



# Farid ZEHAR

France, DAX

## POCKET MISSA (Quoniam)

### About the artist

DBass/Chamber Music Teacher, and Conductor of the String Orchestras, in the South West of France (Landes-40)

You'll find here my original works & some transcriptions.

PLEASE CONTACT ME FOR THE SEPARATED PARTS!

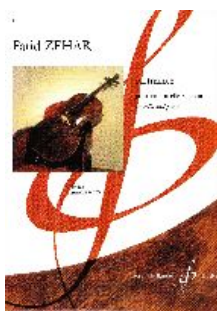
Some works published by "Gerard Billaudot", "Profs-Edition" (France) & "Lantro Music" (Belgium)

**Qualification:** State Diploma of double-bass teacher  
Musical Studies Diploma (Sing)

**Associate:** SACEM - IPI code of the artist : 360 058

**Artist page :** <https://www.free-scores.com/Download-PDF-Sheet-Music-tavola-rustica.htm>

### About the piece



**Title:** POCKET MISSA [Quoniam]

**Composer:** ZEHAR, Farid

**Arranger:** ZEHAR, Farid

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**Publisher:** ZEHAR, Farid

**Instrumentation:** Wood octet (2 flutes, 2 oboes, 2 Bb clarinets, 2 bassoons)

**Style:** Classical

**Comment:** Transcribed from my "Quoniam" (Pocket Missa), for Double Wind Ensemble: Flutes, Oboe/English horn, Clarinets in B & Bassoon/Cbassoon Feel free to contact me for the separated parts !

### Farid ZEHAR on [free-scores.com](https://www.free-scores.com)

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# POCKET MISSA

(Quoniam)

Farid Zehar

Musical score for the first system, measures 1-5. The score is for a woodwind section and includes the following parts:

- Flûtes I
- Hautbois I
- Cl. I en Sib
- Bassons I
- Flûtes II
- Hautbois II + Cor anglais
- Cl. II en Sib
- Bassons II + Cbasson

Measure 3 contains the instruction *Htb. II.* and *C. ang.*. Measure 5 contains the instruction *unis.*

Musical score for the second system, measures 6-10. The score is for a woodwind section and includes the following parts:

- Fl. I
- Htb. I
- Cl. I
- Bsn. I
- Fl. II
- Htb. II + C. ang.
- Cl. II
- Bsn. II + Cbsn.

Measure 6 is marked with a double bar line and the number 6. Measure 7 contains the instruction *div.*. Measures 8, 9, and 10 contain the instruction *(solo)* for Fl. I, Htb. I, Cl. I, and Bsn. I respectively.

11

Fl. I  
Htb. I  
Cl. I  
Bsn. I  
Fl. II  
Htb. II  
+ C. ang.  
Cl. II  
Bsn. II  
+ Cbsn.



16

Fl. I  
Htb. I  
Cl. I  
Bsn. I  
Fl. II  
Htb. II  
+ C. ang.  
Cl. II  
Bsn. II  
+ Cbsn.

*(tutti)* *(solo)*  
*(tutti)* *(solo)*  
*(solo)*  
*(solo)*  
*div.* *unis.*

21

Fl. I

Htb. I

Cl. I

Bsn. I

Fl. II

Htb. II

Cl. II  
+ C. ang.

Bsn. II  
+ Cbsn.

senza Cbsn.



26

Fl. I

Htb. I

Cl. I

Bsn. I

Fl. II

Htb. II

Cl. II  
+ C. ang.

Bsn. II  
+ Cbsn.

29

Fl. I

Htb. I

Cl. I

Bsn. I

Fl. II

Htb. II

Cl. II  
+ C. ang.

Bsn. II  
+ Cbsn.

*(tutti)*

*(tutti)*

*(tutti)*

*(tutti)*

*con Cbsn.*

32

Fl. I

Htb. I

Cl. I

Bsn. I

Fl. II

Htb. II

Cl. II  
+ C. ang.

Bsn. II  
+ Cbsn.

35

Fl. I

Htb. I

Cl. I

Bsn. I

Fl. II

Htb. II

Cl. II  
+ C. ang.

Bsn. II  
+ Cbsn.

senza Cbsn.

38

Fl. I

Htb. I

Cl. I

Bsn. I

Fl. II

Htb. II

Cl. II  
+ C. ang.

Bsn. II  
+ Cbsn.

(solo)

(C. ang. solo)

(solo)

(solo)

41

Fl. I  
Htb. I  
Cl. I  
Bsn. I  
Fl. II  
Htb. II  
Cl. II  
+ C. ang.  
Bsn. II  
+ Cbsn.

Detailed description: This system of musical notation covers measures 41, 42, and 43. The first four staves (Fl. I, Htb. I, Cl. I, Bsn. I) are mostly silent, indicated by horizontal lines. The second four staves (Fl. II, Htb. II, Cl. II + C. ang., Bsn. II + Cbsn.) contain active musical notation. The key signature has two sharps (F# and C#). The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.

44

Fl. I  
Htb. I  
Cl. I  
Bsn. I  
Fl. II  
Htb. II  
Cl. II  
+ C. ang.  
Bsn. II  
+ Cbsn.

*(tutti)*  
*(tutti)*  
*(tutti)*  
*(tutti)*  
*con Cbsn.*

Detailed description: This system of musical notation covers measures 44, 45, and 46. The first four staves (Fl. I, Htb. I, Cl. I, Bsn. I) are mostly silent, with some activity in measure 46. The second four staves (Fl. II, Htb. II, Cl. II + C. ang., Bsn. II + Cbsn.) contain active musical notation. The key signature has two sharps. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. The word *(tutti)* is written above the Fl. II, Htb. II, Cl. II, and Bsn. II staves in measures 45 and 46. The instruction *con Cbsn.* is written below the Bsn. II + Cbsn. staff in measure 46.

47

Fl. I  
Htb. I  
Cl. I  
Bsn. I  
Fl. II  
Htb. II  
Cl. II + C. ang.  
Bsn. II + Cbsn.

Detailed description: This system contains measures 47, 48, and 49. The key signature is one sharp (F#). The score is for a woodwind ensemble. Flute I and Flute II play melodic lines with slurs and ties. Clarinet I and Clarinet II (with Alto Saxophone) play rhythmic patterns. Bassoon I and Bassoon II (with Contrabassoon) play lower register parts. Horn I and Horn II parts are also present. The music features various articulations like slurs and ties across measures.



50

Fl. I  
Htb. I  
Cl. I  
Bsn. I  
Fl. II  
Htb. II  
Cl. II + C. ang.  
Bsn. II + Cbsn.

Detailed description: This system contains measures 50, 51, 52, and 53. The key signature remains one sharp (F#). The music continues with similar woodwind parts. Measure 50 starts with a fermata on the first note. There are extensive slurs and ties throughout the system, particularly in the flute and clarinet parts. The bassoon and contrabassoon parts provide a steady accompaniment.