

**Sandro Montalto**

**A ROMAN PEAL OF BELLS  
(TOWER VERSION)**

**for grand carillon (4 3/4 octaves, G2 to E7)  
(also suitable for four-octave instruments C3 to G-flat6)**

**(2022)**

The piece starts with the “bell motive” that precedes the beginning of the *Te Deum* in Puccini’s opera *Tosca* (act I, no. 68). The piece also quotes the Westminster quarter chime, the Dies Irae and the B.A.C.H. motive. In addition, some gestures draw inspiration from the tradition of Orthodox bell music, especially the festive “Trezvon” and the “Perezvon”.

The original piece was written in 2020 for tubular bells. The “Tower version” contains several substantial changes take advantage of the possibilities which carillon playing technique and tone colour and resonance of carillon bells offer.

The piece is dedicated to Jeffrey Bossin, carillonneur at the Berlin-Tiergarten tower, whom I thank for the careful revision of the score, and to all the performers of this fantastic instrument.

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The piece is written for a “grand carillon” with an entirely chromatic pedal board that goes down to G one octave and a half below middle C, but alternative notes have been indicated for four-octave carillons without a low C-sharp or E-flat.

Accidentals are valid until the end of the measure. A few additional accidental notes have been added for clarification.

Some particular passages, containing clusters or aleatoric episodes, are illustrated in the score.

The fermatas should be played freely and held a bit longer.

Duration: 8’

# A ROMAN PEAL OF BELLS

## Tower version

Dedicated to Jeffrey Bossin

Sandro Montalto (2022)

Calm ♩ = 56  
evocative

If the low E-flat is available, play only the six lowest notes of this measure, on carillons without the low E-flat play the A and the high E-flat followed by the F and the B-natural.

Wait until the sound almost completely dies away.

A little faster, but still dreamy ♩ = 58  
expressive

Play the octaves if bottom notes are available, otherwise only the top notes.

Play all three octaves if the low B-flat and G are available, otherwise only the C-octave and the high B-flat and high G-notes.

\* Play increasingly faster notes for six seconds (the first four notes should be played as eighth notes and the following notes should be played increasingly faster) while making a crescendo and gradually making use of all seven diatonic and five chromatic notes in m. 6. Lead directly into m. 7 without stopping. Let the sound in m. 7 reverberate and die away before continuing.

A ROMAN PEAL OF BELLS (Tower version)

18 **Slower** (♩ = 42)

(softer, far)

*mf* *f* *f* *mp* *mp*

Hold the fermata until the sound almost completely dies away.

23

*mf* *ff*

If the low C-sharp and B-natural are not available, in m. 23 play only the bottom E-note and in mm 24-26 only the top notes.

**Faster, always dreamy** (♩ = 66)

(Play *loco* if the 8va transposition is not possible)

27

*mf* *mf*

*mp* *mp*

8va-----

31

*mf*

8va-----

*rit..... a tempo*

35 *rit.....* **Calm** ♩ = 56

*p*

40 *accel.* *cresc.* *(mf)*

44 **violently!** *ff*

Play the octave if the low note is available, otherwise only the high note.

47 *(long)* *fff* x3

Play all the white keys with the left arm and all the black keys with the right arm within the ranges indicated simultaneously.

**Allegro non troppo** ♩ = 120*precise, mechanically*

53

56

Play only the low D-flat and C if available,  
otherwise only the high D-flat and C.

60

Play only the bottom E-flat if available,  
otherwise only the top E-flat.

63

66 *accel.....* **Fast** (♩ = 132 min.)

Play all the octaves in mm 67-72 and the low E, D and G in m. 73 if the low notes are available, otherwise only the high notes in mm 67-72 and the low E and D without the low G in m. 73.

71 (6") **With solemnity** (♩ = 112)

Play the three notes if low G is available, otherwise only the high D and E.

75

80

\*\* Play increasingly faster notes for six seconds (the first note should be played as an eighth note and the following notes should be played increasingly faster) while making a crescendo. Play random notes making use of all the diatonic and chromatic notes between the range of the notes in m. 72 and always playing a lower note in the left hand followed by a higher note in the right hand

## A ROMAN PEAL OF BELLS (Tower version)

**Fast and furious** (♩ = 144)  
*precise, mechanically*

*accel*.....

86

*f* *ff*

90

*ff* *f* *very fast, with virtuosity*

Play seven times and increasingly softer until the end omitting the bass notes  
 the last one or two times these two measures are played.

93

Play only the lowest three notes if they are available,  
 otherwise only the upper three notes.

**Calm** ♩ = 56  
*dolce*

95

*mp*



*mp*  
Play a C-sharp if available, otherwise a C.

Play the octave if the low notes are available, otherwise only the high notes.

**Slower, with solemnity** ♩ = 48

(let the sound reverberate and almost die away before continuing).

Play the octave if the low notes are available, otherwise only the high notes.

**Slower** (♩ = 42)

Play the octave if the low notes are available, otherwise only the high notes.

Play the octaves if the low notes are available, otherwise only the high notes.

(cluster with arms - only white keys)

Play only the low A-flat if it is available, otherwise the high A-flat.

\*\*\* Play increasingly faster notes for eight seconds (the first four notes should be played as eighth notes and the following notes should be played increasingly faster) while making a crescendo and gradually making use of all the diatonic and chromatic notes between the notes in m. 103. Lead directly into m. 104 without stopping.

\*\*\*\* Play increasingly faster notes for six seconds (the first note should be played as an eighth note and the following notes should be played increasingly faster) while making a crescendo and gradually making use of all the diatonic and chromatic notes between the notes in m. 116. Lead directly into m. 117 without stopping.