

Full score

John Webber

# Avvon d-bish-maiya

*for small orchestra*

webbermusic  
2301302

Galilean transliteration of the  
Lord's Prayer

Avvon d-bish-maiya, nith-  
qaddash shim-mukh.  
Tih-teh mal-chootukh. Nih-  
weh çiw-yanukh:  
ei-chana d'bish-maiya: ap b'ar-  
ah.  
Haw lan lakh-ma d'soonqa-  
nan yoo-mana.  
O'shwooq lan kho-bein:  
ei-chana d'ap kh'nan shwiq-  
qan l'khaya-ween.  
Oo'la te-ellan l'niss-yoona:  
il-la paç-çan min beesha.  
Mid-til de-di-lukh hai mal-  
choota  
oo khai-la oo tush-bookh-ta  
l'alam al-mein. Aa-meen.

Matthew 6:9-13

“... Our heavenly Father,  
hallowed is your name.  
Your Kingdom is come. Your  
will is done,  
As in heaven so also on earth.  
Give us the bread for our  
daily need.  
And leave us serene,  
just as we also allowed others  
serenity.  
And do not pass us through  
trial,  
except separate us from the  
evil one.  
For yours is the Kingdom,  
the Power and the Glory  
To the end of the universe, of  
all the universes.” Amen!

Instrumentation:

flute  
oboe  
clarinet in B $\flat$   
bassoon  
horn in F

Celesta (or similar)

strings

durata circa 10 minutes  
score is transposed

webbermusic 201302

# Avvon d-bish-maiya

John Webber

very peacefull ♩ = 54

Celesta

*ppp*

Violin I

*p* *mf*

Cel.

3

Vln. I

*pp* *f*

Cel.

5

Vln. I

*p* *mf*

The musical score is arranged in a system with seven staves. The top staff is for Clarinet in A (Cl. in A), the second for Cello (Cel.), the third for Violin I (Vln. I), the fourth for Violin II (Vln. II), the fifth and sixth for Violoncello (Va.) parts 1 and 2, the seventh for Violoncello (Vc.), and the eighth for Double Bass (Db.).

Key musical features include:

- Cl. in A:** Starts with a rest, then enters in the third measure with a melodic line marked *pp*.
- Cel.:** Features a dense, rhythmic accompaniment of sixteenth notes throughout the first two measures, followed by a rest in the third.
- Vln. I:** Plays a sustained note in the first measure, then a single note in the second measure marked *pp*.
- Va.:** Both parts have rests until the second measure, then play a note marked *pizz.* and *pp*.
- Vc.:** Has a rest until the second measure, then plays a note marked *pp*.

10

Fl.

*pp* *mp* *pp*

Ob.

*pp*

Cl. in A

Bs.

10

Hn.

10

Vln. I

1

*pp* unis.

Vln. II

2

unis.

Va. 1.2

div. arco *pp* *pp*

Vc. 1.2

div. arco *pp* unis.

Db.

Più mosso ♩ = 72

accel.

19

Fl.

Ob.

Cl. in A

Bs.

19

Hn.

19

Vln. I

Vln. II

Va. 1  
2

Vc.

Db.

Più mosso ♩ = 72

accel.

27 Più mosso ♩ = 144

Fl.

Ob.

Cl. in A

Bs.

27

Hn.

27 Più mosso ♩ = 144

Vln. I

Vln. II

Vc.

Db.

This musical score page, numbered 8, is for the piece 'Avvon d-bish-maiya'. It contains staves for Flute (Fl.), Clarinet in A (Cl. in A), Violin I (Vln. I), Violin II (Vln. II), Viola (Va. 1 and 2), Violoncello (Vc.), and Double Bass (Db.). The score begins at measure 35. The Flute and Clarinet parts play a melodic line with a *p* dynamic. The Violin I part starts with a *mf* dynamic and increases to *f*. The Violin II part enters with a *mf* dynamic and also increases to *f*. The Viola parts (1 and 2) play a pizzicato accompaniment with a *pp* dynamic. The Violoncello and Double Bass parts also play a pizzicato accompaniment with a *pp* dynamic. The Viola 1 part includes a *div.* marking and a *un.* marking. The score is written in a key signature with one flat and a 3/4 time signature.



42

Fl.

Ob.

Cl. in A

Bs.

Hn.

Vln. I

Vln. II

Va. 1,2

Vc.

Db.

*p*

*p* *f* *p* *pp*

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

div.

unis. arco

*p* *mf*

arco

*mf*

49

Fl.

Ob.

Cl. in A

Bs.

49

Hn.

*p*

49

Vln. I

Vln. II

Va.

*p* *f* *f*

1

Vc.

*p* *f* *f*

2

*p* *f* *f*

1

Db.

*pp*

2

*pp*

unis.

unis.

unis.

unis.

56

Fl.

Ob.

Cl. in A

Bs.

Hn.

Vln. I

Vln. II

Va.

Vc.

Db.

*pp* *p* *mp*

*pp*

*mp* *p*

*p* *mp* *p*

*p*

*p*

63

Fl.

Ob.

Cl. in A

Bs.

*mp*

63

Hn.

63

Vln. I

*mp*

*pp*

*p*

Vln. II

*mp*

Va.

*p*

Vc.

*p*

Db.

*p*

This page of the musical score, titled "Avvon d-bish-maiya", covers measures 71 through 76. The score is arranged for a full orchestra and includes the following parts:

- Fl.** (Flute): Measures 71-76. Starts with a melodic line in measure 71 marked *mp*. Measures 72-76 contain rests.
- Ob.** (Oboe): Measures 71-76. Contains rests throughout.
- Cl. in A** (Clarinet in A): Measures 71-76. Contains rests throughout.
- Bs.** (Bassoon): Measures 71-76. Contains rests throughout.
- Hn.** (Horn): Measures 71-76. Contains rests until measure 75, where it begins a short melodic phrase.
- Vln. I** (Violin I): Measures 71-76. Features a melodic line starting in measure 71 with a *mp* dynamic. It has rests in measures 72-74 and resumes in measure 75.
- Vln. II** (Violin II): Measures 71-76. Features a melodic line starting in measure 71 with a *mp* dynamic. It has rests in measures 72-74 and resumes in measure 75 with a *mp* dynamic.
- Va.** (Viola): Measures 71-76. Features a melodic line starting in measure 71 with a *mp* dynamic. It has rests in measures 72-74 and resumes in measure 75 with a *p* dynamic.
- Vc.** (Violoncello): Measures 71-76. Starts with a rhythmic pattern in measure 71 and has rests for the remainder of the page.
- Db.** (Double Bass): Measures 71-76. Starts with a rhythmic pattern in measure 71 and has rests for the remainder of the page.

77

Fl.

Ob.

Cl. in A

Bs.

Hn.

Vln. I

Vln. II

Va.

Vc.

Db.

77

77

*f*

*f*

*f*

*f*

*f*

*pp*

*f*

*f*

*f*

*f*

*f*

arco



This musical score page, numbered 16, is for the piece 'Avvon d-bish-maiya'. It features a full orchestral arrangement with woodwinds, brass, and strings. The score is divided into two systems, each starting at measure 88. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl. in A), Bassoon (Bs.), and Horn (Hn.). The brass section includes Trumpet (Vln. I), Trombone (Vln. II), and Trombone (Va.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Va.), Violoncello (Vc.), and Double Bass (Db.). The woodwinds and strings play a rhythmic pattern of eighth notes, often in triplet groupings. The brass instruments play a more melodic line with some triplet figures. The dynamic marking *ff* (fortissimo) is used throughout the score. The key signature has one flat (B-flat), and the time signature is 4/4. The score includes various musical notations such as slurs, accents, and dynamic markings.



93

Fl.

Ob.

Cl. in A

Bs.

Hn.

Vln. I

Vln. II

Va.

Vc.

Db.

97

Fl.

Ob.

Cl. in A

Bs.

97

Hn.

97

Vln. I

Vln. II

Va.

Vc.

Db.

*f*

*f*

*f*

*f*

102

Fl.

Ob.

Cl. in A

Bs.

Hn.

Vln. I

Vln. II

Va.

Vc.

Db.

102

102

102

*p*

*p*

*f*

*p*

*f*

*p*

*ff*

*p*

*ff*

106

Fl.

Ob.

Cl. in A

Bs.

Hn.

Vln. I

Vln. II

Va.

Vc.

Db.

*ff*

*mp*

*mf*

*ff*

*ff*

*ff*

*ff*

*p*

*ff*

*p*

*ff*

This musical score page contains measures 110 through 113 for a symphony. The instruments and their parts are as follows:

- Fl.**: Flute, rests in measures 110-113.
- Ob.**: Oboe, rests in measures 110-113.
- Cl. in A**: Clarinet in A, rests in measures 110-113.
- Bs.**: Bassoon, plays a melodic line starting at measure 110 with a fortissimo (*ff*) dynamic, ending with a fermata at the end of measure 113.
- Hn.**: Horn, plays a melodic line starting at measure 110 with a fortissimo (*ff*) dynamic, ending with a fermata at the end of measure 113.
- Vln. I**: Violin I, first part (1) plays a triplet-based melody starting at measure 110, then a unison line with *mf* and *ff* dynamics from measure 112 onwards. Second part (2) plays a similar triplet-based melody.
- Vln. II**: Violin II, first part (1) plays a triplet-based melody starting at measure 110, then a unison line with *mf* and *ff* dynamics from measure 112 onwards. Second part (2) plays a similar triplet-based melody.
- Va.**: Viola, first part (1) plays a triplet-based melody starting at measure 110, then a unison line with *f* and *ff* dynamics from measure 112 onwards. Second part (2) plays a similar triplet-based melody.
- Vc.**: Violoncello, first part (1) plays a triplet-based melody starting at measure 110, then a unison line with *f* and *ff* dynamics from measure 112 onwards. Second part (2) plays a similar triplet-based melody.
- Db.**: Double Bass, plays a rhythmic accompaniment throughout measures 110-113.

The score includes various dynamic markings (*ff*, *mf*, *f*, *ff*) and performance instructions such as "unis." (unison) and "Unis." (unison). Measure numbers 110, 110, and 110 are written above the first staff of each instrument group to indicate the starting measure. The piece concludes with a fermata at the end of measure 113.

114

Fl.

Ob.

Cl. in A

Bs.

Hn.

Vln. I

Vln. II

Va.

Vc.

Db.

*f*

*p* *ff* *mf*

*p* *ff* *mf*

*p* *ff* *mf*

*p* *ff* *mf*

*pizz.*  
*f*

118

Fl.

Ob.

Cl. in A

Bs.

*mp*

118

Hn.

118

Vln. I

Vln. II

Va.

Vc.

Db.

*p*

*mp*

*p*

*mp*

122

Fl.

Ob.

Cl. in A

Bs.

Hn.

Vln. I

Vln. II

Va.

Vc.

Db.

*p*

*p*

*p*

*p*

*mp*

*p*

*mp*

*p*

*mf*

*mf*

*mf*



This musical score is for the piece "Avvon d-bish-maiya" and covers measures 126 to 129. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl. in A), Bassoon (Bs.), Horn (Hn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Va.), Violoncello (Vc.), and Double Bass (Db.).

The score is divided into four measures. The woodwind section (Fl., Ob., Cl. in A, Bs.) features complex rhythmic patterns with frequent triplets and sixteenth-note runs. The string section (Vln. I, Vln. II, Va., Vc., Db.) provides harmonic support with sustained notes and some melodic lines. The Horn part (Hn.) is mostly silent, indicated by rests.

Measure 126 starts with a treble clef and a key signature of two flats. The Flute and Oboe parts begin with a triplet of eighth notes. The Clarinet in A and Bassoon parts have more intricate rhythmic figures. The Violin I part has a melodic line with a dotted quarter note, and the Violin II part has a similar line. The Viola part has a dotted quarter note, and the Violoncello and Double Bass parts have a dotted quarter note.

Measure 127 continues the woodwind patterns. The Flute and Oboe parts have more triplet figures. The Clarinet in A part has a triplet of eighth notes. The Bassoon part has a triplet of eighth notes. The Violin I part has a dotted quarter note, and the Violin II part has a dotted quarter note. The Viola part has a dotted quarter note, and the Violoncello and Double Bass parts have a dotted quarter note.

Measure 128 continues the woodwind patterns. The Flute and Oboe parts have more triplet figures. The Clarinet in A part has a triplet of eighth notes. The Bassoon part has a triplet of eighth notes. The Violin I part has a dotted quarter note, and the Violin II part has a dotted quarter note. The Viola part has a dotted quarter note, and the Violoncello and Double Bass parts have a dotted quarter note.

Measure 129 continues the woodwind patterns. The Flute and Oboe parts have more triplet figures. The Clarinet in A part has a triplet of eighth notes. The Bassoon part has a triplet of eighth notes. The Violin I part has a dotted quarter note, and the Violin II part has a dotted quarter note. The Viola part has a dotted quarter note, and the Violoncello and Double Bass parts have a dotted quarter note.

130

Fl.

Ob.

Cl. in A

Bs.

Hn.

Vln. I

Vln. II

Va.

Vc.

Db.

pp mp

*p* *pp* *p* *pp* *p* *pp*

135

Fl. *mp* 3 3 3 3 *p* 3 3 3 3 3 3 3 3

Ob. *mp* 3 3 3 3 *p* 3 3 3 3 3 3 3 3

Cl. in A *mp* 3 3 3 3 *p* 3 3 3 3 3 3 3 3

Bs. *mp* 3 3 3 3 *p* 3 3 3 3 3 3 3 3

135

Hn. *pp*

135

Vln. I

Vln. II

Va.

Vc.

Db.

139 **molto rall. ....** **accel.**

Fl. *pp*

Ob. *pp*

Cl. in A *pp*

Bs. *pp*

Hn. *pp* *p* *mf* *p*

Vln. I *mp*

Vln. II

1 *pp* pizz.

Va. 2 *pp*

Vc. *pp* div. pizz.

Db. *pp* pizz.

a tempo ♩ = 144

144

Fl.

mp

f

pp

Ob.

mp

f

pp

Cl. in A

Bs.

144

Hn.

144

a tempo ♩ = 144

Vln. I

f

pp

p

Vln. II

p

1

2

Va.

unis.

arco

pp

1 pizz.

pp

2

pp

1 pizz.

2

Vc.

pp

pp

pp

pp

pp

151

Fl.

mf

f

mp

f

mp

f

Ob.

Cl. in A

mp

f

mp

f

mp

f

Bs.

151

Hn.

mf

151

Vln. I

mf

p

Vln. II

mp

f

Va. 1.2

div.

unis. arco

mp

f

Vc. 1/2

div.

Db.

157

Fl.

Ob.

Cl. in A

Bs.

Hn.

Vln. I

Vln. II

Va.

Vc.  $\frac{1}{2}$

Db.

157

157

*tr*

*mf* *p* *p* *mf* *p*

*p* *mf* *p* *mf* *p* *mf*

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

div. 1. unis. arco *mp* *f* *mp* *f*

163

Fl.

Ob.

Cl. in A

Bs.

Hn.

163

Vln. I

Vln. II

Va.

Vc.

Db.

*pp*

*mf* *p*

*mf* *p* *mf* *p* *mf* *p*

*p*

Detailed description of the musical score: The score is for a symphonic piece titled 'Avvon d-bish-maiya'. It begins at measure 163. The woodwind section (Flute, Oboe, Clarinet in A, Bassoon) and Horns play a rhythmic pattern of eighth notes, starting with a *pp* dynamic. The string section (Violin I, Violin II, Viola, Violoncello, Double Bass) provides a harmonic and rhythmic accompaniment. The Violin I part starts with a *mf* dynamic and then moves to *p*. The Violoncello part features a complex rhythmic pattern with alternating *mf* and *p* dynamics. The Double Bass part plays a simple eighth-note pattern with a *p* dynamic. The overall texture is rhythmic and melodic.



169

Fl.

Ob.

Cl. in A

Bs.

*mf*

*mp*

*mf*

*p*

169

Hn.

*mf*

*pp*

*p*

169

Vln. I

Vln. II

Va.

Vc.

Db.

176

Fl.

Ob.

Cl. in A

Bs.

Hn.

Vln. I

Vln. II

Va.

Vc.

Db.

*f*

*p*

*mp*

*mp*

*p*

*mp*

*p*

*p*

*p*

182

Fl.

Ob.

Cl. in A

Bs.

Hn.

Vln. I

Vln. II

Va.

Vc.

Db.

*f*

*f*

*mf*

*p*

*mf*

*p*

182

182

*mf*

*mp*

*pp*

187

Fl. *p* *mp* *p*

Ob. *p* *mp* *p*

Cl. in A *p* *mp* *p*

Bs. *p*

187

Hn. *p*

187

Vln. I *p*

Vln. II *p*

Va. *p* *mp*

Vc. *pp* *p* *mp*

Db. *p*

Detailed description: This is a page of a musical score for the piece 'Avvon d-bish-maiya', page 36. The score is divided into two systems. The first system contains staves for Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl. in A), Bassoon (Bs.), Horn (Hn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Va.), Violoncello (Vc.), and Double Bass (Db.). The second system contains staves for Horn (Hn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Va.), Violoncello (Vc.), and Double Bass (Db.). The music is written in treble clef for most instruments and bass clef for the lower strings. The key signature has two flats (B-flat and E-flat). The piece starts at measure 187. The Flute part begins with a melodic line marked *p* (piano), followed by a crescendo to *mp* (mezzo-piano) and then *p* again. The Oboe and Clarinet in A parts enter in the second measure, also marked *p*. The Bassoon part has a rhythmic accompaniment of eighth notes marked *p*. The Horn part has a simple melodic line marked *p*. The Violin I and II parts have a melodic line marked *p*. The Viola part has a melodic line marked *p*. The Violoncello part has a melodic line marked *pp* (pianissimo) in the first measure, then *p* in the second, and *mp* in the fifth. The Double Bass part has a melodic line marked *p*. The score includes various musical notations such as slurs, accents, and dynamic markings.

193

Fl.

Ob.

Cl. in A

Bs.

193

Hn.

193

Vln. I

Vln. II

Va.

Vc.

Db.

198 *very peacefull* ♩ = 54

**Fl.** *pp* *mp* *ppp*

**Ob.** *mp* *ppp*

**Cl. in A** *mp* *mp* *ppp*

**Bs.** *fff* *ppp* *ppp*

**Hn.** *cuivré* *ff* *ppp*

**Vln. I**

**Vln. II** 1 *ppp* 2 *ppp*

**Va.** *pp* *mf* *ppp* *pp*

**Vc.** *pp* *mf* *ppp* *ppp*

**Db.**

206

Fl.

Ob.

Cl. in A

Bs.

Hn.

Cel.

1 206 Div. unis. *pp*

Vln. I

2 *pp* unis.

Vln. II

1 unis.

2 unis.

1 206 *pp* unis. *pp*

Va.

2 *pp* unis. *pp*

Vc.

*pp*

arco *pp*

Db.

219

Fl.

Ob.

Cl. in A

Bs.

Hn.

Cel.

Vln. I

Vln. II

Va.

Vc.

Db.

*mf*

*mf*

*pp*

*pp*

*p*

*pp*

3



This page of the musical score, titled "Avvon d-bish-maiya", covers measures 226 through 229. The score is arranged for a full orchestra and includes the following parts:

- Flute (Fl.):** Measures 226-227 feature a melodic line with a trill (tr) and a quintuplet (5). Measure 228 is a whole rest. Measure 229 features a triplet (3) with a *mf* dynamic.
- Oboe (Ob.):** Measures 226-227 feature a melodic line with a trill (tr) and a quintuplet (5). Measure 228 is a whole rest. Measure 229 features a triplet (3) with a *mf* dynamic.
- Clarinet in A (Cl. in A):** Measures 226-227 are whole rests. Measure 228 features a triplet (3) with a *mp* dynamic. Measure 229 features a triplet (3) with a *mf* dynamic.
- Bassoon (Bs.):** Measures 226-229 are whole rests.
- Horn (Hn.):** Measures 226-229 are whole rests.
- Cello (Cel.):** Measures 226-227 feature sustained chords. Measure 228 features a sustained chord with a *pp* dynamic. Measure 229 features a sustained chord with a *p* dynamic.
- Violin I (Vln. I):** Measures 226-227 feature a sustained note with a *p* dynamic. Measure 228 features a sustained note with a *p* dynamic. Measure 229 features a sustained note with a *p* dynamic.
- Violin II (Vln. II):** Measures 226-227 feature a sustained note with a *p* dynamic. Measure 228 features a sustained note with a *p* dynamic. Measure 229 features a sustained note with a *p* dynamic.
- Viola (Va.):** Measures 226-227 feature a sustained note with a *pp* dynamic. Measure 228 features a sustained note with a *pp* dynamic. Measure 229 features a sustained note with a *p* dynamic.
- Violoncello (Vc.):** Measures 226-227 feature a sustained note with a *pp* dynamic. Measure 228 features a sustained note with a *pp* dynamic. Measure 229 features a sustained note with a *p* dynamic.
- Double Bass (Db.):** Measures 226-229 are whole rests.

230

Fl.

Ob.

Cl. in A

Bs.

Hn.

Cel.

230

Vln. I

Vln. II

Va.

Vc.

Db.

235 **accel.** **rall.** **a tempo**

Fl.

Ob. *f*

Cl. in A

Bs. *f*

Hn.

235 **accel.** **rall.** **a tempo**

Vln. I 1 *pp*

Vln. I 2 *p* *ff* *pp*

Vln. II 1 *pp* *pp*

Vln. II 2 *pp* *pp*

Va. 1.2 *pp*

Vc. *pp*

Db. *pp*

243 **rall.** a tempo ♩ = 144

Fl. *p*

Ob. *f*

Cl. in A *p*

Bs. *mf*

Hn. *mf* senza sord.

Cel. *p* *mf*

243 **rall.** a tempo ♩ = 144

Vln. I 1 *mp* *f* *p* *mf*

Vln. I 2 *mp* *f* *p* *mf*

Vln. II *mf* *f* *p* *mf*

Va. *mf* *f* *p* *mf*

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

Db. *mp* *f* *p* *mf*

This page of the musical score, titled "Avvon d-bish-maiya", contains measures 248 through 250. The score is arranged for a full orchestra and includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl. in A), Bassoon (Bs.), Horn (Hn.), Cello (Cel.), Violin I (Vln. I), Violin II (Vln. II), Viola (Va.), Violoncello (Vc.), and Double Bass (Db.).

The score begins at measure 248. The Flute, Oboe, and Clarinet in A parts play a melodic line starting on a dotted quarter note, marked with a forte (*f*) dynamic. The Bassoon part features a more complex rhythmic pattern, starting with a forte (*f*) dynamic and transitioning to a piano (*p*) dynamic in measure 250, where it includes a triplet of eighth notes. The Horn part also plays a melodic line, marked forte (*f*) and transitioning to piano (*p*) in measure 250. The Cello part consists of a steady eighth-note triplet pattern, marked forte (*f*). The Violin I and Violin II parts play a melodic line with triplets, marked forte (*f*) and transitioning to piano (*p*) in measure 250. The Viola, Violoncello, and Double Bass parts provide a harmonic foundation, marked forte (*f*) and transitioning to piano (*p*) in measure 250.

The score concludes at measure 250. The Flute, Oboe, and Clarinet in A parts end with a final note. The Bassoon part ends with a triplet of eighth notes. The Horn part ends with a final note. The Cello part ends with a final note. The Violin I and Violin II parts end with a final note. The Viola, Violoncello, and Double Bass parts end with a final note.

252

Fl.

Ob.

Cl. in A

Bs.

Hn.

Vln. I

Vln. II

Va.

Vc.

Db.

3 3 *fff*

252

3 3 *fff*

252

*fff* *p* *pp* *fff* *pp*

*fff* *p* *pp* *fff* *pp*

*fff* *p* *pp* *fff* *pp*

*fff* *p* *pp* *fff* *pp*

*fff* *pp* *fff* *pp*

This musical score page contains measures 256, 257, and 258 for the piece "Avvon d-bish-maiya". The score is arranged for a full orchestra and includes the following parts:

- Fl.** (Flute): Measures 256-257 are silent. Measure 258 features a triplet of eighth notes, starting on G4, moving up stepwise to B4, with a dynamic marking of *p*.
- Ob.** (Oboe): Measures 256-257 are silent. Measure 258 features a triplet of eighth notes, starting on G4, moving up stepwise to B4, with a dynamic marking of *p*.
- Cl. in A** (Clarinet in A): Measures 256-257 are silent. Measure 258 features a triplet of eighth notes, starting on G4, moving up stepwise to B4, with a dynamic marking of *p*.
- Bs.** (Bassoon): Measures 256-257 are silent. Measure 258 features a triplet of eighth notes, starting on G4, moving up stepwise to B4, with a dynamic marking of *p*.
- Hn.** (Horn): Measures 256-258 are silent.
- Cel.** (Cello/Double Bass): Measures 256-257 are silent. Measure 258 features a triplet of eighth notes, starting on G4, moving up stepwise to B4, with a dynamic marking of *p*.
- Vln. I** (Violin I): Measures 256-257 feature a triplet of eighth notes, starting on G4, moving up stepwise to B4, with a dynamic marking of *fff*. Measure 258 is silent, with a dynamic marking of *p*.
- Vln. II** (Violin II): Measures 256-257 feature a triplet of eighth notes, starting on G4, moving up stepwise to B4, with a dynamic marking of *fff*. Measure 258 is silent, with a dynamic marking of *p*.
- Va.** (Viola): Measures 256-257 feature a triplet of eighth notes, starting on G4, moving up stepwise to B4, with a dynamic marking of *fff*. Measure 258 is silent, with a dynamic marking of *p*.
- Vc.** (Violoncello): Measures 256-257 feature a triplet of eighth notes, starting on G4, moving up stepwise to B4, with a dynamic marking of *fff*. Measure 258 is silent, with a dynamic marking of *p*.
- Db.** (Double Bass): Measures 256-257 feature a triplet of eighth notes, starting on G4, moving up stepwise to B4, with a dynamic marking of *fff*. Measure 258 is silent, with a dynamic marking of *p*.

This musical score page, numbered 48, is for the piece 'Avvon d-bish-maiya'. It features a woodwind section with Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl. in A), Bassoon (Bs.), and Horn (Hn.), a Cello (Cel.), Violin I (Vln. I), Violin II (Vln. II), and a string section with Viola (Va.), Violoncello (Vc.), and Double Bass (Db.). The score begins at measure 259. The woodwinds and Cello play a complex rhythmic pattern of eighth notes, often in groups of three (trios). The Flute, Oboe, and Bassoon parts include various ornaments and grace notes. The Horn part is silent. The Violin I and II parts play a melodic line starting with a *mf* dynamic. The Viola, Violoncello, and Double Bass parts are silent.



262

Fl.

Ob.

Cl. in A

Bs.

Hn.

Cel.

Vln. I

Vln. II

Va.

Vc.

Db.

*mf*

*mf*

*p*

*mf*

*p*

265

Fl.

Ob. *mf*

Cl. in A

Bs. *mf*

Hn. *ff*

Cel.

Vln. I *ff*

Vln. II *ff*

Va. *ff*

Vc. *ff*

Db. *ff*

Detailed description: This page of a musical score, numbered 50, is for the piece 'Avvon d-bish-maiya'. It covers measures 265 to 267. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl. in A), Bassoon (Bs.), Horn (Hn.), Cello (Cel.), Violin I (Vln. I), Violin II (Vln. II), Viola (Va.), Violoncello (Vc.), and Double Bass (Db.). The Flute and Clarinet in A parts are silent throughout. The Oboe and Bassoon play a melodic line starting in measure 265, marked *mf*. The Horns enter in measure 266 with a rhythmic pattern, marked *ff*. The Cello and Double Bass play a triplet accompaniment. The Violin I, Violin II, and Viola parts also play triplets, with the Violin I and II parts marked *ff*. The Double Bass part is marked *ff* in measure 267.

Meno mosso ♩ = 72

268

Fl.

Ob.

Cl. in A

Bs.

268

Meno mosso ♩ = 72

Vln. I

Vln. II

Va.

Vc.

Db.

Musical score for 'Avvon d-bish-maiya', starting at measure 272. The score is arranged for a full orchestra and includes the following parts:

- Fl.** (Flute)
- Ob.** (Oboe)
- Cl. in A** (Clarinet in A)
- Bs.** (Bassoon)
- Hn.** (Horn)
- Vln. I** (Violin I)
- Vln. II** (Violin II)
- Va.** (Viola)
- Vc. 1.2** (Violoncello)
- Db.** (Double Bass)

Measure 272 begins with a *fff* dynamic. The woodwinds (Fl., Ob., Cl. in A, Bs.) play chords with accents. The strings (Vln. I, Vln. II, Va., Vc. 1.2, Db.) play a rhythmic pattern of eighth notes, with triplets starting in measure 274. The Viola part includes the instruction "unis." in measure 273. The score features various dynamics such as *fff*, *mf*, *mp*, and *p*, along with articulation marks like accents and slurs.

276 tempo I ♩ = 54

Fl.

Ob.

Cl. in A

Bs.

276 Calmy

Hn. *fff*

Cel. *p*

276 tempo I ♩ = 54

Vln. I 1 *fff*

Vln. I 2 *fff* div. *fff*

Vln. II 1 2 *fff* div.

Va. 1.2 *fff* div. unis.

Vc. 1.2 *fff* div. unis.

Db. 1 2 *fff* div. unis.

278

Cel.

Va.

Vc.

Db.

*p*

*mf*

280

Cel.

Va.

Vc.

Db.

*pp*

*p*

*mf*

282

Cel.

Va.

Vc.

Db.

*pp*

*p*

284

Cel.

Va.

Vc.

Db.

286

Cel.

Va.

Vc.

Db.

*ppp*