

score in C

# **Theofilos Lambrianidis**

## **in the same mode**

for reed quintet

2008  
rev. 2016  
arr. 2022



**Theofilos Lambrianidis** (1986\*)

**In the same mode**, for reed quintet (2008, rev. 2012 - arr. 2022)

### **Instrumentation**

English Horn [ corno inglese - c.i ]

B-flat Clarinet [ clarinetto in sib - cl. ]

Bass Clarinet [ clarinetto basso in sib - cl. b. ]

Alto Saxophone [ saxofono alto in mi♭ - sx. alt. ]

Bassoon [ fagotto - fg. ]

In passages below ***ppp*** the use of a cloth as a sordino is advised, for bassoon or/and saxophone.

**duration circa 5' 30"**

**Theofilos Lambrianidis**

**Sostenuto assai** =69

\*The dynamic marks represent the overall dynamic range of the work. If necessary, adjustments should be made in order to keep dynamic balance throughout.

4

c.i.

cl.

cl. b.

sax. alt.

fg.

8/16

10/16

5/16

7/16

*pp*, sempre cantabile secondo il canto

7

c.i.  $\frac{7}{16}$   $\frac{10}{16}$   $\frac{5}{16}$   $\frac{7}{16}$

cl.  $\frac{7}{16}$   $\frac{10}{16}$   $\frac{5}{16}$   $\frac{7}{16}$

cl. b.  $\frac{7}{16}$   $\frac{10}{16}$   $\frac{5}{16}$   $\frac{7}{16}$

sax. alt.  $\frac{7}{16}$   $\frac{10}{16}$   $\frac{5}{16}$   $\frac{7}{16}$

fg.  $\frac{9}{15}$   $\frac{7}{16}$   $\frac{10}{16}$   $\frac{5}{16}$   $\frac{7}{16}$

*ppp* *ppp* *ppp* *ppp*

*pp-p, più vicino, sempre cantabile*

*pp-p, più vicino, sempre cantabile*

3

10

c.i.  $\frac{7}{16}$   $\frac{11}{16}$   $\frac{5}{16}$   $\frac{8}{16}$

cl.  $\frac{7}{16}$   $\frac{11}{16}$   $\frac{5}{16}$   $\frac{8}{16}$

cl. b.  $\frac{7}{16}$   $\frac{11}{16}$   $\frac{5}{16}$   $\frac{8}{16}$

sax. alt.  $\frac{7}{16}$   $\frac{11}{16}$   $\frac{5}{16}$   $\frac{8}{16}$

fg.  $\frac{9}{15}$   $\frac{7}{16}$   $\frac{11}{16}$   $\frac{5}{16}$   $\frac{8}{16}$

*pp* *pp* *pp* *pp*

*p*

*p*

3

The lines indicate the distribution of the melodies between the instruments. Try to keep the melodies as even as possible

13

*il canto p-mp*

c.i.

*il pedale sempre pp*

cl.

*il canto p-mp*

*il pedale sempre pp*

cl. b.

*il canto p-mp*

sax. alt.

*il pedale sempre pp*

*simile*

fg.

*il canto p-mp*

*il pedale sempre pp*

*simile*

*il pedale sempre pp*

16

c.i.

cl.

cl. b.

sax. alt.

fg.

*ppp*

*ppp*

*ppp*

*ppp*

19

c.i. *ff*

cl. *ff*

cl. b. *ff*

sax. alt.

fg.

*pppp*

*pppp*

Detailed description: This block contains the musical notation for measures 19 through 21. Measure 19 starts in 8/16 time. The c.i. part has a forte (ff) dynamic and features a triplet of eighth notes. The cl. part also has a forte (ff) dynamic. The cl. b. part has a forte (ff) dynamic. The sax. alt. and fg. parts are silent in measures 19 and 20. In measure 21, the time signature changes to 5/16. The sax. alt. part has a very soft (< pppp >) dynamic and plays a quarter note. The fg. part also has a very soft (< pppp >) dynamic and plays a quarter note.

22

c.i. *ff*

cl. *ff*

cl. b. *ff*

sax. alt.

fg.

*pppp*

*pppp*

Detailed description: This block contains the musical notation for measures 22 through 24. Measure 22 starts in 9/16 time. The c.i. part has a forte (ff) dynamic and features a triplet of eighth notes. The cl. part also has a forte (ff) dynamic. The cl. b. part has a forte (ff) dynamic. The sax. alt. and fg. parts are silent in measures 22 and 23. In measure 24, the time signature changes to 5/16. The sax. alt. part has a very soft (< pppp >) dynamic and plays a quarter note. The fg. part also has a very soft (< pppp >) dynamic and plays a quarter note.

25

c.i. *ff*

cl. *ff*

cl. b. *ff*

sax. alt.

fg. *pppp*

*pppp*

28

c.i. *ff*

cl. *ff*

cl. b. *ff*

sax. alt. *ff*

fg. *ff*

*p* *ff*

*p* *ff*

*p* *ff*

*p* *ff*

*p* *ff*



31

c.i.

*p*  $\longrightarrow$  *fff* *p*  $\longrightarrow$  *ffff*

cl.

*p*  $\longrightarrow$  *fff* *p*  $\longrightarrow$  *ffff*

cl. b.

*p*  $\longrightarrow$  *fff* *p*  $\longrightarrow$  *ffff*

sax. alt.

*p*  $\longrightarrow$  *fff* *p*  $\longrightarrow$  *ffff*

fg.

*p*  $\longrightarrow$  *fff* *p*  $\longrightarrow$  *ffff*

frullato

*mp*

*pp* da lontano, molto calmo

( $\text{—}$ ) simile

*ppp* da lontano

$\text{< ppp >}$

$\text{< ppp >}$

35

c.i.

frullato

*mp*

cl.

cl. b.

sax. alt.

fg.

frullato

*mp*

$\text{< ppp >}$

$\text{< ppp >}$

$\text{< ppp >}$

$\text{< ppp >}$

38

c.i.

cl.

cl. b.

sax. alt.

fg.

frullato

*mp*

*ppp*

*ppp*

41

c.i.

cl.

cl. b.

sax. alt.

fg.

frullato

*mp*

*ppp*

*ppp*

44

cl.

cl. b.

transposed score

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**in the same mode**  
for reed quintet

2008  
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### **Instrumentation**

English Horn [ corno inglese - c.i ]

B-flat Clarinet [ clarinetto in sib - cl. ]

Bass Clarinet [ clarinetto basso in sib - cl. b. ]

Alto Saxophone [ saxofono alto in mi♭ - sx. alt. ]

Bassoon [ fagotto - fg. ]

In passages below ***ppp*** the use of a cloth as a sordino is advised, for bassoon or/and saxophone.

**duration circa 5' 30"**



[illegible]

10

c.i.

cl.

cl. b.

sax. alt.

fg.

7/16

11/16

5/16

8/16

*pp*

*pp*

*pp*

*pp*

*p*

*p*

3

3

The lines indicate the distribution of the melodies between the instruments. Try to keep the melodies as even as possible

13

c.i. *il canto p-mp*

cl. *il pedale sempre pp* *il canto p-mp*

cl. b. *il pedale sempre pp*

sax. alt. *il canto p-mp* *simile*

fg. *il pedale sempre pp* *il canto p-mp* *simile*

16

c.i. *ppp*

cl. *ppp*

cl. b.

sax. alt. *ppp*

fg. *ppp*



19

c.i. *ff*

cl. *ff*

cl. b. *ff*

sax. alt.

fg.

*pppp*

*pppp*

22

c.i. *ff*

cl. *ff*

cl. b. *ff*

sax. alt.

fg.

*pppp*

*pppp*

25

c.i.

cl.

cl. b.

sax. alt.

fg.

*ff*

*ff*

*ff*

*pppp*

*pppp*

28

c.i.

cl.

cl. b.

sax. alt.

fg.

*ff*

*ff*

*ff*

*ff*

*ff*

*p* *ff*

*p* *ff*

*p* *ff*

*p* *ff*

*p* *ff*

*p* *ff*

31

c.i.

*p* *fff* *pp* *da lontano, molto calmo*

cl.

*p* *fff* *pp* *da lontano, molto calmo*

cl. b.

*p* *fff* *( $\text{>}$ ) simile*  
*ppp da lontano*

sax. alt.

*p* *fff* *< ppp >*

fg.

*p* *fff* *< ppp >*

frullato

*mp*

8/16 5/16 8/16

35

c.i.

*mp* *frullato*

cl.

*mp* *frullato*

cl. b.

*mp* *frullato*

sax. alt.

*< ppp >*

fg.

*< ppp >*

8/16 11/16 6/16 8/16

38

c.i.

cl.

cl. b.

sax. alt.

fg.

frullato

*mp*

*ppp*

*ppp*

41

c.i.

cl.

cl. b.

sax. alt.

fg.

frullato

*mp*

*ppp*

*ppp*

44

cl.

cl. b.

English horn  
corno inglese

# in the same mode

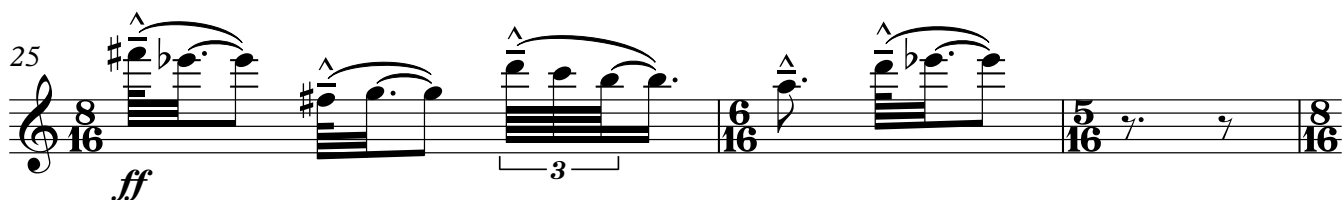
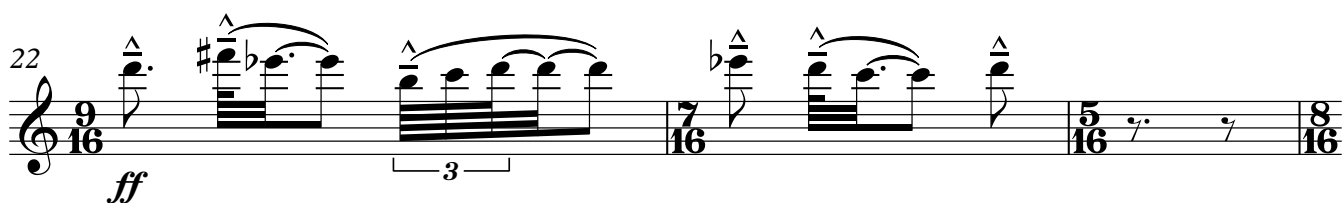
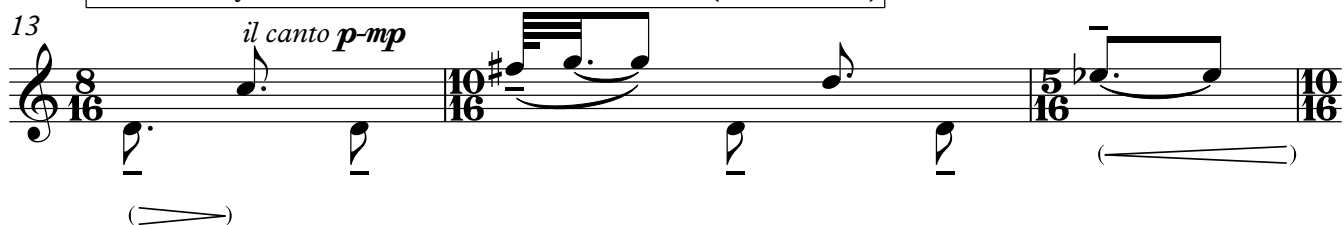
for reed quintet

Theofilos Lambrianidis  
(1986\*)

Sostenuto assai  $\text{♩}=69$



\*The melody is distributed between the instruments (see full score)



28 *ff* *p* *ff* *frullato* *mp*

31 *p* *fff* *fff* *frullato* *mp*

35 *frullato* *mp* *frullato* *mp*

38 *frullato* *mp*

42 *frullato* *mp*

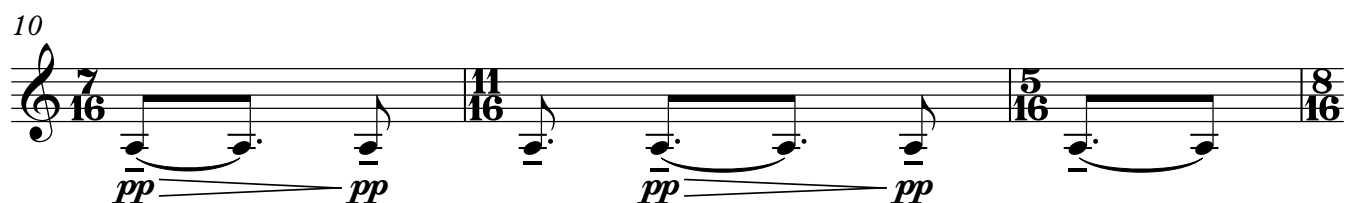
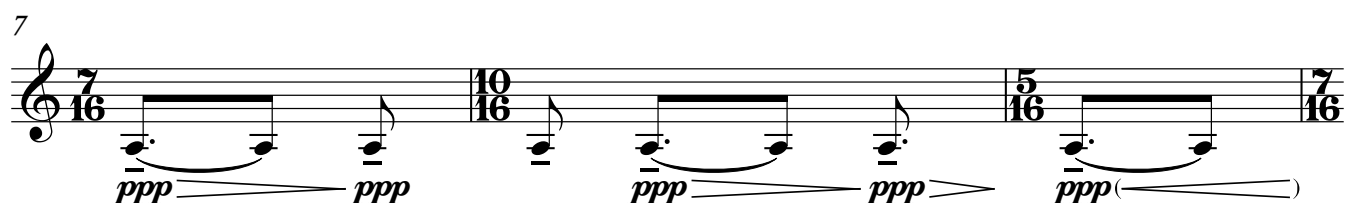
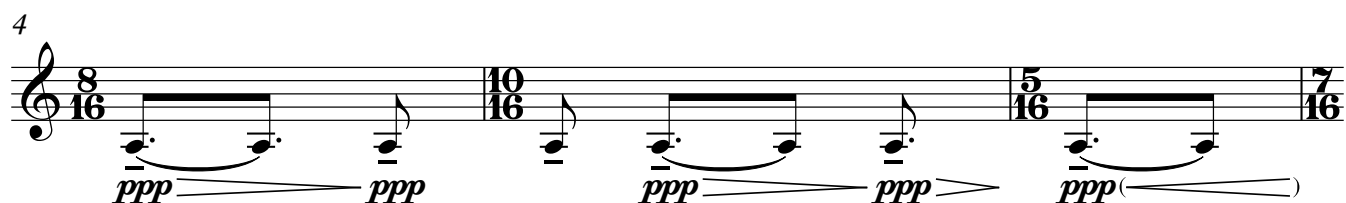
**B-flat clarinet**  
**clarinetto in sib**

# in the same mode

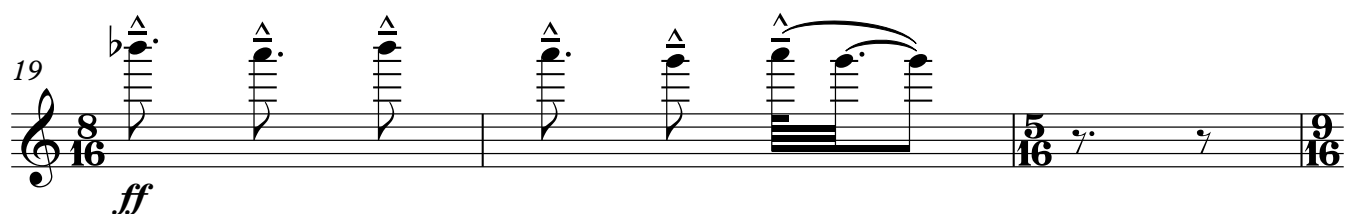
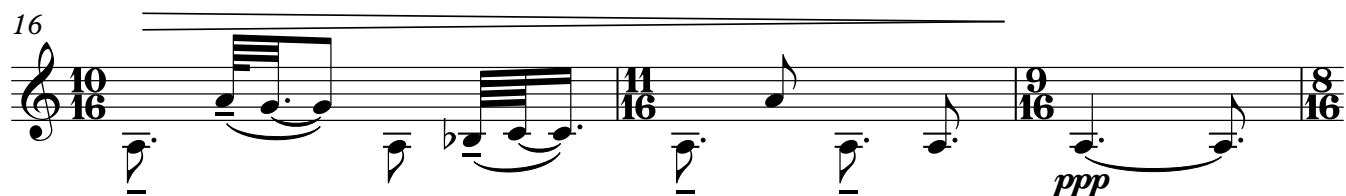
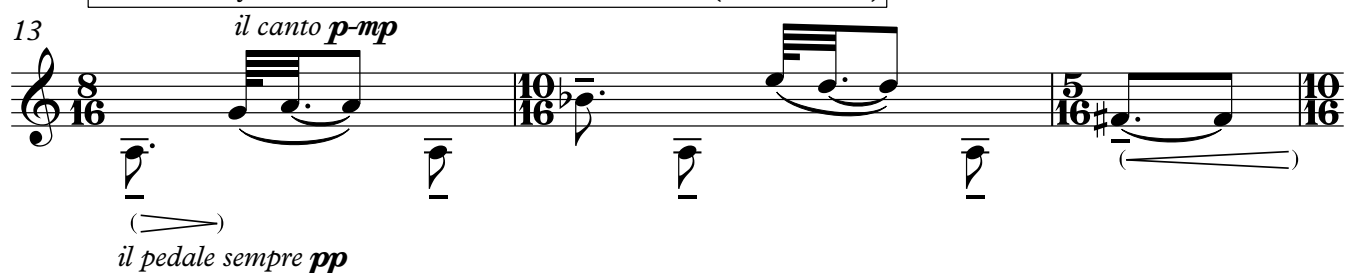
for reed quintet

Theofilos Lambrianidis  
(1986\*)

**Sostenuto assai** ♩=69



\*The melody is distributed between the instruments (see full score)



The first system of the musical score is written on a single staff with a treble clef and a 9/16 time signature. It begins with a forte (*ff*) dynamic marking. The notation includes several measures with eighth notes, some marked with accents (^) and a flat (b). A key signature change to one sharp (F#) is indicated by a sharp sign on the F line. The system concludes with a measure containing two eighth rests, followed by a double bar line and a final measure with a 5/16 time signature and two eighth rests.

The first system of the musical score for 'The Little Boat' begins with a treble clef, a key signature of one flat (B-flat), and a 16/8 time signature. The tempo is marked 'Allegretto' and the dynamics are 'ff' (fortissimo). The music starts with a series of eighth notes on a single staff, followed by a measure with a half note and a quarter note. The system ends with a double bar line.

33

*pp da lontano, molto calmo*

36

Musical notation for measures 36-39. Measure 36: Treble clef, 11/16 time signature, key signature of one flat. Notes: Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (half). Measure 37: Treble clef, 6/16 time signature. Notes: Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (half). Measure 38: Treble clef, 8/16 time signature. Notes: Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (half). Measure 39: Treble clef, 8/16 time signature. Notes: Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (half).

39

Measures 39-44 of the musical score for 'The Rose Tree'. The notation is on a single staff with a treble clef and a key signature of one flat (B-flat). Measure 39 starts with a quarter note B-flat, followed by a dotted quarter note G-flat, and an eighth note F. Measure 40 has a dotted quarter note G-flat, an eighth note F, and a quarter note E-flat. Measure 41 has a dotted quarter note E-flat, an eighth note D, and a quarter note C. Measure 42 has a dotted quarter note C, an eighth note B, and a quarter note A. Measure 43 has a dotted quarter note A, an eighth note G, and a quarter note F. Measure 44 has a dotted quarter note F, an eighth note E, and a quarter note D. The notes are grouped with slurs and ties. There are also some accidentals (sharps and flats) on the notes. The time signature is 16/16.

42


7/16 11/16 9/16 8/16

3

3

3

45





**Bass clarinet**  
**clarinetto basso in sib**

# in the same mode

for reed quintet

Theofilos Lambrianidis  
(1986\*)

**Sostenuto assai** ♩=69

4

7

10

13

16

19

22

25

*ppp*

*ppp*

*ppp*

*pp*

*pp*

*pp*

*ff*

*ff*

*ff*

2

28  $\frac{8}{16}$  *ff*  $\frac{9}{16}$  *p*  $\text{ff}$

31 *p*  $\text{fff}$  *p*  $\text{ffff}$  ( $\text{simile}$ ) *ppp da lontano*

35  $\frac{8}{16}$   $\frac{11}{16}$   $\frac{6}{16}$   $\frac{8}{16}$

38  $\frac{8}{16}$   $\frac{5}{16}$   $\frac{7}{16}$   $\frac{11}{16}$

43  $\frac{11}{16}$   $\frac{9}{16}$   $\frac{8}{16}$

The musical score consists of five staves of music in treble clef, 16th notes. The first staff (measures 28-30) begins with a forte (*ff*) dynamic and features several accents (^) on the notes. The second staff (measures 31-33) shows a dynamic shift from piano (*p*) to fortissimo (*fff*) and then to fortississimo (*ffff*), with a *simile* marking. The third staff (measures 35-37) is marked *ppp da lontano* and includes measure rests of 11, 6, and 8 measures. The fourth staff (measures 38-42) continues the melodic line with measure rests of 5, 7, and 11 measures. The fifth staff (measures 43-45) concludes the phrase with measure rests of 11, 9, and 8 measures, ending with a final note and a double bar line.

Alto Saxophone  
Saxofono alto in mi $\flat$

# in the same mode

for reed quintet

Theofilos Lambrianidis  
(1986\*)

**Sostenuto assai**  $\text{♩}=69$

16 7 16 11 16 5 16 8 16

*pp, sempre cantabile secondo il canto*

\*The dynamic marks represent the overall dynamic range of the work. If necessary, adjustments should be made in order to keep dynamic balance throughout. (see full score)

4 8 16 10 16 5 16 7 16

3

7 7 16 10 16 5 16 7 16

*pp-p, più vicino, sempre cantabile*

10 7 16 11 16 5 16 8 16

*p*

\*The melody is distributed between the instruments (see full score)

13 8 16 10 16 5 16 10 16

*il canto p-mp*

*simile*

16 10 16 11 16 9 16 8 16

*il pedale sempre pp*

*ppp*

19 8 16 5 16 9 16 7 16 5 16 8 16

*pppp*

*pppp*

25 8 16 6 16 5 16 8 16 9 16

*pppp*

*ff*

3

3

*p*

2

30

9/16

*p*  $\triangleleft$  *ff*    *p*  $\triangleleft$  *fff*    *p*  $\triangleleft$  *ffff*

8/16    5/16    8/16

$\infty$  *ppp*  $\circ$

35

8/16

11/16

6/16

8/16

*ppp*

*ppp*

39



pppp pppp

44

Example 10

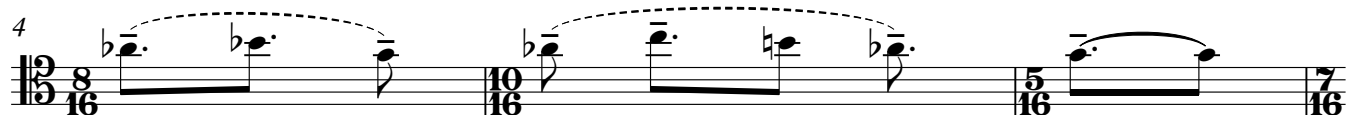
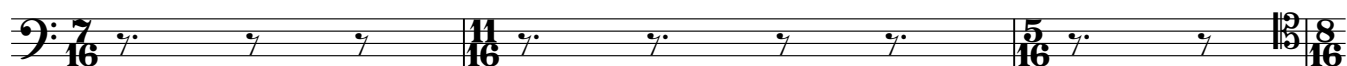
## in the same mode

for reed quintet

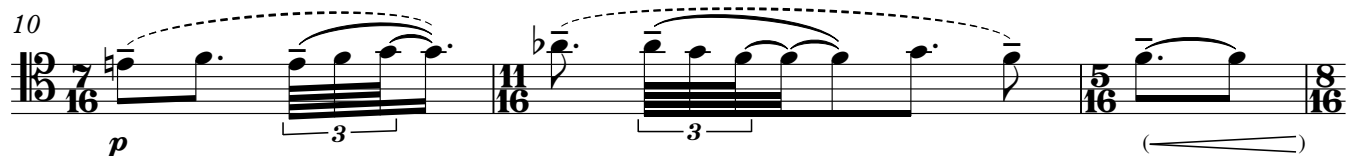
Theofilos Lambrianidis

(1986\*)

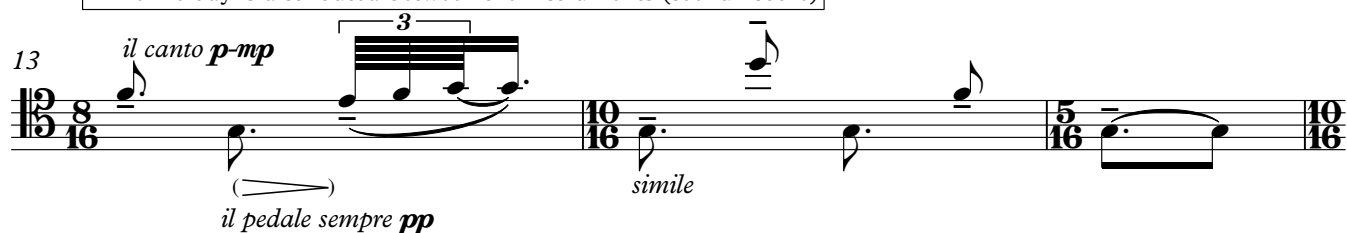
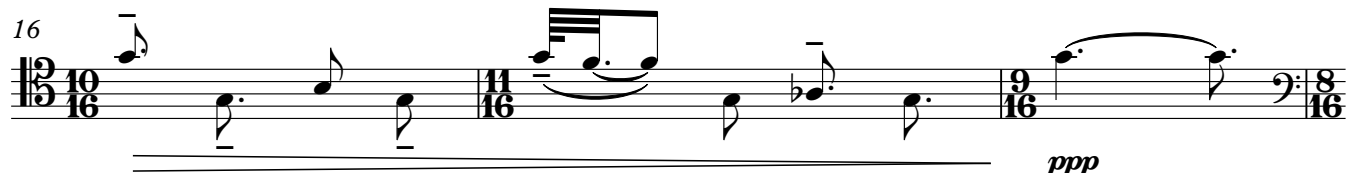
Sostenuto assai ♩=69

*pp, sempre cantabile secondo il canto*

\*The dynamic marks represent the overall dynamic range of the work. If necessary, adjustments should be made in order to keep dynamic balance throughout. (see full score)

*pp-p, più vicino, sempre cantabile**p*

\*The melody is distributed between the instruments (see full score)

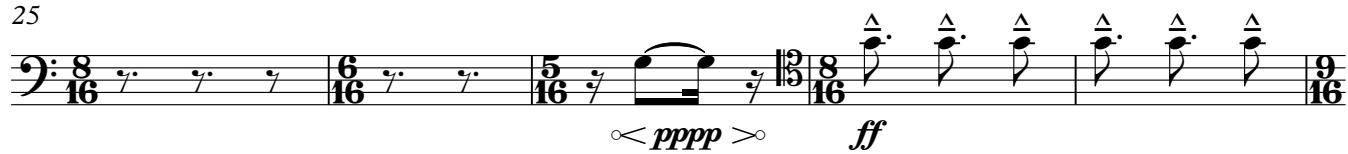
*il canto p-mp**il pedale sempre pp**simile**ppp*

19

\* con sordino, use a cloth if necessary (see notes in full score)

< *pppp* >< *pppp* >

25



30



35



40



45

