

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 Sinustonklängen 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

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* *mf*

Detailed description of the musical score: The score is for page 8, starting at measure 15. The instruments listed are Tria., 3 Bck., Ch.Bk./Hh., kl.Glck./gr.Glck., Pt./Hlz./Sch./Mar., Bgs., T.Dr., Trm., Pk., Glsp., Marim., and Vib. Measures 15-18 are shown. The 3 Bck. part has a dynamic marking of *p* and includes a triplet of eighth notes in measure 16 and another triplet in measure 17. The kl.Glck. part has a dynamic marking of *mp* and features a quarter note in measure 16. The T.Dr. part has a dynamic marking of *p* and includes a triplet of eighth notes in measure 16 and a triplet of sixteenth notes in measure 17. The Pk. part has a dynamic marking of *mp* and features a quarter note in measure 18. The Vib. part has a dynamic marking of *mf* and features a quarter note in measure 15 and another quarter note in measure 18. The page number -8- is centered at the bottom.





23

Tria. *f*

3 Bck. 3

Ch.Bk. *f*

Hh.

23

kl.Glck.

gr.Glck.

Pt.

Hlz./Sch.

Mar.

23

Bgs.

T.Dr.

T.Dr.

T.Dr. *ff* 3

23

Trm.

Pk. *f* 3 *fff* *f* *mf*

23

Glsp.

Marim. *f* 3 3

Vib.

27

Tria. *f* *tr*

3 Bck.

Ch.Bk.  
Hh.

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

gr.Glck. *pp*

Pt.

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*

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.

kl.Glck.

gr.Glck.

Pt.

Hlz./Sch.

Mar.

69

Bgs.

T.Dr.

T.Dr.

T.Dr.

Trm.

Pk.

69

Glsp.

Marim.

Vib.

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

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

*tr*

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

12

Tria.

Bk/Tt/Bl.

Hh.

Glck.

Sch/Cl.

Tch.Dr.

Rt/Gr.T.

Pk.

Glsp.

Vibrph.

*pp*

*p*

*p*

*mf*

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*



31

Tria.

Bk/Tt/Bl.

Hh.

Glock.

Sch/Cl.

Tch.Dr.

Rt/Gr.T.

Pk.

Glsp.

Vibraph.

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.

Vibrph.

35

Detailed description of the musical score for page 30, measures 35-38:

- Measures 35-38:** The score is in common time (C). The Horn (Hh.) part features a rhythmic pattern of eighth-note triplets. The Saxophone/Clarinet (Sch/Cl.) part has a triplet of eighth notes in measure 36, marked *mf*. The Tom/Grande Tom (Rt/Gr.T.) part has a half note in measure 37, marked *mp*. The Percussion (Pk.) part has a half note in measure 38, marked *pp*. The Vibraphone (Vibrph.) part has a half note in measure 35, marked *pp*. The other instruments (Tria., Bk/Tt/Bl., Glck., Tch.Dr., Glsp.) have rests throughout the measures.

39

Tria. *p* *tr*

Bk/Tt/Bl.

Hh. 3 3 3 3

39

Glc. 39

Sch/Cl. *mp*

Tch.Dr.

Rt/Gr.T. *pp*

39

Pk.

39

Glsp.

39

Vibrph. *mf*

Detailed description: This page of a musical score, numbered 31 at the bottom, contains ten staves for various percussion instruments. The staves are labeled on the left as Tria., Bk/Tt/Bl., Hh., Glc., Sch/Cl., Tch.Dr., Rt/Gr.T., Pk., Glsp., and Vibrph. Each staff begins with a box containing the number 39. The Tria. staff features a treble clef, a key signature of one sharp (F#), and a dynamic marking of *p* (piano). It includes a trill (tr) with a wavy line above it. The Hh. (snare drum) staff shows four triplet patterns, each marked with a bracket and the number 3. The Glc. (glockenspiel) staff has a treble clef and shows a triplet of eighth notes in the final measure. The Sch/Cl. (saxophone) staff has a dynamic marking of *mp* (mezzo-piano) and shows a triplet of eighth notes. The Rt/Gr.T. (tom-toms) staff has a dynamic marking of *pp* (pianissimo) and shows a triplet of eighth notes. The Vibrph. (vibraphone) staff has a dynamic marking of *mf* (mezzo-forte) and shows a triplet of eighth notes. The Bk/Tt/Bl., Tch.Dr., and Pk. staves are mostly empty, with some rests indicated by short horizontal lines.

42

Tria. *p*

Bk/Tt/Bl.

Hh. *mp* *pp*

Glock.

Sch/Cl. *mp*

Tch.Dr.

Rt/Gr.T. Rand

Pk.

Glsp.

Vibraph. *mf*



46

Tria.

Bk/Tt/Bl.

Hh.

Glck.

Sch/Cl.

Tch.Dr.

Rt/Gr.T.

Pk.

Glsp.

Vibraph.

3

6

3

3

3

*pp*

*pp*

*mf*

*mp*



53

Tria. *p* *tr*

Bk/Tt/Bl. *pp* *ppp*

Hh.

Glck.

Sch/Cl.

Tch.Dr.

Rt/Gr.T. *mp*

Pk.

Glsp. *mf*

Vibraph. *mf* 6

61

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

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

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

Glck. *p* *mf* 3

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

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

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

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

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



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*

15

Tria.

Ch.B/Tt.

Tmtm.

15

Tpbl.

Gr.Tr.

15

Sin.

Sin.

15

Sin.

*mf*

*f*

3

22

Tria.

Ch.B/Tt.

Tmtm.

22

Tpbl.

Gr.Tr.

22

Sin.

3

*mp*

22

3

*p*

*pp*

Sin.

*mf*

*f*

*ffff*

*ff*

*mf*

29

Tria.

Ch.B/Tt.

Tmtm.

29

Tpbl.

Gr.Tr.

*pp*

29

Sin.

29

Sin.

*p*

*p*

The musical score for page 44, measures 29-32, is arranged as follows:

- Measures 29-32:** All parts (Tria., Ch.B/Tt., Tmtm., Tpbl., Gr.Tr., and Sin.) have whole rests.
- Measure 29:** The Grand Trumpet (Gr.Tr.) part begins with a dynamic marking of *pp* (pianissimo).
- Measure 30:** The piano (Sin.) part features a complex chordal texture with a dynamic marking of *p* (piano).
- Measure 31:** The piano (Sin.) part continues with a similar complex chordal texture and a dynamic marking of *p*.
- Measure 32:** The piano (Sin.) part concludes with a complex chordal texture.

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*



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 page 47, starting at measure 50. It features six main parts: Tria., Ch.B/Tt., Tmtm., Tpbl., Gr.Tr., and two Saxophone (Sin.) parts. The Tria., Ch.B/Tt., Tpbl., and Gr.Tr. staves are mostly empty, with small black squares indicating rests. The Tmtm. staff contains a melodic line starting at measure 50 with a half note, followed by a fermata over a half note, and then another half note. The first Saxophone (Sin.) staff has a complex melodic line starting at measure 50 with a quarter note, followed by several chords with many accidentals (sharps and flats) and a fermata. The second Saxophone (Sin.) staff has a complex bass line starting at measure 50 with a quarter note, followed by several chords with many accidentals and a fermata. The page number 47 is centered at the bottom.

# 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./1gr.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*



16

Tria. *f*

3 Bck.

Ch.Bk.  
Hh.

kl.Glck.

gr.Glck.

Pt.  
Hlz./Sch.

Mar.

Bgs.

T.Dr.

T.Dr.

T.Dr.

Trm. *tr* *p* *f* *ff*

Pk. *ff* 3

Glsp.

Marim. *ff* 3 3 *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.

Detailed description: This system contains staves for Tria., 3 Bck., Ch.Bk./Hh., kl.Glck., gr.Glck., Pt., Hlz./Sch., and Mar. Measure 27 shows a Ch.Bk. staff with a quarter note and a half note, and a Pt. staff with a quarter note. Measure 28 features a Ch.Bk. staff with a quarter note and a half note, and a Pt. staff with a quarter note. Measure 29 has a Ch.Bk. staff with a quarter note and a half note, and a Pt. staff with a quarter note. A *ff* dynamic marking is present in measure 29 for the 3 Bck. staff.

27

Bgs.

T.Dr.

T.Dr.

T.Dr.

Trm.

Pk.

Detailed description: This system contains staves for Bgs., T.Dr., Trm., and Pk. Measure 27 shows a Trm. staff with two eighth notes, each with a triplet bracket above it. Measure 28 features a Trm. staff with a quarter note and a half note, and a Pk. staff with a quarter note. Measure 29 has a Trm. staff with a quarter note and a half note, and a Pk. staff with a quarter note. A *f* dynamic marking is present in measure 28 for the Trm. staff.

27

Glsp.

Marim.

Vib.

Detailed description: This system contains staves for Glsp., Marim., and Vib. Measure 27 shows a Marim. staff with a quarter note and a half note, and a Vib. staff with a quarter note. Measure 28 features a Marim. staff with a quarter note and a half note, and a Vib. staff with a quarter note. Measure 29 has a Marim. staff with a quarter note and a half note, and a Vib. staff with a quarter note. A *ff* dynamic marking is present in measure 28 for the Marim. staff.

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*

*ff*

*f*

*tr*

*ff*

*mf*

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 plays a dotted quarter note (Bb), followed by a quarter note (Bb) in the 6th measure, and a quarter note (Bb) in the 7th measure.
- Sinus 3:** Starts with a melodic line in the first four measures, marked with dynamics *fff* and *p*. The notes are: G#4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G#4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). In the 6th measure, it plays a dotted quarter note (Bb4), and in the 7th measure, it plays a quarter note (Bb4).
- Sinus 4:** Remains silent until the 6th measure, where it plays a dotted quarter note (F#4), marked with dynamics *fff*.

8

Sin.1

Sin.2

Sin.3

Sin.4

The musical score consists of four staves, Sin.1 through Sin.4, and a bass staff. Sin.1 is mostly silent with rests. Sin.2 starts with a half note G4 (marked *pp*), followed by a whole note chord of G4 and A4 (marked *pp*), then rests, and ends with two half notes G4 and F4 (marked *p*). Sin.3 starts with a half note G4 (marked *mp*), followed by a whole note chord of G4 and A4 (marked *pp*), then a half note G4 (marked *mf*), a half note F4 (marked *p*), a half note E4 (marked *mf*), a half note D4 (marked *mf*), a half note C4 (marked *p*), and a whole note chord of C4 and D4 (marked *p*). Sin.4 starts with a half note G4 (marked *mp*), followed by a whole note chord of G4 and A4 (marked *pp*), then a half note G4 (marked *mf*), a half note F4 (marked *p*), a half note E4 (marked *p*), and a whole note chord of E4 and F4 (marked *p*). The bass staff contains rests.



15

Sin.1

Sin.2

Sin.3

Sin.4

15

*f*

22

Sin.1

Sin.2

Sin.3

Sin.4

*mf*

*f*

*mp*

*p*

*pp*

*ffff*

*ff*

*mf*

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 written on five staves. The first four staves are labeled Sin.1, Sin.2, Sin.3, and Sin.4. The fifth staff is a bass line. The time signature is 3/4. The key signature has one flat (B-flat). The score starts at measure 29. 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 a 'p' dynamic marking. The bass line has a simple rhythmic pattern.

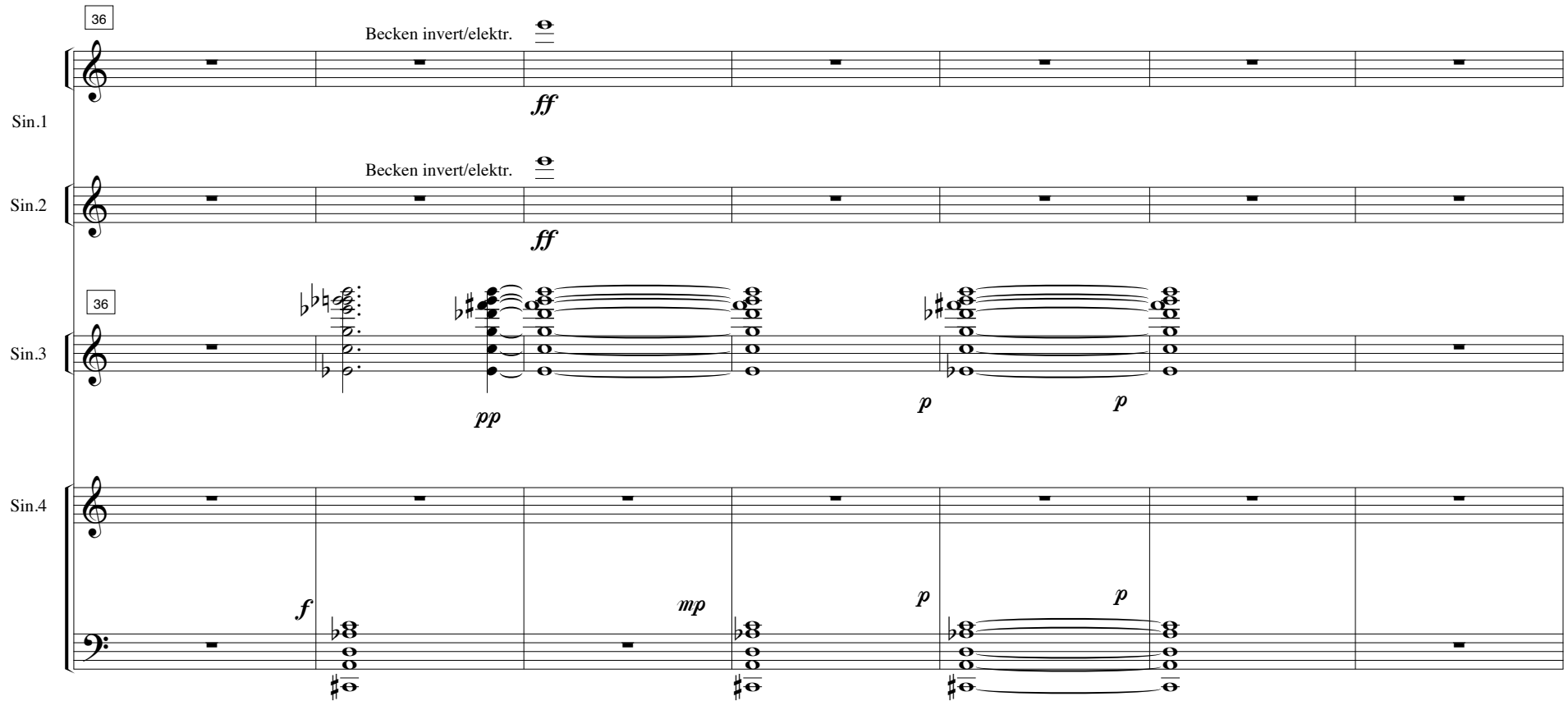
36 Becken invert/elektr. 

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*

The image shows a musical score for four sine waves, labeled Sin.1 through Sin.4. The score is written in 2/4 time. Sin.1 and Sin.2 are single staves in treble clef. Sin.3 and Sin.4 are grand staff systems, each with a treble and bass staff. The score includes dynamics such as *mf* (mezzo-forte), *p* (piano), and *ppp* (pianissimo). A measure rest symbol is present in the first measure of Sin.1 and Sin.2. The score is numbered 43 in the top left corner.

50

Sin.1

Sin.2

Sin.3

Sin.4

The image shows a musical score for five instruments: four strings (Sin.1, Sin.2, Sin.3, Sin.4) and a double bass. The score is for measures 50 through 54. A box containing the number '50' is placed above the first measure of each staff. Sin.1, Sin.2, and Sin.4 are mostly silent, indicated by rests. Sin.3 has a melodic line in the first two measures, starting with a quarter note and followed by eighth notes. The double bass has a bass line in the first two measures, consisting of a half note and a quarter note. The rest of the score is mostly silent with rests.