



# Farid ZEHAR

France, DAX

## POCKET MISSA (Gloria)

### 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!

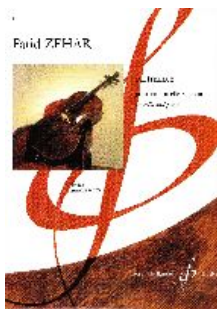
Some works published by "Gerard Billaudot", "Profs-Edition" (France) & "Lantro Music" (Belgium)

**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 [Gloria]

**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 "Kyrie" (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

(Gloria)

Farid Zehar

Flûtes I

Hautbois I

Cl. I en Sib

Bassons I

Flûtes II

Hautbois II  
+ Cor anglais

Cl. II en Sib

Bassons II  
+ Cbasson

*Cbsn.*

The musical score is written for a woodwind ensemble in common time (C). It consists of eight staves. The key signature has one sharp (F#). The notation includes various rhythmic values such as quarter notes, eighth notes, and dotted notes. Some staves have rests in certain measures, indicating that the instruments are silent during those periods. The score is presented in a clean, professional layout with clear instrument labels and a consistent musical notation style.

6

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

Detailed description: This block contains the musical notation for measures 6 through 10. It features eight staves for woodwinds: Flute I, Horn I, Clarinet I, Bassoon I, Flute II, Horn II + Cor Anglais, Clarinet II, and Bassoon II + Contrabassoon. The key signature has two sharps (F# and C#). The notation includes various note values such as quarter, eighth, and sixteenth notes, as well as rests. A double bar line is present at the end of measure 10.



11

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

Detailed description: This block contains the musical notation for measures 11 through 15. It features the same eight woodwind staves as the previous block. The key signature remains two sharps. The notation includes various note values and rests. A fermata is placed over the final note of the Flute I staff in measure 15. A double bar line is present at the end of measure 15.

16 3

Fl. I *(solo)*

Htb. I *(solo)*

Cl. I *(solo)*

Bsn. I *(solo)*

Fl. II

Htb. II  
+ Cr. ang.

Cl. II

Bsn. II  
+ Cbsn.

20

Fl. I

Htb. I

Cl. I

Bsn. I

Fl. II

Htb. II  
+ Cr. ang.

Cl. II

Bsn. II  
+ Cbsn. *(Bsn. II solo)*

24

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

Detailed description: This system contains measures 24, 25, and 26. The key signature has one sharp (F#). The woodwinds are mostly silent, indicated by horizontal lines. The Bassoon I (Bsn. I) plays a rhythmic pattern of eighth notes in the first measure, followed by a melodic line in the second and third measures. The Bassoon II (Bsn. II) and Contrabassoon (Cbsn.) play a similar rhythmic pattern in the first measure, then a melodic line in the second and third measures.



27

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

*(solo)*

Detailed description: This system contains measures 27, 28, and 29. The woodwinds are mostly silent. The Flute I (Fl. I) enters in measure 27 with a melodic line. The Bassoon I (Bsn. I) plays a rhythmic pattern in the first measure, then a melodic line in the second and third measures. The Flute II (Fl. II) has a *(solo)* marking and plays a melodic line in the first measure, then a rhythmic pattern in the second and third measures. The Bassoon II (Bsn. II) and Contrabassoon (Cbsn.) play a rhythmic pattern in the first measure, then a melodic line in the second and third measures.

30

Fl. I

Htb. I

Cl. I

Bsn. I

Fl. II

Htb. II  
+ Cr. ang.

Cl. II

Bsn. II  
+ Cbsn.

33

Fl. I

Htb. I

Cl. I

Bsn. I

Fl. II

Htb. II  
+ Cr. ang.

Cl. II *(solo)*

Bsn. II  
+ Cbsn.

36

Fl. I

Htb. I

Cl. I

Bsn. I

Fl. II

Htb. II  
+ Cr. ang.

Cl. II

Bsn. II  
+ Cbsn.

(Cor ang. solo)



39

Fl. I

Htb. I

Cl. I

Bsn. I

Fl. II

Htb. II  
+ Cr. ang.

Cl. II

Bsn. II  
+ Cbsn.





51

Fl. I (solo)

Htb. I (solo)

Cl. I (solo)

Bsn. I (solo)

Fl. II

Htb. II + Cr. ang.

Cl. II

Bsn. II + Cbsn.



54

Fl. I

Htb. I

Cl. I

Bsn. I

Fl. II

Htb. II + Cr. ang.

Cl. II

Bsn. II + Cbsn.

57

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

60

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

*senza Cbsn.*

*Htb. II*  
*C. ang.*

66

Fl. I *(tuti)*

Htb. I *(tuti)*

Cl. I *(tuti)*

Bsn. I *(tuti)*

Fl. II

Htb II + Cr. ang. *unis.*

Cl. II

Bsn II + Cbsn. *(tuti)*

*Bsn. II* *con Cbsn.*



71

Fl. I

Htb. I

Cl. I

Bsn. I

Fl. II

Htb II + Cr. ang.

Cl. II

Bsn II + Cbsn.