

Take Out Obrecht Gloria - Qui tollis

TRANSPosed SCORE

for clarinet choir or clarinet quartet

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$\text{♩} = \text{ca. } 90$

Clarinet 1 in B \flat
mf *p*

Clarinet 2 in B \flat
mf *p*

Clarinet 3 in B \flat
mf *p*

Bass Clarinet in B \flat
mf *p*

7

Cl.1
mf *p* *mf* *p*

Cl.2
mf *p* *mf* *p* *mf*

Cl.3
mf *p* *mf* *p* *p*

B. Cl.
mf *p* *mf* *p* *p* *mf*

13

Cl.1 *f* *mf* *p*

Cl.2 *p* *mf* *p*

Cl.3 *mf* *mf* *p*

B. Cl. *mf* *f* *mf* *p*

Detailed description: This system contains measures 13 through 18. It features four staves: Cl.1, Cl.2, Cl.3, and B. Cl. The key signature has one sharp (F#) and the time signature is 4/4. Cl.1 starts with a forte (*f*) dynamic, then moves to mezzo-forte (*mf*) and finally piano (*p*). Cl.2 starts piano (*p*), then mezzo-forte (*mf*), and returns to piano (*p*). Cl.3 starts mezzo-forte (*mf*), continues with *mf*, and then piano (*p*). B. Cl. starts mezzo-forte (*mf*), reaches forte (*f*), then mezzo-forte (*mf*), and ends piano (*p*). The music consists of eighth and sixteenth notes with various articulations and slurs.

19

Cl.1 *f* *pp* *ff*

Cl.2 *p*

Cl.3 *p* *f* *pp* *ff*

B. Cl. *p* *f* *pp* *ff*

Detailed description: This system contains measures 19 through 24. It features the same four staves as the previous system. Cl.1 starts with forte (*f*), then drops to pianissimo (*pp*), and finally reaches fortissimo (*ff*). Cl.2 starts piano (*p*) and continues with *p*. Cl.3 starts piano (*p*), then forte (*f*), then pianissimo (*pp*), and finally fortissimo (*ff*). B. Cl. starts piano (*p*), then forte (*f*), then pianissimo (*pp*), and finally fortissimo (*ff*). The music continues with eighth and sixteenth notes, including slurs and accents.

25

Cl.1 *p*

Cl.2 *mf* *p*

Cl.3 *mf* *p*

B. Cl. *mf* *p*

31

Cl.1 *pp*

Cl.2 *pp*

Cl.3 *pp* *p*

B. Cl. *pp*

37

Cl.1 *p* *mf*

Cl.2 *p* *mf*

Cl.3

B. Cl. *p*

41

Cl.1 *p* *mf* *f* *mf* *mf* *f* *mf* *mf*

Cl.2 *p* *mf* *f* *mf* *f* *mf*

Cl.3 *mf* *p* *f* *mf* *f* *mf*

B. Cl. *f* *ff* *mf* *ff* *mf*

45

Cl.1
f — *mf* *mf* < *f* *mf* — *f* — *mf* *mf* ————— *p*

Cl.2
f *mf* *f* *f* *mf* *mf* ————— *p*

Cl.3
f *mf* ————— *f* *f* *mf* ————— *p*

B. Cl.
ff *mf* ————— *f* *ff* *mf* *mf* ————— *p*

49

Cl.1
 ————— *f* — *mf* *mf* < *f* — *mf* *mf* ————— *f* — *mf* *ff*

Cl.2
 ————— *f* *mf* *f* *mf* *mf* ————— *f* *mf* ————— *ff*

Cl.3
 ————— *f* *mf* ————— *f* *mf* ————— *f* *mf* < *ff*

B. Cl.
ff *ff* *mf* ————— *ff* *mf* *mf* ————— *ff* *mf* *ff*

53

Cl.1
f — *mf* *ff* *mf* — *ff* *p*

Cl.2
f *mf* — *ff* *mf* — *ff*

Cl.3
f *mf* < *ff* *mf* — *ff*

B. Cl.
ff *mf* *ff* *fff* *mf* — *ff*

58

Cl.1 *ppp* — *p* *ppp* — *p* *pp* *pp* *p*

Cl.2 *ppp* — *p* *ppp* — *p* *pp*

Cl.3 *ppp* — *p* *ppp* — *p* *pp*

B. Cl. *ppp* — *p* *ppp* — *p* *p*