trm.

Pk.

64

Glsp.

Marim.

Vib.

*pp*

*mp*

*p*

*ppp*

*mp*

3

3

6

3

69

Tria.

3 Bck.

Ch.Bk.  
Hh.

69

kl.Glck.

gr.Glck.

Pt.

Hlz./Sch.

Mar.

*mf* *mp* *p* *pp*

69

Bgs.

T.Dr.

T.Dr.

T.Dr.

69

Trm.

*mf* *fff* *f* *mf* *p* *ppp* *pppp*

Pk.

69

Glsp.

Marim.

Vib.

75

Tria.

3 Bck.

Ch.Bk.  
Hh.

75

kl.Glck.

gr.Glck.

Pt.  
Hlz./Sch.

Mar.

*pppp*

*tr*

*fff*

75

Bgs.

T.Dr.

T.Dr.

T.Dr.

75

Trm.

Pk.

75

Glsp.

Marim.

Vib.





6

Tria. *mp* 3

Bk/Tt/Bl.

Hh.

Glck. *mp* *mp*

Sch/Cl.

Tch.Dr.

Rt/Gr.T.

Pk.

Glsp. *p*

Vibraph. *p* 3 *mp* 3



19

Tria. *mp*

Bk/Tt/Bl. *e*

Hh. *e*

Glck. *pp* *mf*

Sch/Cl. *e*

Tch.Dr. *e*

Rt/Gr.T. *e*

Pk. *e*

Glsp. *pp*

Vibraph. *mp* *p*





35

Tria.

Bk/Tt/Bl.

Hh.

3

3

3

3

3

3

Glck.

Sch/Cl.

mf

Tch.Dr.

Rt/Gr.T.

mp

Pk.

pp

Glsp.

Vibraph.

35

39

Tria. *p* *tr*

Bk/Tt/Bl.

Hh. *3*

Glck.

Sch/Cl. *mp*

Tch.Dr.

Rt/Gr.T. *pp*

Pk.

Glsp.

Vibrph. *mf*









53

Tria. *p* *tr*

Bk/Tt/Bl. *ppp*

Hh.

Glock.

Sch/Cl.

Tch.Dr.

Rt/Gr.T. *mp*

Pk.

Glsp. *mf*

Vibraph. *mf* 6

61

Tria. *p* *tr* *tr* 3

Bk/Tt/Bl.

Hh.

Glck. *p* *mf* 3

Sch/Cl.

Tch.Dr.

Rt/Gr.T.

Pk.

Glsp. *f* *p* 3 3

Vibraph. 3 3

66

Tria.  $\frac{2}{4}$   $\frac{5}{4}$   $p$  3

Bk/Tt/Bl.  $\frac{2}{4}$   $\frac{5}{4}$  *tr*

Hh.  $\frac{2}{4}$   $\frac{5}{4}$

Glck.  $\frac{2}{4}$   $\frac{5}{4}$   $mf$

Sch/Cl.  $\frac{2}{4}$   $\frac{5}{4}$

Tch.Dr.  $\frac{2}{4}$   $\frac{5}{4}$

Rt/Gr.T.  $\frac{2}{4}$   $\frac{5}{4}$

Pk.  $\frac{2}{4}$   $\frac{5}{4}$

Glsp.  $\frac{2}{4}$   $\frac{5}{4}$   $pp$  3

Vibraph.  $\frac{2}{4}$   $\frac{5}{4}$  3

71

Tria.

Bk/Tt/Bl.

Hh.

Glck.

Sch/Cl.

Tch.Dr.

Rt/Gr.T.

Pk.

Glsp.

Vibrph.

*p*

*pp*

*p*

*p*

78

Tria.

Bk/Tt/Bl.

Hh.

Glc.

Sch/Cl.

Tch.Dr.

Rt/Gr.T.

Pk.

Gisp.

Vibraph.

*pp*





8

Tria.

Ch.B/Tt.

Tmtm.

3

8

Tpbl.

Gr.Tr.

8

Sin.

*pp*

*p*

8

Sin.

*mp*

*mf*

*p*

*mf*

*p*

*mp*

*pp*

*mf*

*p*

*p*

Detailed description of the musical score: The score is for page 41, starting at measure 8. It features six staves: Tria. (trumpets), Ch.B/Tt. (clarinet/bassoon), Tmtm. (trombone), Tpbl. (trumpet), Gr.Tr. (gtr. trombone), and Sin. (string quartet). The Tria., Tpbl., and Gr.Tr. staves show rests with stems. The Ch.B/Tt. and Tmtm. staves have notes, with a triplet in the Tmtm. part. The Sin. part is divided into two systems. The first system has two staves; the upper staff has notes with dynamics *pp* and *p*. The second system has three staves; the upper staff has notes with dynamics *mp*, *mf*, *p*, *mf*, and *p*. The middle staff has chords with dynamics *mp*, *pp*, *mf*, and *p*. The lower staff has rests.

Tria. 15 *mf*  
 Ch.B/Tt.  
 Tmtm.  
 Tpbl. 15  
 Gr.Tr.  
 Sin. 15  
 Sin. 15 *f*

Musical score for a percussion ensemble and strings. The percussion section includes Triangles, Chimes/Bells/Tam-tams, Tom-toms, Snare Drum, and Gong/Trance Drum. The string section includes two staves of strings. The score shows measures 15-20. The strings play a complex rhythmic pattern with triplets and accents. The snare drum has a triplet of eighth notes. The gong/trance drum has a triplet of eighth notes. The triangles play a rhythmic pattern. The chimes/bells/tam-tams play a rhythmic pattern. The tom-toms play a rhythmic pattern. The snare drum has a triplet of eighth notes. The gong/trance drum has a triplet of eighth notes. The strings play a complex rhythmic pattern with triplets and accents.

22

Tria.

Ch.B/Tt.

Tmtm.

22

Tpbl.

Gr.Tr.

22

Sin.

*mp*

22

Sin.

*p*

*pp*

*mf*

*f*

*ffff*

*ff*

*mf*

29

Tria.

Ch.B/Tt.

Tmtm.

29

Tpbl.

Gr.Tr.

*pp*

29

Sin.

29

Sin.

*p*

*p*

36

Tria. *mf*

Ch.B/Tt.


Tmtm.

36

Tpbl.

Gr.Tr. *mf*

36

Becken invert/elektr. 

Sin. *ff*

36

*pp*

*p* *p*

Sin. *f* *mp* *p* *p*

43

Tria.

Ch.B/Tt.

Tmtm.

Tpbl.

Gr.Tr.

43

mf

p

43

mf

p

Sin.

43

ppp

ppp

50

Tria.

Ch.B/Tt.

Tmtm.

50

Tpbl.

Gr.Tr.

50

Sin.

Sin.

50

Sin.

Detailed description of the musical score: The score is for measures 50 through 54. The instruments are Tria. (Trumpets), Ch.B/Tt. (Chorus Basses/Trumpets), Tmtm. (Timpani), Tpbl. (Trombones), Gr.Tr. (Gongs/Traps), and Sin. (Strings). Measures 50-54 are marked with a box containing the number '50'. The Tmtm. staff features a melodic line starting in measure 50, consisting of a half note G4, a quarter note A4, a quarter note B4, a half note C5, and a half note D5, all under a fermata. The Sin. staves show a complex chordal texture in measure 50, with various chords and intervals. The other staves (Tria., Ch.B/Tt., Tpbl., Gr.Tr.) are mostly empty, with some rests indicated by small black squares.

# IV.

1

2 Triangeli

3 hngd.Becken

Chin.Becken  
Hi-hat

13 kl.Glocken

7 gr.Glocken

Peitsche  
Schelle-Holzbl.

Maracas

4 Bongos

4 Tch.Drms.

4 Tch.Drms.

3 Tch.Drms.

1

2 k./lgr.Trml.

5 Pauken

1

Glockenspiel

Marimbaphon

Vibraphon

klngt 8 va

klngt loco

kl.Holzdose o.ä.

sehr gr.Tamtam

*pp*

*p* *mf* *mp* *p*

*fff* *f* *mp*

*mf*

*mf*

4

4

3



7

Tria.

3 Bck. *p*

Ch.Bk.  
Hh.

kl.Glck. *mp*

gr.Glck.

Pt.

Hlz./Sch.

Mar. kl.Holzdose o.ä.

Bgs.

T.Dr. *p*

T.Dr.

T.Dr.

Trm.

Pk.

Glsp.

Marim.

Vib. *mf*

Detailed description of the musical score: The score is for page 49 and features a rehearsal mark '7' at the beginning of each system. The instruments are arranged in the following order from top to bottom: Tria. (Trumpet), 3 Bck. (3 Clarinets) with dynamics *p*, Ch.Bk. (Chamber Bassoon) and Hh. (Horn), kl.Glck. (Klein-Gröckel) with dynamics *mp*, gr.Glck. (Groß-Gröckel), Pt. (Percussion), Hlz./Sch. (Holzschellen), Mar. (Maracas) with the instruction 'kl.Holzdose o.ä.', Bgs. (Bass Drum), three T.Dr. (Tom Drums) with dynamics *p*, Trm. (Trmpan), Pk. (Percussion), Glsp. (Glockenspiel), Marim. (Marimba), and Vib. (Vibraphon) with dynamics *mf*. The woodwind parts (3 Bck., Ch.Bk., Hh., kl.Glck., gr.Glck.) feature melodic lines with slurs and fingerings (5). The percussion parts (Bgs., T.Dr., Trm., Pk., Glsp., Marim., Vib.) are mostly silent, with some rhythmic patterns in the Tom Drums and a melodic line in the Vibraphon.



16

Tria. *f*

3 Bck.

Ch.Bk.  
Hh.

16

kl.Glck.

gr.Glck.

Pt.

Hlz./Sch.

Mar.

16

Bgs.

T.Dr.

T.Dr.

T.Dr.

16

Trm. *tr* *tr* *tr*

*p* *f* *ff*

3

Pk. *ff*

16

Glsp.

Marim. *ff* *f*

Vib.

20

Tria. *f* *tr* *f* *tr*

3 Bck.

Ch.Bk.  
Hh.

kl.Glck. *mf* *ff*

gr.Glck.

Pt. *pp*

Hlz./Sch.

Mar.

Bgs.

T.Dr.

T.Dr.

T.Dr.

Trm. 20

Pk.

Glsp. 20

Marim.

Vib. *f* mit Motor



27

Tria.

3 Bck.

Ch.Bk.  
Hh.

kl.Glck.

gr.Glck.

Pt.

Hlz./Sch.

Mar.

27

Bgs.

T.Dr.

T.Dr.

T.Dr.

Trm.

Pk.

27

Glsp.

Marim.

Vib.

30

Tria. *f* *tr*

3 Bck.

Ch.Bk.  
Hh.

30

kl.Glck.

gr.Glck.

Pt.

Hlz./Sch.

Mar. *ff* *tr*

30

Bgs.

T.Dr.

T.Dr.

T.Dr.

30

Trm. 3 3

Pk.

30

Glsp.

Marim.

Vib.





39

Tria.

3 Bck.

Ch.Bk.  
Hh.

39

kl.Glck.

gr.Glck.

Pt.

Hlz./Sch.

Mar.

39

Bgs.

T.Dr.

T.Dr.

T.Dr.

39

Trm.

Pk.

39

Glsp.

Marim.

Vib.

ff

f

mf

f

tr

42

Tria.

3 Bck.

Ch.Bk.  
Hh.

42

kl.Glck.

gr.Glck.

Pt.

Hlz./Sch.

Mar.

42

Bgs.

T.Dr.

T.Dr.

T.Dr.

42

Trm.

Pk.

42

*f* Glsp.

Marim.

Vib.

45

Tria.

3 Bck.

Ch.Bk.  
Hh.

kl.Glck.

gr.Glck.

Pt.  
Hlz./Sch.

Mar.

Bgs.

T.Dr.

T.Dr.

T.Dr.

Trm.

Pk.

45

Glsp.

Marim.

Vib.

*p*

*pp*

*pp*

*mf*

*ff*

*mf*

*mp*

5





59 *ff*

Tria.

3 Bck.

Ch.Bk.  
Hh.

59  
kl.Glck.  
gr.Glck.

59  
Pt.  
Hlz./Sch.

Mar.

59  
Bgs.  
T.Dr.  
T.Dr.  
T.Dr.

59  
Trm.  
Pk.

59  
Glsp.

Marim.

Vib.

Crashcymbal *f*

mit Metall *f*

Hammer auf Balken *ff*

flaches Holz auf Platte *ff*

2 sehr tiefe Tamtams *mp*

am Rand *f*

2 tiefe Trommeln *f*

*tr*

Partitur der Sinus -Töne und -Klänge  
zur Erstellung des Tonträgers für den III. Satz durch einen Sampler.  
Vorausgesetzt ist, dass diese Partitur in eine Sibelius- oder Finale- Datei  
übertragen wird.

The musical score consists of four staves, each labeled 'Sinus' followed by a number. All staves are in common time (C) and use a treble clef, except for Sinus 4 which has a bass clef. A first ending bracket labeled '1' is placed above the first measure of each staff.

- Sinus 1:** Remains silent throughout the piece.
- Sinus 2:** Silent until the 5th measure, where it begins with a dotted quarter note G4, followed by a quarter note G4 in the 6th measure, and a quarter note F4 in the 7th measure.
- Sinus 3:** Starts with a melodic line in the first four measures. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter). The first two measures are marked *fff* and *p*. The final note of the first phrase is a half note G4. In the 6th measure, there is a quarter note G4 marked *mf*, and in the 7th measure, a quarter note F4.
- Sinus 4:** Silent until the 6th measure, where it has a quarter note G4 marked *fff*.

8

Sin.1

Sin.2

Sin.3

Sin.4

pp

p

mp

mf

p

mf

p

mp

pp

mf

p

p



15

Sin.1

Sin.2

Sin.3

Sin.4

15

*f*

Detailed description of the musical score: The score consists of five staves. The top four staves are labeled Sin.1, Sin.2, Sin.3, and Sin.4. The bottom staff is a bass line. A first ending bracket labeled '15' is placed above the first six measures of each of the four string parts. Sin.1 has a treble clef and a key signature of one sharp (F#). Sin.2 has a treble clef and a key signature of two sharps (F#, C#). Sin.3 has a treble clef and a key signature of one sharp (F#). Sin.4 has a treble clef and a key signature of two flats (Bb, Eb). The bass line has a bass clef and a key signature of one sharp (F#). The music is characterized by dense, multi-voice chords with many accidentals. A dynamic marking 'f' (forte) is written below the second measure of the Sin.2 part. The final measure of the bass line shows a key signature change to three sharps (F#, C#, G#).

22

Sin.1

Sin.2

Sin.3

Sin.4

*mf*

*f*

*mp*

*p*

*pp*

*ffff*

*ff*

*mf*

3

29

Sin.1

Sin.2

Sin.3


Sin.4

The image shows a musical score for four sine waves (Sin.1 to Sin.4) and a bass line. The score is divided into two systems. The first system contains Sin.1, Sin.2, Sin.3, and Sin.4. The second system contains Sin.3 and Sin.4. Sin.1, Sin.2, and Sin.4 are mostly silent with a whole note at the end. Sin.3 has a complex rhythmic pattern with 'p' dynamics. The bass line has a simple rhythmic pattern.


29

*p*

*p*

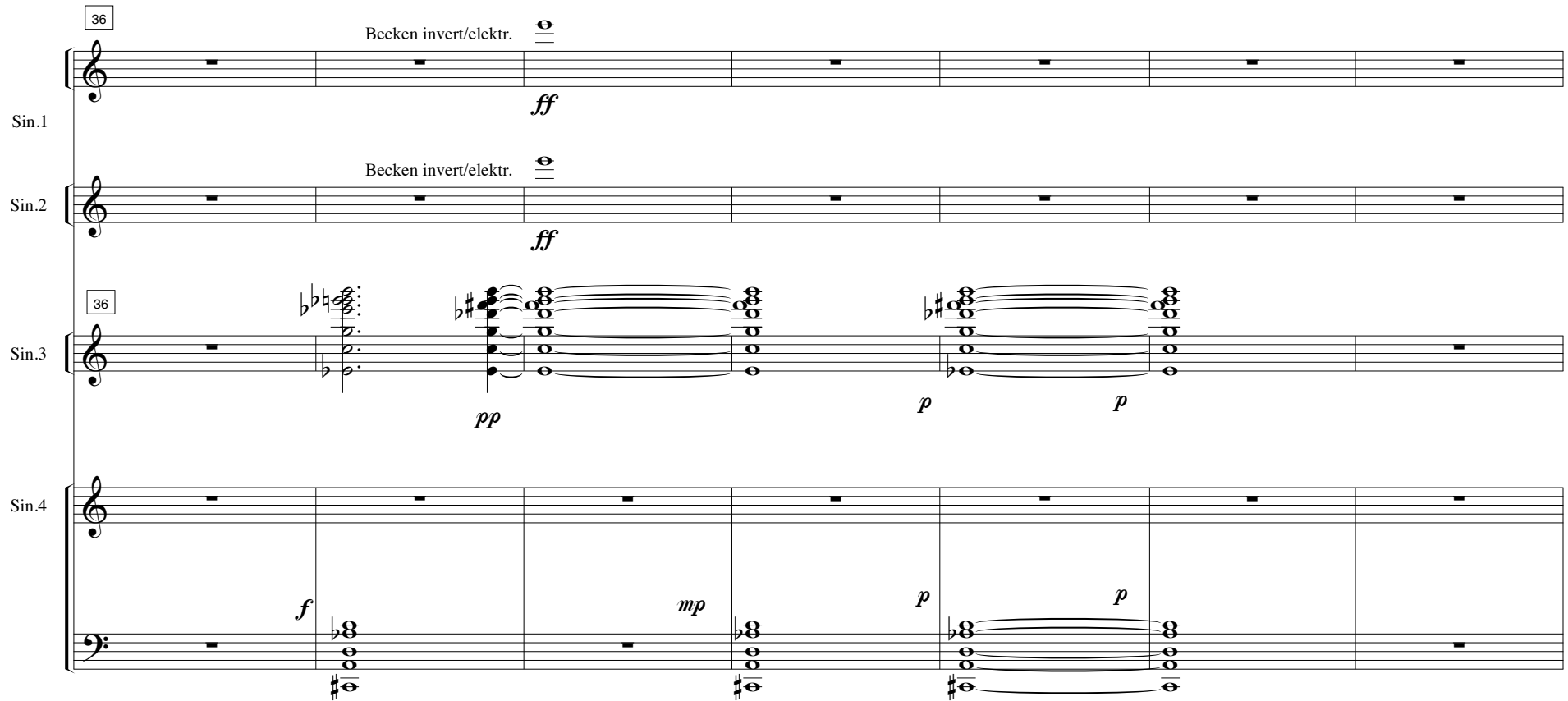
36 Becken invert/elektr. 

Sin.1 *ff*

Sin.2 Becken invert/elektr.  *ff*

36 Sin.3 *pp* *p* *p*

Sin.4 *f* *mp* *p* *p*



43

Sin.1

Sin.2

Sin.3

Sin.4

*mf* *p*

*mf* *p*

*ppp*

*ppp*

Detailed description of the musical score: The score consists of four systems, each representing a sine wave (Sin.1 to Sin.4). The time signature is 2/4. Measure 43 is marked with a box containing the number 43. Sin.1 and Sin.2 are single staves. In measure 43, they have a whole note with dynamics *mf* and *p*. In measure 44, they have a whole note with dynamics *p* and *mf*. Sin.3 and Sin.4 are grand staves. In measure 43, they have piano parts with dynamics *ppp*. In measure 44, they have piano parts with dynamics *ppp*. The piano parts in Sin.3 and Sin.4 are more complex, involving multiple notes and dynamics.

50

Sin.1

Sin.2

Sin.3

Sin.4

Detailed description of the musical score: The score consists of five staves. The top four staves are labeled Sin.1, Sin.2, Sin.3, and Sin.4. The bottom staff is a double bass staff. A box containing the number '50' is placed above the first measure of Sin.1 and Sin.3. Sin.1, Sin.2, and Sin.4 contain rests for all five measures. Sin.3 begins with a quarter note G4, followed by a half note F#4, and then a series of chords in the first two measures. The double bass staff has a bass line in the first two measures, consisting of a half note G2 and a half note F#2, with a fermata over the F#2. The rest of the double bass staff contains rests.