

# The Italian Book of Bells

*Compositions & arrangements for bells  
by Mathieu Daniël Polak and Mattia Malzani*



**August 2024**

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This volume collects Mathieu Daniël Polak's compositions for Italian bells. These pieces were composed for the bell ringer Mattia Malzani starting from 2021.

Italian keyboard bells have a range of 5 or 8 and rarely 10 or more bells. The sound field is exclusively diatonic and in the past allowed the performance of popular or religious music, music on which the Italian bell tradition is still based today. With these compositions Polak expresses new ideas and new compositional styles fully revealing the potential of the instrument.

- Mattia Malzani, 14 July 2024 -

Questo volume raccoglie le composizioni di Mathieu Daniël Polak per campane italiane. Questi brani sono stati composti per il campanaro Mattia Malzani a partire dal 2021.

Le campane a tastiera in Italia hanno un'estensione di 5 o 8 e raramente 10 o più campane. L'ambito sonoro è esclusivamente diatonico e consentiva in passato l'esecuzione di musica popolare o religiosa, musica su cui si basa ancora oggi la tradizione campanaria italiana. Con queste composizioni Polak esprime nuove idee e nuovi stili compositivi rivelando appieno le potenzialità dello strumento.

- Mattia Malzani, 14 Luglio 2024 -

To be premiered by Mattia Malzani

# Phantasy for Italian Carillon

2021

Con bravura (♩ = c. 116)

Mathieu Daniël Polak

Car.

mf

5

8

f

11

mf

17

f

23

29

mf

33

37



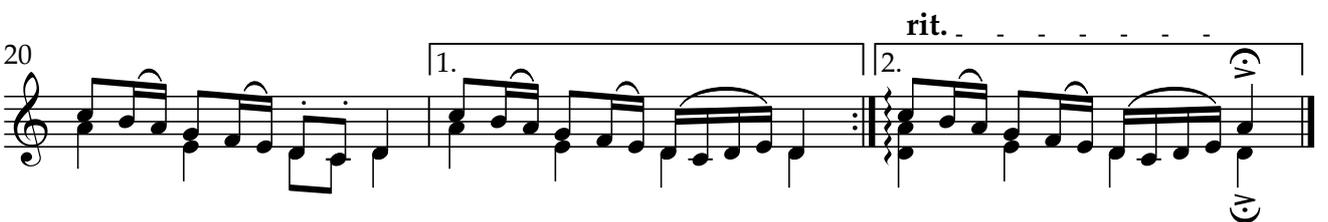
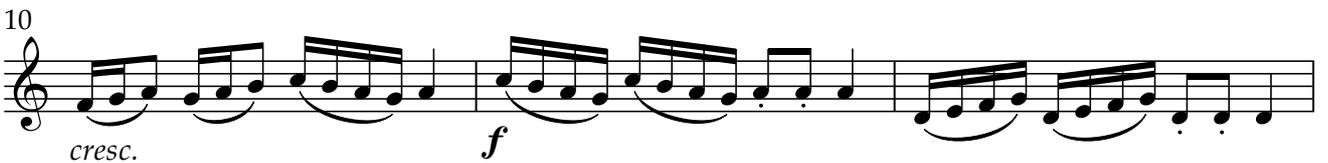
# Ballata per Campane

Premiered at the Festa Patronale by Mattia Malzani  
Pompiano, Italy, November 2022

Mathieu Daniël Polak

**Con moto** ♩ = c. 80

Bells



# Sonata di San Andrea

Premiered by Mattia Malzani  
Pompiano, 2022

Mathieu Daniël Polak

## Part I: Amabile (♩ = c. 120)

Bells

*p*

1. 2.

5

Fine

## Part II: Marciale (♩ = c. 120)

11

*f*

15

## Part III: Giocoso (♩ = c. 132)

19

*mf*

25

*f*

30

D.C. al Fine

# Bagatella all'italiana

For Five Bells

Premiered by Mattia Malzani  
Azzano Mella - Brescia 2023

Mathieu Daniël Polak

**Con moto** (♩ = c. 100)

5 *mf* rit. . .

9 *a tempo*

12 *f* rit. . .

# Piccolo Concerto

Premiered by Mattia Malzani  
Gandino, September 2023

per 5 campane

Mathieu Daniël Polak

**Giocoso** (♩ = c. 108)

Campane *mf*

7

15

22

**Tranquillo** (♩ = c. 80)

*mp* *legato*

26

31

35

**Vivace** (♩ = c. 120)

*f*

39

43

46

# Ricordanza

for carillon

Composed 2023

Mathieu Daniël Polak

**Agitato** (♩ = c. 120)

Bells *f*

6

11 rit. . . . .

15 *a tempo* rit. . . . . *a tempo* rit. . . . .

19 . . . . . **Tranquillo** (♩ = c. 60) *mp*

24

29 **Tempo primo** (♩ = c. 120) *f*

33

# Antica Danza

Premiered by Mattia Malzani  
2023

Ode to the Italian Ars Nova

Mathieu Daniël Polak

Moderato

Bells

*mf*

4

9

14

18

22

26

rit. . . . .

# Il pia Baghet

Pastoral

Dedicated to Mattia Malzani

Mathieu Daniel Polak

**Allegro**

Bells

*mf*

6

13

*f*

19

25

31

*mf*

38

# Prayer for Peace

Premiered by  
Mattia Malzani 2023

for Baghet (melody) & Organ (chords)  
or Bells solo (melody)

Pastorale (♩ = c. 64)

Mathieu Daniël Polak

The musical score is written in treble clef with a 7/8 time signature. It consists of six staves of music. The first staff begins with a *mp* dynamic marking. Chords are indicated above the notes. The second staff starts with a measure number '4'. The third staff includes a *mp* dynamic marking and a crescendo hairpin. The fourth staff includes a note with an upward-pointing arrow and the text 'the 'C' is optional'. The fifth staff ends with a double bar line and repeat dots. The sixth staff begins with a *rit.* marking and ends with a double bar line.

C (2+2+3) G/B C G/B C C/B A<sup>7</sup>

4 Dm/A G<sup>7</sup> Em E<sup>o</sup> Dm Em/B E<sup>o</sup>/B<sup>b</sup> Dm

7 Am Ab<sup>+</sup>, G C/G G C/G *mp*

10 G C/G C/G G C/G G the 'C' is optional

13 Em<sup>7</sup> Am/E Em<sup>7</sup> Am/E Dm<sup>7</sup> G/D C

17 Am Ab<sup>+</sup> Am<sup>7</sup>/G D<sup>7</sup>/F<sup>#</sup> Fmaj<sup>7</sup> G<sup>7</sup>/F C/E

# La Libertà

Premiered at the Concert for Peace by Mattia Malzani  
Crema (Italy), April 2024

Mathieu Daniël Polak

Festivo (♩ = c. 112)

Bells

*f*

5

9

14

18

22

26

30

rit. . . . .

# Disordini

Premiered at the Concert for Peace by Mattia Malzani  
Crema (Italy), April 2024

Con moto, poco agitato (♩ = c. 120)

Mathieu Daniël Polak

Bells

*f*

4

7

11

15 *accel.*

18 *rit.* *a tempo*

22

# Military March

Premiered by Mattia Malzani  
2024

for Italian Bells

Mathieu Daniël Polak

Con bravura (♩ = c. 100)

The musical score is written for a single melodic line in treble clef, 2/4 time. It consists of ten staves of music, with measure numbers 7, 8, 14, 20, 27, 34, 41, 50, and 57 indicated at the beginning of their respective staves. The piece begins with a *mf* dynamic. At measure 20, the dynamic changes to *f*. At measure 34, there is a *rit.* marking, and the dynamics shift to *mp* and then *p*. At measure 41, the tempo is marked *a tempo* and the dynamic returns to *mf*. At measure 57, there is another *rit.* marking, and the dynamic changes to *f*. The score includes various musical notations such as slurs, accents, and dynamic markings.



# Temporale - The storm

Dedicated to  
Mathieu Daniel Polak

For Carillon

Mattia Malzani  
19/07/2023

♩ = 80

starting situation of serenity

menacing clouds in the sky

Musical score for measures 1-9. The piece is in 6/8 time. The first three measures (1-3) are marked *mf* and *rall...*. The next three measures (4-6) are marked *tempo*. The final three measures (7-9) are marked *rall...*, *tempo*, and *p*. The music features a steady bass line in the left hand and chords in the right hand.

Musical score for measures 10-15. The music continues with a steady bass line and chords. The dynamic markings are *mf* (measures 10-11), *f* (measure 12), *ff* (measure 13), *p* (measure 14), and *pp* (measure 15). The right hand has a melodic line that becomes more active in the later measures.

Musical score for measures 16-23. The piece is marked "transition from serenity to storm...". Measure 16 is marked *ppp*. Measure 17 is marked "vuota" (empty). The dynamic markings for measures 18-23 are *mf*, *f*, and *ff*. The music becomes more rhythmic and intense.

Musical score for measures 24-39. The music is highly rhythmic and intense. The dynamic markings are *p*, *p*, *rall...*, *pp*, *tempo*, *p*, *rall...*, *pp*, *tempo*, *p*, *rall...*, *pp*, *tempo*, *p*, *rall...*, and *pp*. The piece features a complex interplay of chords and rhythmic patterns.

Musical score for measures 40-47. The music is marked *tempo*. The piece concludes with a series of chords and a final melodic line in the right hand.

48

54

the wind

rall... tempo

*mf*

59

*f* *mf*

63

*ff* *mf*

68

*pp* *mf* *f*

76

lightings and thunders

*ff* *fff* *pp* *ff* *mf* *ff* *mf* *ff* *mf*

82

*ff* *mf* *ff* *mf* *ff*

87

*mf*

90

*ff* *mf*

93

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

99

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

104

the rain

*ff* *fff* *pp*

111

Musical score for measures 111-116. The right hand features a complex melodic line with many sharps and accidentals, while the left hand is mostly silent with some rests.

117

Musical score for measures 117-122. Similar to the previous system, the right hand has a complex melodic line and the left hand is mostly silent.

123

Musical score for measures 123-125. The right hand has a complex melodic line, and the left hand has a simple bass line.

*mp*

126

Musical score for measures 126-128. The right hand has a complex melodic line, and the left hand has a simple bass line.

*f*

129

Musical score for measures 129-133. The right hand has a complex melodic line, and the left hand has a simple bass line.

*ff* *mf* *ff* *mf*

134

Musical score for measures 134-137. The right hand has a complex melodic line, and the left hand has a simple bass line.

*ff* *mf* *ff* *mf* *ff* *mf* *rall...*

138

*fff*      *pp*

transition from storm to serenity...

143

*f*      *ff*      the rainbow      *mf*      *f*

151

*ff*      *p*

156

160

the storm continues in another place...

165

170

174

180

186

the noise of the storm slowly fades away...

192

*mf*

*p*

*rall...*

*pp*

*tempo*

*p*

*rall...*

203

*pp*

*tempo*

*p*

*rall...*

*pp*

*tempo*

*p*

*rall...*

*pp*

*tempo*

215

Musical score for measures 215-221. The piece is in a key with one flat (B-flat major or D minor) and 3/4 time. The right hand features a melodic line with various intervals and rests, while the left hand provides a harmonic accompaniment with chords and moving lines.

222

Musical score for measures 222-227. The right hand continues with a steady eighth-note pattern, and the left hand maintains a consistent accompaniment.

228

Musical score for measures 228-231. Measure 228 begins with the instruction *rall...*. The right hand features eighth-note runs with accents, and the left hand has a simple accompaniment. Trills are marked with '8' and '3'.

232

Musical score for measures 232-235. Similar to the previous section, it features eighth-note runs in the right hand and a steady accompaniment in the left hand.

236

Musical score for measures 236-240. The right hand has a melodic line with trills, and the left hand features a more active accompaniment with triplets.

241

Musical score for measures 241-245. The right hand has eighth-note runs, and the left hand has a simple accompaniment. The instruction *tempo* appears in measure 244, and the dynamic *mf* is indicated at the bottom.

*mf*

247

Musical score for measures 247-256. The score is written for piano in a grand staff (treble and bass clefs). The key signature has one flat (B-flat). The tempo markings are *rall...*, *tempo*, *rall...*, *tempo*, and *fff*. The music features a melodic line in the right hand and a more active bass line in the left hand. The piece concludes with a double bar line.

257

Musical score for measures 257-260. The score is written for piano in a grand staff (treble and bass clefs). The key signature has one flat (B-flat). The tempo marking is *allargando sempre più...*. The dynamic markings are *mf* and *fff*. The music features a melodic line in the right hand and a more active bass line in the left hand. The piece concludes with a double bar line.

# Canto notturno di un pastore errante dell'Asia

Dedicated to  
Mathieu Daniël Polak

di Giacomo Leopardi

Mattia Malzani  
23/08/2023

$\text{♩} = 70$

Tenore

Carillon

Che fai, che fai tu, luna, in ciel? dimmi, che fai

6

T.

Car.

Si-len-zio-sa lu - na? sorgi la

10

T.

Car.

se - ra, e vai, con-tem-plan-do i de - ser - ti in - di ti po - si.

14

T.

Car.

An - cor non sei tu pa - ga di ri-an - da-re i sempiterni

18

T. Cal - li? An - cor non pren-di a schi - vo an - cor sei

Car.

22

T. Va - ga di mi - rar ques - te val - li?

Car.

26

T. so mi glia al - la tu - a vi - ta la vi-ta del pas - to - re.

Car.

30

T. Sor - ge in sul pri - mo al - bo-re mo - ve mo - ve la greg - gia

Car.

33

T. 

ol-tre pel cam-po, e ver - de gre - gi, fon - ta-ne ed er - be; po-i stan-co

Car. 

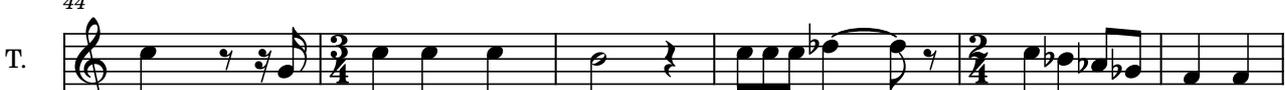
39

T. 

si ri po-sa sul-la se-ra: al - tro mai non is - pe - ra dim-

Car. 

44

T. 

mi, dim - mi o lu - na: a che va-le al pas-tor la sua

Car. 

50

T. 

vi - ta, la vostra vita a voi? dim - mi: dim - mi o - ve ten - de

Car. 

55

T.

Questo va-gar mio bre - ve, il tuo cor-so im-mor - ta - le? Che fai che

Car.

62

T.

fai tu luna,in ciel <sup>3</sup> dinmi che fai, Si-len-zio-sa lu - na?

Car.

# Requiem for Vajont

Carillon

Mattia Malzani  
16/10/2023

$\text{♩} = 60$

Musical score for measures 1-10. The piece is in 3/4 time. The bass clef part features a steady eighth-note accompaniment. The treble clef part begins with rests for the first three measures, followed by a series of chords and a melodic line.

11

Musical score for measures 11-20. The bass clef part continues with eighth notes. The treble clef part features a series of chords and a melodic line with some grace notes.

21

Musical score for measures 21-30. The bass clef part continues with eighth notes. The treble clef part features a series of chords and a melodic line with some grace notes.

31

Musical score for measures 31-41. The bass clef part continues with eighth notes. The treble clef part features a series of chords and a melodic line with some grace notes.

42

Musical score for measures 42-44. The bass clef part continues with eighth notes. The treble clef part features a series of chords and a melodic line with some grace notes.

Dedicated to all the victims  
of money and power.  
Mattia Malzani

# Nocturne

For Carillon

Mattia Malzani

27/10/2023

$\text{♩} = 90$   $\text{♩} = 45$

Measures 1-6 of the Nocturne. The right hand features complex chords and a triplet of eighth notes in measure 5. The left hand plays a steady eighth-note accompaniment.

7

Measures 7-13 of the Nocturne. The right hand continues with complex chords and a triplet of eighth notes in measure 8. The left hand maintains the eighth-note accompaniment.

14

Measures 14-19 of the Nocturne. The right hand features a triplet of eighth notes in measure 15. The left hand continues with the eighth-note accompaniment.

20

Measures 20-27 of the Nocturne. The right hand features complex chords and a triplet of eighth notes in measure 21. The left hand continues with the eighth-note accompaniment.

28

Measures 28-30 of the Nocturne. The right hand features complex chords and a triplet of eighth notes in measure 29. The left hand continues with the eighth-note accompaniment.

# Suite of Italian Folk Music

Dedicated to  
Antonio Gotti

For Carillon

Mattia Malzani  
2024

## A) Valzer

$\text{♩} = 110$

Musical score for A) Valzer, measures 1-42. The piece is in 3/4 time with a tempo of 110. It features a melodic line in the treble clef and a bass line in the bass clef. The key signature has one flat (B-flat). The score includes various musical notations such as slurs, ties, and dynamic markings. Measure numbers 7, 14, 21, 26, and 33 are indicated at the start of their respective staves. The piece concludes with a final cadence in measure 42.

## B) Polca

$\text{♩} = 120$

Musical score for B) Polca, measures 43-56. The piece is in 2/4 time with a tempo of 120. It features a melodic line in the treble clef and a bass line in the bass clef. The key signature has one flat (B-flat). The score includes various musical notations such as slurs, ties, and dynamic markings. Measure numbers 43, 49, and 56 are indicated at the start of their respective staves. The piece concludes with a final cadence in measure 56. The word "Optional" is written above the staff in measure 49, with a trill-like ornamentation symbol below it.

2

62

Optional *tr*

69

75

81

C) Tarantella

84  $\text{♩} = 160$

89

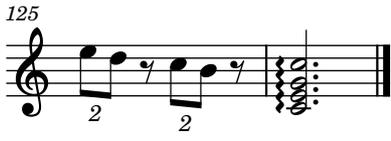
95

101

107

113

119 Coda





# Suite of Italian Folk Music - II Version

Dedicated to  
Antonio Gotti

For Carillon

Mattia Malzani 2024

$\text{♩} = 110$  A) Valzer

6

13

20

25 2.

31

2

38

Musical notation for measures 38-42. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two sharps (F# and C#). The time signature is 2/4. A long slur covers measures 38, 39, and 40. Measure 41 has a whole note chord with a flat (Bb). Measure 42 is a whole rest.

B) Polca

43  $\text{♩} = 120$

Musical notation for measures 43-48. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two sharps (F# and C#). The time signature is 2/4. The tempo is marked as quarter note = 120. The music features a rhythmic pattern of eighth and sixteenth notes.

49

Musical notation for measures 49-55. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two sharps (F# and C#). The time signature is 2/4. Measures 49 and 50 are marked with first and second endings. Measures 51 and 52 have a tremolo marking over a slur. Measures 53 and 54 have a flat (Bb) under the slur.

56

Musical notation for measures 56-61. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two sharps (F# and C#). The time signature is 2/4. Measures 56 and 57 have a flat (Bb) under the bass line. Measures 58 and 59 have a first and second ending. Measures 60 and 61 have a sharp (F#) under the bass line.

62

Musical notation for measures 62-68. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two sharps (F# and C#). The time signature is 2/4. The music features a rhythmic pattern of eighth and sixteenth notes. Measure 68 has a first ending.

69

Musical notation for measures 69-74. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two sharps (F# and C#). The time signature is 2/4. Measure 69 has a second ending. Measures 70 and 71 have a tremolo marking over a slur. Measures 72 and 73 have a flat (Bb) under the slur. Measure 74 has a flat (Bb) under the bass line.

75

1. 2.

81

1.

87

2. Coda

2.

C) Tarantella

93

$\text{♩} = 160$

$\text{♩} = 160$

98

1. 2.

1. 2.

104

1.

1.

110

2.

2.

116

Musical notation for measures 116-121. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measures 116-118 show a melodic line in the treble clef with eighth notes and a final quarter note with a fermata. Measure 119 is a repeat sign. Measures 120-121 continue the melodic line with eighth notes and a final quarter note with a fermata.

122

Musical notation for measures 122-127. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measures 122-124 show a melodic line in the treble clef with eighth notes and a final quarter note with a fermata. Measure 125 is a repeat sign. Measures 126-127 show two endings: the first ending (1.) leads to a final chord, and the second ending (2.) leads to a final chord.

128

Coda

Musical notation for measures 128-133. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measures 128-130 show a melodic line in the treble clef with eighth notes and a final quarter note with a fermata. Measure 131 is a repeat sign. Measures 132-133 show a melodic line in the treble clef with eighth notes and a final quarter note with a fermata.

134

Musical notation for measures 134-135. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure 134 shows a melodic line in the treble clef with eighth notes and a final quarter note with a fermata. Measure 135 is a final chord in the treble clef.

# Carillon Sonata

In Classical Style

Mattia Malzani  
2024

To Dad Haydn

$\text{♩} = 100$   
Sonata  
*mf*

3

6

10

13

17

*f*

2

23

mf

Musical score for measures 23-26. The piece is in G major (one sharp) and 3/4 time. Measure 23 starts with a treble clef and a key signature of one sharp. The melody features eighth-note patterns with slurs and accents. The bass line consists of quarter notes. A dynamic marking of *mf* is present in measure 25.

27

Musical score for measures 27-30. The melody continues with eighth-note patterns and slurs. The bass line remains simple quarter notes.

31

*rall...*

$\text{♩} = 80$

Minuetto

*p*

Musical score for measures 31-35. Measure 31 begins with a *rall...* marking. A double bar line follows, with a tempo marking of  $\text{♩} = 80$  and the title "Minuetto". The key signature changes to G minor (two sharps). The time signature is 3/4. The melody starts with a *p* dynamic. The bass line continues with quarter notes.

36

Musical score for measures 36-41. The melody features eighth-note patterns with slurs. The bass line consists of quarter notes.

42

Musical score for measures 42-47. The melody continues with eighth-note patterns and slurs. The bass line remains simple quarter notes.

48

*mf*

Musical score for measures 48-51. Measure 48 starts with a treble clef and a key signature of one sharp. The melody features eighth-note patterns with slurs and accents. The bass line consists of quarter notes. A dynamic marking of *mf* is present in measure 49.

52

*tr*

57

*mf*

60

*tr*

65

*p*

71

77

*rall...*

$\text{♩} = 120$   
Tema con Variazioni  
*mf*

83

Var. I

90

95

Var. II

101

Var. III

109

Tema

116

# Bella Figlia Dell' Amore

Beautiful Daughter of Love

Giuseppe Verdi  
arranged by Mattia Malzani

Andante (♩ = c. 66)

Measures 1-5 of the piano accompaniment. The music is in 4/4 time and begins with a mezzo-piano (*mp*) dynamic. The right hand features a melodic line with eighth-note patterns, while the left hand provides a steady bass line of quarter notes.

Measures 6-10. The right hand continues with eighth-note patterns, including a triplet in measure 7. The left hand maintains a consistent quarter-note bass line.

Measures 11-14. Measure 11 is marked *rit.* (ritardando). Measure 12 features a triplet of eighth notes. Measure 14 is marked *a tempo*. The right hand has a more active melodic line, while the left hand continues with quarter notes.

Measures 15-17. The right hand has a more active melodic line, including a triplet in measure 16. The left hand continues with quarter notes.

Measures 18-20. The right hand has a more active melodic line, including a triplet in measure 19. The left hand continues with quarter notes.

Bella Figlia dell' amore

21

Musical notation for measures 21-24. The piece is in G major (one sharp) and 3/4 time. Measure 21 features a treble clef with a complex sixteenth-note pattern and a bass clef with a simple accompaniment. Measures 22-24 continue the melodic and harmonic development.

25

rit. . . . . a tempo

Musical notation for measures 25-28. Measure 25 begins with a treble clef and a bass clef. A *rit.* (ritardando) marking is placed above the staff, followed by a *a tempo* marking. A triplet of eighth notes is marked with a '3' in measure 27.

29

Musical notation for measures 29-33. The notation continues with a treble clef and a bass clef, showing a steady rhythmic accompaniment in the bass and a more active melody in the treble.

34

Musical notation for measures 34-38. This section features a consistent rhythmic pattern in both hands, with the treble clef playing a more intricate melody.

39

rit. . . . .

Musical notation for measures 39-42. Measure 39 includes a triplet of eighth notes marked with a '3'. A *rit.* (ritardando) marking is placed above the staff. The piece concludes with a final chord in measure 42.

# Addio del Passato

From: La Traviata

Giuseppe Verdi  
Arranged by Mattia Malzani

Tranquillo, espressivo (♩ = c. 100)

Carillon

*p*

8

16 Fine

*mf*

25

32

D.C. al Fine



# Rigoletto - Prelude

Giuseppe Verdi (1813 - 1901)  
Arranged for Carillon by Mattia Malzani

♩ = 70

Measures 1-3 of the Rigoletto Prelude. The music is in 4/4 time with a key signature of one flat (B-flat). Measure 1 starts with a treble clef and a forte (*f*) dynamic. The bass clef has a whole rest. Measure 2 continues with a treble clef and a forte (*f*) dynamic. The bass clef has a whole rest. Measure 3 has a treble clef with a whole rest and a bass clef with a whole note chord (F2, B-flat2).

4

Measures 4-6 of the Rigoletto Prelude. Measure 4 starts with a treble clef and a pianissimo (*pp*) dynamic. The bass clef has a whole rest. Measure 5 continues with a treble clef and a pianissimo (*pp*) dynamic. The bass clef has a whole note chord (F2, B-flat2). Measure 6 has a treble clef and a piano (*p*) dynamic. The bass clef has a whole rest.

8

Measures 7-9 of the Rigoletto Prelude. Measure 7 starts with a treble clef and a forte (*f*) dynamic. The bass clef has a whole note chord (F2, B-flat2). Measure 8 continues with a treble clef and a pianissimo (*pp*) dynamic. The bass clef has a whole rest. Measure 9 has a treble clef and a piano (*p*) dynamic. The bass clef has a whole note chord (F2, B-flat2). The instruction *Cresc. poco a poco* is written below the bass line.

12

Measures 10-13 of the Rigoletto Prelude. Measure 10 starts with a treble clef and a mezzo-piano (*mp*) dynamic. The bass clef has a whole note chord (F2, B-flat2). Measure 11 continues with a treble clef and a mezzo-forte (*mf*) dynamic. The bass clef has a whole note chord (F2, B-flat2). Measure 12 has a treble clef and a forte (*f*) dynamic. The bass clef has a whole note chord (F2, B-flat2). Measure 13 has a treble clef and a fortissimo (*ff*) dynamic. The bass clef has a whole note chord (F2, B-flat2).

16

Measures 14-16 of the Rigoletto Prelude. Measure 14 starts with a treble clef and a fortissimo (*fff*) dynamic. The bass clef has a whole rest. Measure 15 continues with a treble clef and a fortissimo (*fff*) dynamic. The bass clef has a whole rest. Measure 16 has a treble clef and a fortissimo (*fff*) dynamic. The bass clef has a whole note chord (F2, B-flat2). The instruction *dim...* is written below the bass line.

*rit...*

20

Musical score for measures 20-23. The piece is in B-flat major (one flat) and 3/4 time. The right hand features a complex rhythmic pattern of eighth and sixteenth notes with frequent accidentals. The left hand provides a simple accompaniment of quarter notes. Dynamic markings include *dim...* in measures 21 and 23.

24

Musical score for measures 24-27. The right hand has a more melodic line with some rests. The left hand continues with quarter notes. A dynamic marking of *p* (piano) is present in measure 25.

28

Musical score for measures 28-31. The right hand has a melodic line with some rests. The left hand continues with quarter notes. Dynamic markings include *pp* (pianissimo) at the start of measure 28, *p* in measure 29, *mf* (mezzo-forte) in measure 30, and *f* (forte) in measure 31.

32

Musical score for measures 32-35. The right hand has a melodic line with some rests. The left hand continues with quarter notes. A dynamic marking of *ff* (fortissimo) is present in measure 32. The piece concludes with a double bar line in measure 35.

# Traviata - Prelude to Act III

Giuseppe Verdi (1813 - 1901)

Arranged for Carillon by Mattia Malzani

♩ = 66

Musical notation for measures 1-8. The score is in 4/4 time with a tempo marking of quarter note = 66. The key signature has one sharp (F#). The music consists of chords in the right hand and rests in the left hand.

9

Musical notation for measures 9-13. The right hand has a melodic line with some grace notes, while the left hand continues with a simple bass line.

14

Musical notation for measures 14-18. The right hand features a more active melodic line with eighth notes, and the left hand has a steady bass line.

19

Musical notation for measures 19-23. The right hand has a melodic line with some grace notes, and the left hand has a steady bass line.

24

Stent. Tempo *tr* *tr* *tr*

Musical notation for measures 24-27. The right hand has a melodic line with trills and staccato markings. The left hand has a steady bass line.

28

Musical notation for measures 28-31. The right hand has a melodic line with trills and staccato markings. The left hand has a steady bass line.

2

32

Musical score for measures 32-34. Measure 32 features a treble clef with a sequence of eighth notes and a bass clef with a sequence of eighth notes. Measure 33 continues the eighth-note patterns in both staves. Measure 34 shows a treble clef with a sixteenth-note run and a bass clef with eighth notes. A fermata is placed over the final note of the treble staff in measure 34.

35

Musical score for measures 35-38. Measures 35 and 36 feature a treble clef with eighth-note patterns and a bass clef with quarter notes. Measures 37 and 38 feature a treble clef with a trill (tr) over a half note and a bass clef with quarter notes. A fermata is placed over the trill in measure 37.

39

Musical score for measures 39-40. Measure 39 features a treble clef with a half note and a bass clef with a half note. Measure 40 features a treble clef with a half note and a bass clef with a half note. A fermata is placed over the final note of the treble staff in measure 39.