

Bassoon 2

# Mille Sonitus

Overture of a Thousand Sounds

Marc Parella

## Performance Notes:

Performers should refrain from adding unnecessary crescendi or decrescendi unless specifically notated. The purpose of applying highly expressive dynamics is to create a natural decay effect similar to an echo in the section or ensemble. At times the decay effect will deteriorate to a *ppp* and the performer's passage may be inaudible. Since it is impossible to determine exactly at what point the softened passage becomes inaudible, the performer should refrain from trying to be heard.

Parts, perusal scores and mp3 files are available on <http://www.marcparella.com>

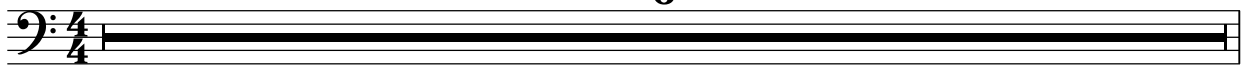
Bassoon 2

# Mille Sonitus


Marc Parella

♩ = 104

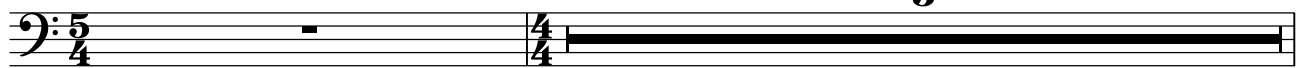
6




3 10 4



5



20 2 5



2 Hn. 2

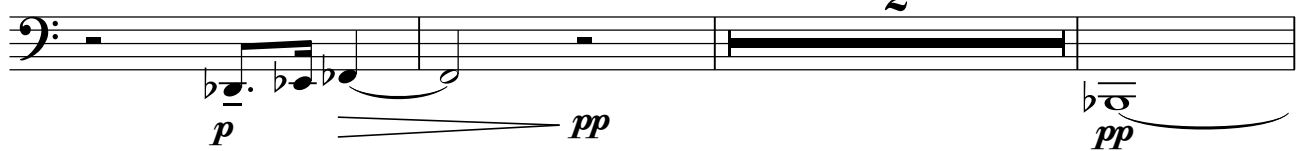


30



2

*p* *pp* *pp*



Ritard. *ppp* *ppp*

Meno Mosso ♩ = 88



2

40

Bassoon 2

2

Staff 1: Bass clef, whole rest.

7

Staff 2: Bass clef, whole rest.

50

3

Staff 3: Bass clef, 5/4 to 4/4 time signature change, whole rest.

Tempo Primo ♩ = 104

C Tpt. 2

Staff 4: Bass clef, whole rest; Treble clef, C Tpt. 2 part.

Staff 5: Treble clef, melodic line; Bass clef, melodic line.

60

3

Staff 6: Bass clef, melodic line.

ff

Staff 7: Bass clef, melodic line with dynamics.

f

sfz

70

7

Staff 8: Bass clef, whole rest.

Ritard.

A Tempo

80

2

6

Staff 9: Bass clef, 5/4 to 4/4 time signature change, whole rest.

Bassoon 2

4 90 2

2 C Tpt. 2

6 *p* *f* 100

3

5 *ff* 5  $\frac{3}{4}$

110

$\frac{3}{4}$   $\frac{4}{4}$  *sfz* *sfz* *sfz*

4 120 4

4

130

2 3

5

140

2

Cl. 1

2

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

*f* *p* *f* *p* *f* *p*

150

*f* *p* *f*

2

4

*p*

160

2

8

*f*

170

5

180

2

*ppp*

Bassoon 2  
Ritard. **190**

Meno Mosso ♩ = 88 5

3 2 6

**200** 3 5 2

Piú Mosso ♩ = 96 **210** *f*

Tempo Primo ♩ = 104 *sfz* 5

**220** 3 10 **230** 3

3 *f* *ff* 2

**240** 3 Bsn. 1 *mf* *f*

*>* *f* **250**

4