

Tenor Trombone

# 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>

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# Mille Sonitus

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♩ = 104

6

3 10 4

C Tpt. 1

*p cresc.* *ff* *f* *p* *mp*

20

5

*p* *pp* *ppp*

30

3 6

Ritard.

Meno Mosso ♩ = 88

2

40

2

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50

7 3

Tempo Primo ♩ = 104

C Tpt. 2

*f*

60

*f sfz f p*

*f cresc.*

*ff ff p*

3

70

7

Ritard.

A Tempo

80

2 6

90

4 6

C Tpt. 1 2

*f*

*f cresc.*

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100

Musical notation for measures 100-101. Measure 100 contains a sixteenth-note triplet followed by a quarter rest, a four-measure rest, and a half note. Measure 101 contains a half note, a quarter note, and a quarter rest. Dynamics include *ff*.

110

Musical notation for measures 110-111. Measure 110 contains a half note, a quarter note, and a quarter note. Measure 111 contains a quarter note, a quarter note, and a quarter note. A five-measure rest is indicated below measure 110. Dynamics include *f*.

Musical notation for measures 112-113. Measure 112 contains a quarter rest, a quarter note, a quarter note, and a quarter note. Measure 113 contains a quarter note, a quarter note, and a quarter note. Dynamics include *sfz*.

120

Musical notation for measures 120-121. Measure 120 contains a half note, a half note, and a quarter note. Measure 121 contains a four-measure rest. Dynamics include *mf*.

130

Musical notation for measures 130-131. Measure 130 contains a six-measure rest. Measure 131 contains a quarter note, a quarter note, and a quarter note. A bracket above measure 131 is labeled "B. Tbn.". Dynamics include *f*.

140

Musical notation for measures 140-141. Measure 140 contains a four-measure rest, followed by eighth-note pairs. Measure 141 contains a half note, a half note, and a half note. Dynamics include *f*, *p*, *pp*, *f*, *f*, *p*, *f*, *p*.

150

Musical notation for measures 150-151. Measure 150 contains a half note, a half note, a half note, and a quarter note. Measure 151 contains a four-measure rest. Dynamics include *f*, *p*, *f*, *p*, *f*, *sfz*.

Musical notation for measures 152-153. Measure 152 contains eighth-note pairs. Measure 153 contains a quarter note, a quarter note, and a quarter note. Dynamics include *f*, *mf*, *p*, *pp*, *f*.

160

Musical notation for measures 160-161. Measure 160 contains a two-measure rest. Measure 161 contains a four-measure rest. Dynamics include *f*.

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170

4

180

2 4

3 Ritard. 2

190

Meno Mosso ♩ = 88

200

9 4

Piú Mosso ♩ = 96

210

2 2

Tempo Primo ♩ = 104

220

9 2

Hn. 3 4

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230

Musical score for measures 230-239. The score is written in bass clef with a 3/8 time signature. Measure 230 begins with a rest followed by a triplet of eighth notes. Dynamic markings include *f* and *f*. Measures 231-239 feature a series of eighth notes with accents, with dynamic markings *f*, *ff*, *f*, and *p*. Measure 239 ends with a double bar line and a fermata.

240

Musical score for measures 240-249. The score is written in bass clef with a 3/8 time signature. Measure 240 begins with a rest followed by a series of eighth notes. Dynamic markings include *p* and *f*. Measure 249 ends with a double bar line and a fermata.

250

Musical score for measures 250-259. The score is written in bass clef with a 3/8 time signature. Measure 250 begins with a rest followed by a series of eighth notes. Dynamic markings include *f*. Measure 259 ends with a double bar line and a fermata.