

# Take Out Obrecht

## Credo - Patrem & Et incarnatus est

for cello solo and choir (soprano/mezzo-soprano/alto/tenor-bass)

**Frederik Neyrinck**  
(2018)

♩ = ca.60

Soprano

Mezzo-soprano

Alto

Tenor/Bass

Violoncello SOLO

(III) [5+9+13+4]  
[precise Multiphonic: B +55c]  
ORD

[unprecised M]  
[M]----->[exact pitch]  
(III)----->(II) (III) (IV) (III) (II) (III) (IV)  
SP----->ORD

*p* ————— *mf* ————— *p* ————— *f* ————— *p*

Vc.

M M M M M M M M M M M M M M

flaut. -----> non flaut. -----> flaut. ----->  
[M]-----> (◇)-----> ◇-----> ◇-----> ◇----->  
(II)(III)(II)(III)(IV)(III) (II) (III)(IV)(III)(II)

SP -----> MSP -----> ORD -----> ST -----> MSP ----->

*f* ————— *p* ————— *pp* ————— *mf* *p* ————— *pp*

Vc.

M M M M M M M M M M M M M M M M M M

non flaut. -----> flaut. -----> non flaut. [M] -----> [exact pitch] -----> ◇ -----> ◇ ----->  
SP -----> MSP -----> SP -----> ORD -----> ST -----> ORD -----> ST -----> ORD ----->

*p* ————— *pp* ————— *p* ————— *f* ————— *pp* < *mf* > *pp* ————— *mf* > *pp* —————

[very little gliss.]  
gliss.

Vc.

(II) [6+11+5]  
[precise Multiphonic: f +47c]

[unprecised M]  
flaut. -----> non flaut. -----> [M]----->  
MSP -----> SP -----> (IV)----->

*p* ————— *mf* ————— *p* ————— *pp* ————— *p*

[exact pitch]  
 (IV)(III)(II) (III)(IV) (III)(II) (III)(IV) (III)

flaut. → non flaut. → flaut. → non flaut.

ORD → 6 → 6 → 3 → SP → MSP → SP → MSP → 5 → 5 → 5 → 5 → SP

Vc. *mf p pp p pp p*

[M]-----[exact pitch]

(IV) (IV) (III) (IV) (III) (IV)(III)(IV)(III) (IV) [4+11+7+3]  
 ORD → ST → ORD → ST → ORD → [precise Multiphonic: F +51c]

+51c  
 +31c  
 +2c  
 +0c

Vc. *f pp mf pp mf pp p*

[slow harm. gliss. on IV]

16 (IV) (harm. trill, trillo calmo) (III 7th h.-IV)

Vc. *mf p mf p*

(I) [7+13+6]  
 [precise Multiphonic: c' -10c]

8va (c) +41c  
 +31c

(harm. trill on IV, trillo calmo)

Vc. *mf pp*

$\text{♩} = \text{ca.54-60}$

(IV) (III)(IV)(III,7) (IV) (III)(IV)(III,7) (IV) (III)(IV)(III,7)(IV)(III)(IV)

Vc. *mf ppp p*

25 (III,7) (IV) (III) (IV) (III,7) (IV) (III) (IV) (III,7) (IV) (III) (IV) (III) (IV) (III,7) (IV) (III) (IV) (III,7) (IV) (III) (IV) (III,7) (IV) (III) (IV) (III,7) (IV) (III) (IV) (III,7) (IV) (III) (IV)

Vc. *mf*

27 *mf sempre*

S. *Pa - - - - - trem - - - - - o - - -*

M-S. *Pa - - - - - trem - - - - - o - - -*

A.

T./B.

Vc. *f* *p* *mf* *f*

MSP → SP → MSP → ORD (IV) → (IV) → (III) → (II, 6th h.) → SP → *gliss.*

29

S. *nni - - - - -*

M-S. *nni - - - - - po - - -*

A.

T./B.

Vc. *mf* *f* *mf* *f* *mf*

MSP → SP → MSP → SP → ORD (II) (harm. trill, trillo calmo)

31

S. *po - ten - - - - - tem,*

M-S. *ten - - - - -*

A.

T./B. *mf sempre*  
*fa - cto - - - rem ce - - - - -*

Vc. *f* *mf*

[exact pitch]->[M]  
(S) → SP → MSP → ORD → MSP  
(III) (IV) (III) (IV)  
(tr.) (tr.ord.) (h. trill, tr. calmo) (tr.ord.)

33

S. *fa - - - - - cto - - - rem*

M-S. *tem, fa - cto - rem ce - - - - -*

A. *mf sempre*  
*et - - - - - ter - - -*

T./B. *li*

Vc. *ORD*  
*ff*

35

S. *ce - li et ter -*

M-S. *li et ter - - - - re*

A. *re, et*

T/B. *ter - - - - re*

Vc. *ORD*

*ffmf ff mff mf < ff p ff p ff p ff p ff p*

37

S. *re, vi - - si - bi - li - um*

M-S. *vi - - - - si - bi - li - um o -*

A. *vi - - - - si - bi - - - - li -*

T/B.

Vc. *ff pp < f p f p f p*

39

S. *o - - - - - mni - um*

M-S. *- - - - - mni - um, et in - vi - -*

A. *um - - - - - o - mni - - - - - um*

T/B. *- - - - - O san - ctis - - -*

Vc. *ff p ff p ff f p f p f mf f p*

SP ----- MSP ----- SP -----

41

S. *- - - - -*

M-S. *- - - - - si - bi - - - - -*

A. *- - - - -*

T/B. *- - - - - si - me pre - - - - -*

Vc. *f mf f p f p f mf f p f p f mf f mf f f ff f*

MSP ----- SP ----- MSP ----- SP ----- MSP ----- SP -----