The Golden Dance
Michèle Sharik, Handbell Solo Artist
Performer, Teacher, Clinician, Composer, Arranger & Publisher

Meditation on Bach's First Piano Prelude ("Ave Maria")

by Charles Gounod
arranged by Michèle Sharik

for

Solo handbells, instrument, and piano (or harp)
Key: G Major
Bells Used: G4-B6

ASCAP Reference Number: 353636
ASCAP Title Code: 130077577

Included on the CD *Chimera*, featuring
Michèle Sharik, handbells; Kevin Holsinger, harp; and Martha Groves Perry, cello;
and on the CD *Bronzewood Paedeia: Sampler*, featuring
Michèle Sharik, handbells; and Kevin Holsinger, harp

THIS IS A SAMPLE

What is included in this PDF?

- a full score (showing both the bells and the instrument par and including harp pedal marks);
- a "clean" copy (ie. no choreography) of the solo handbell part;
- a copy of the solo handbell part with suggested choreography written in;
- a part for C instrument in treble clef (ie. flute or oboe);
- a part for B-flat instrument in treble clef (ie. clarinet);
- a part for F instrument in treble clef (ie. English Horn);
- a part for C instrument in alto clef (ie. viola);
- a part for C instrument in bass clef (ie. cello or bassoon);
- program notes; and
- a copy of our License Terms.

If you have any questions or comments about this or any product or service from The Golden Dance, please do not hesitate to contact Michèle!

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Why do you ask for my email address?

If you provide your email address, then if additions (ie. transpositions of instrumental parts, etc.) or corrections are made to the score, you will be contacted so you can update your copies! You will be given a URL (web address) at which you can download - for no extra charge, of course - a PDF of the updated score.

We ask that if you find any errors in the score or parts that you let us know at Michele@TheGoldenDance.com! That way, we can ensure that our music is as error-free as possible. Hey, we're human, so errors do happen from time to time. Help us eliminate them!

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PROGRAM NOTES

In 1853, French composer **Charles Gounod** (1818-1893) had the audacity to think that he could fit a melody over the top of J. S. Bach's masterpiece, the Prelude No. 1 from *The Well-Tempered Clavier*. By now it is probably safe to say that his experiment was successful.

Originally written for violin, piano and various other instruments and entitled *Méditation sur le 1er Prélude de piano de S. Bach,* Gounod later transcribed it for voices and in 1859, added the words of the *Ave Maria* prayer. It was in this form that the work received its most widespread attention and has been passed down as one of the great works of all time.

This arrangement is based on the original instrumental version of the piece. As such, some of the rhythms vary from the vocal version. Additionally, the tempo should be slightly slower than most vocalists usually take. The piece should not feel rushed in any way; the melody should soar over the accompaniment in a light and easy manner.

The melody is heard in its entirety twice, first from the solo handbells and then from the instrument, with the other instrument echoing melodic motives beneath. The accompaniment may be played by either piano or harp.

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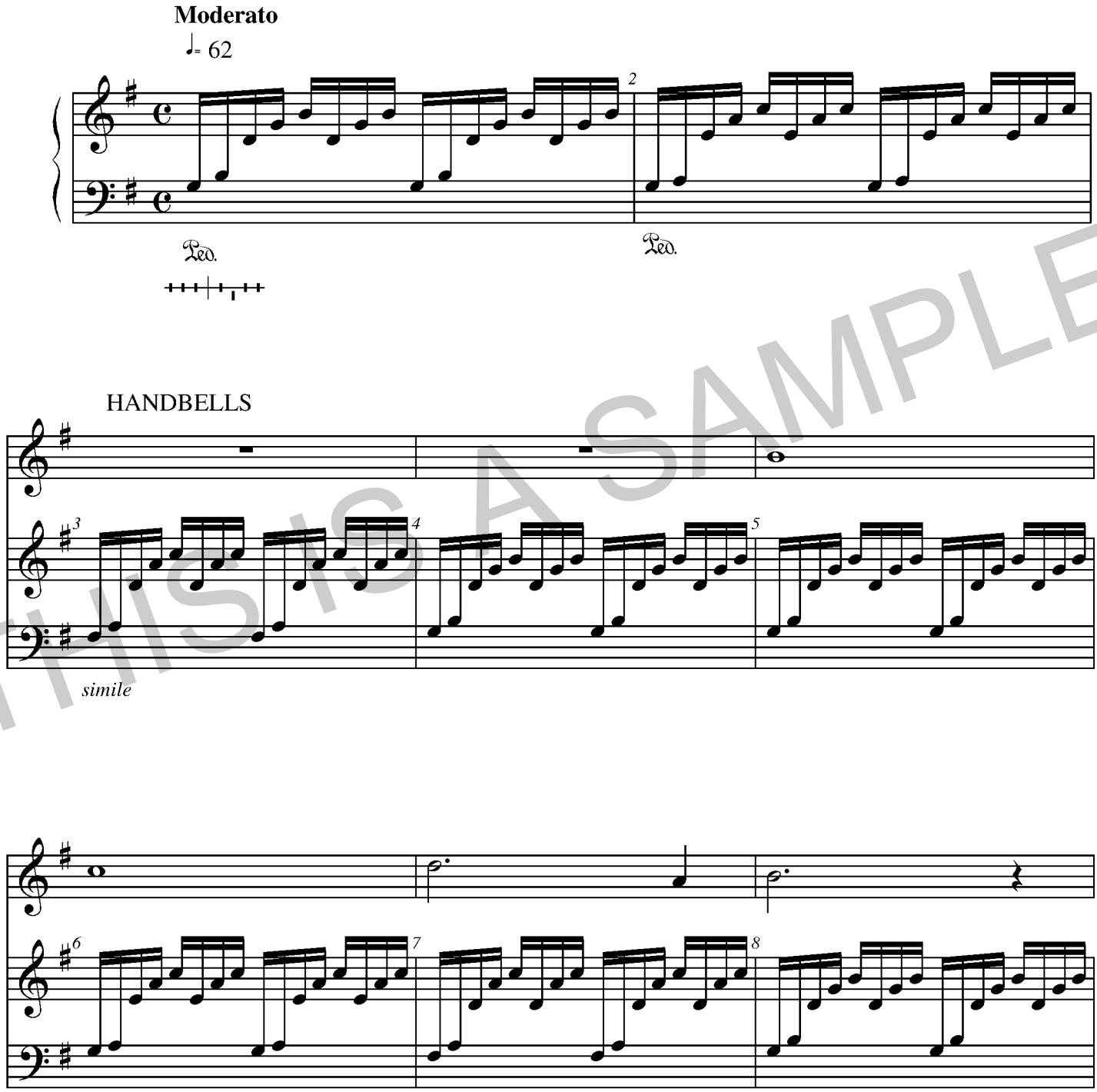
on the First Piano Prelude by J. S. Bach
"Ave Maria"

for solo handbells, instrument and piano or harp

Charles Gounod
Transcribed and Arranged by Michèle Sharik (ASCAP)



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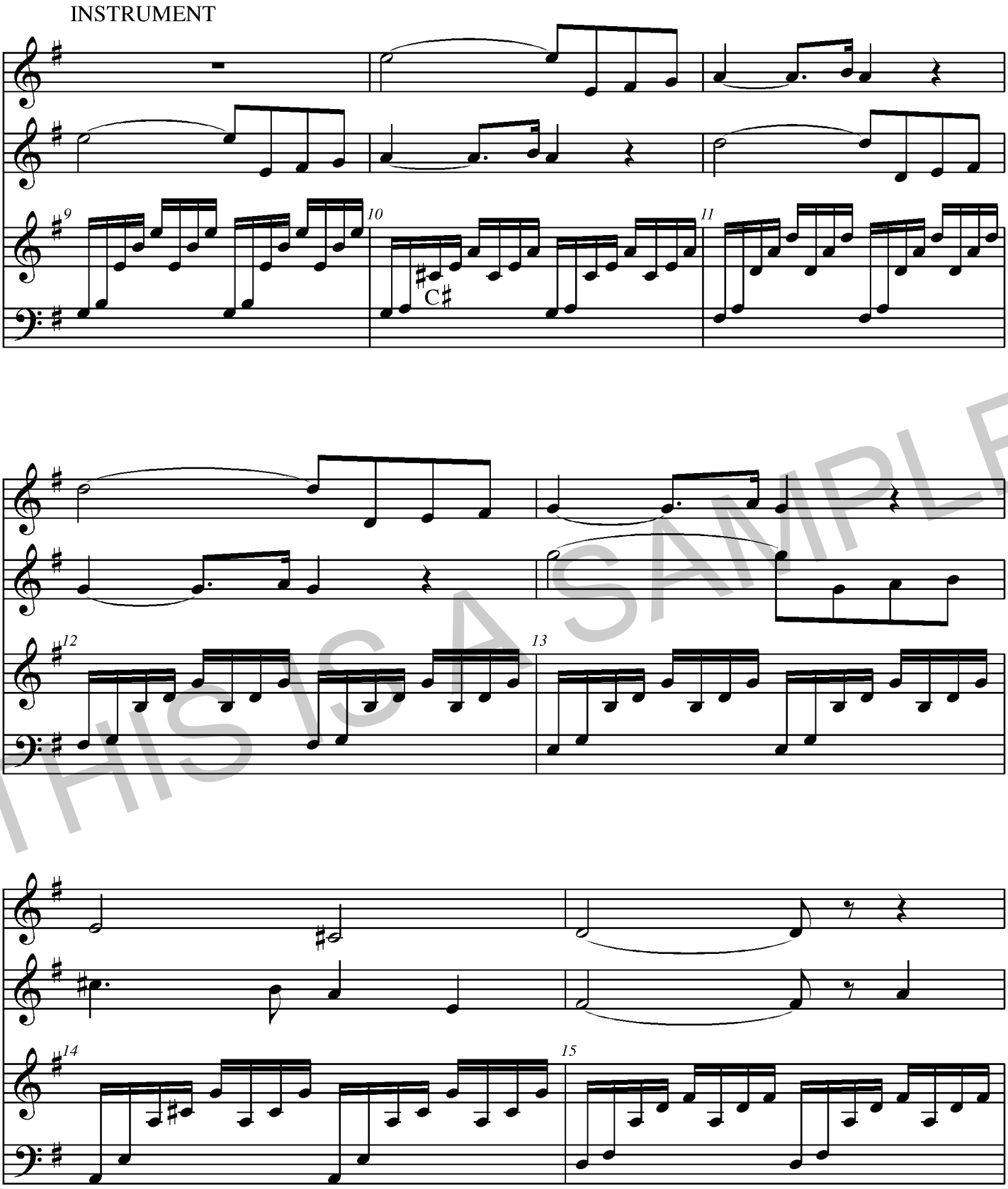

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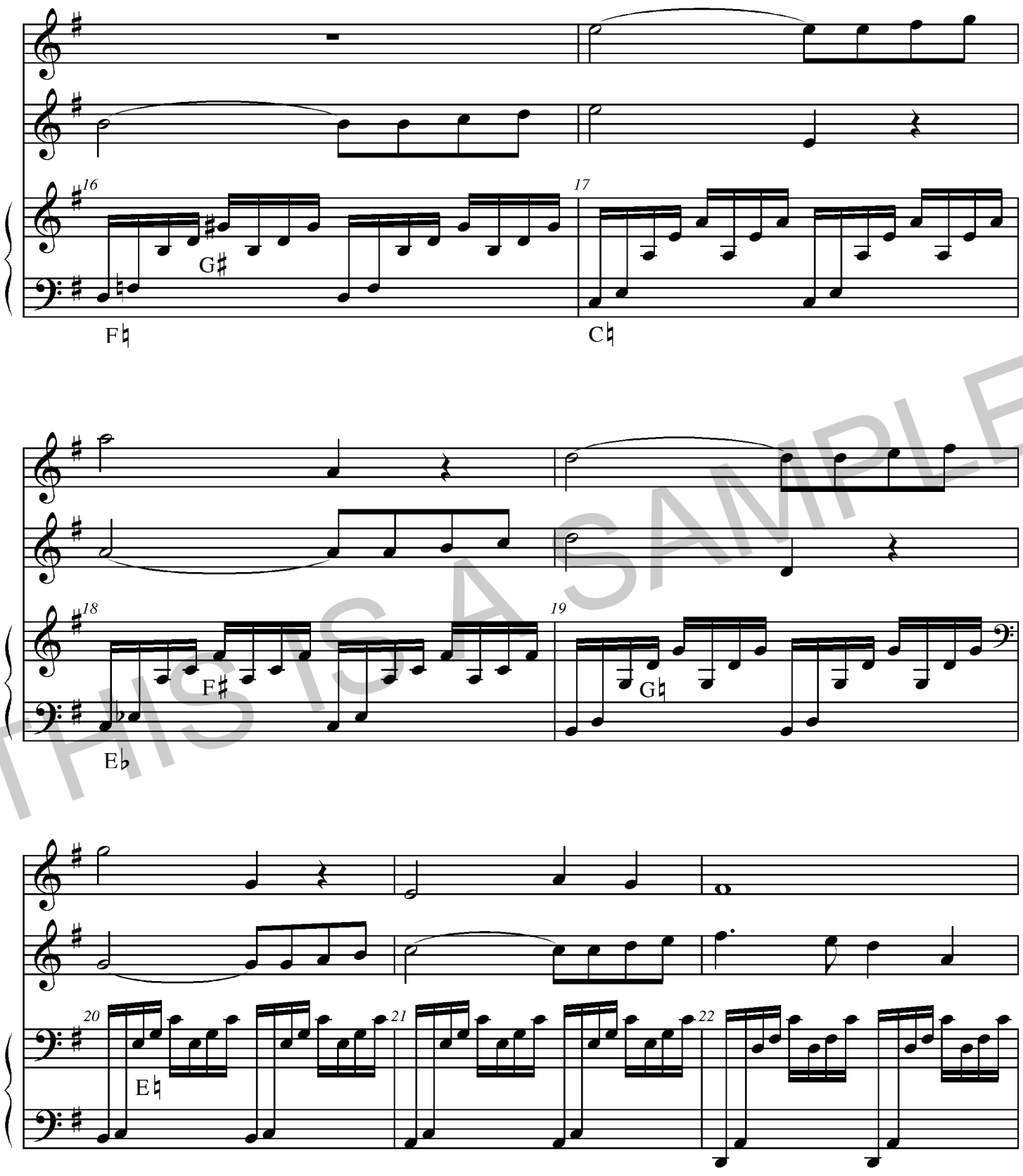

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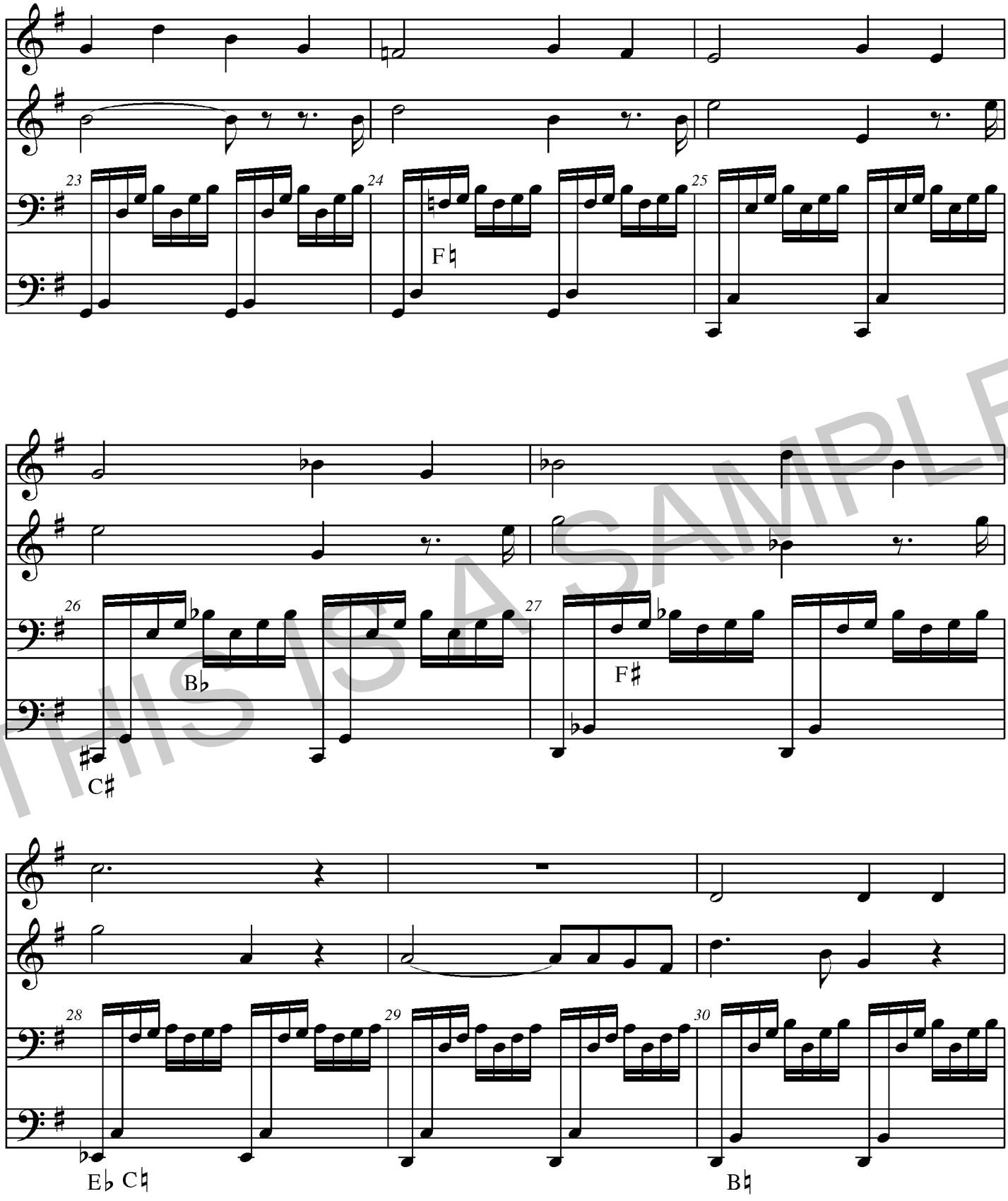

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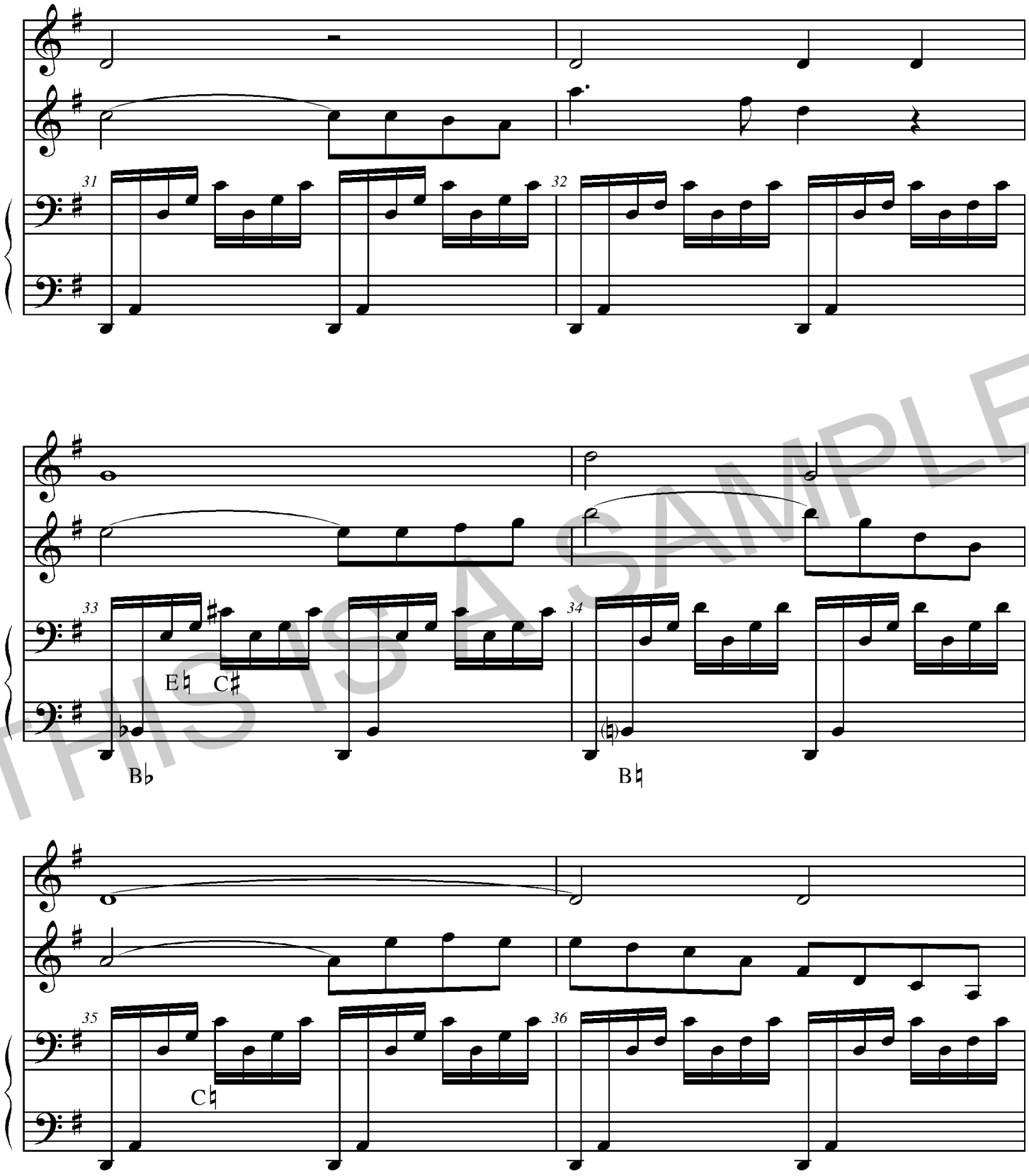

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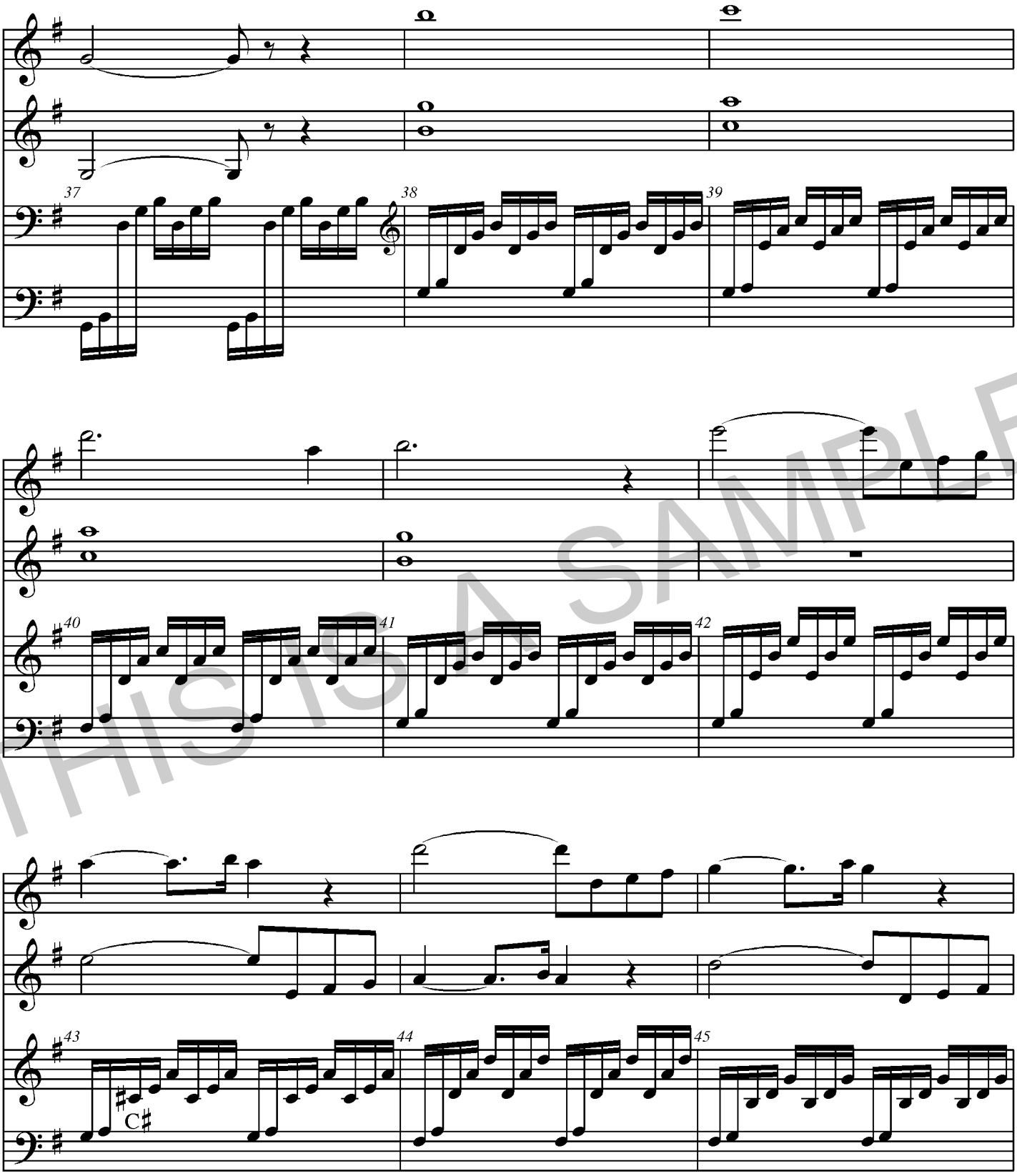

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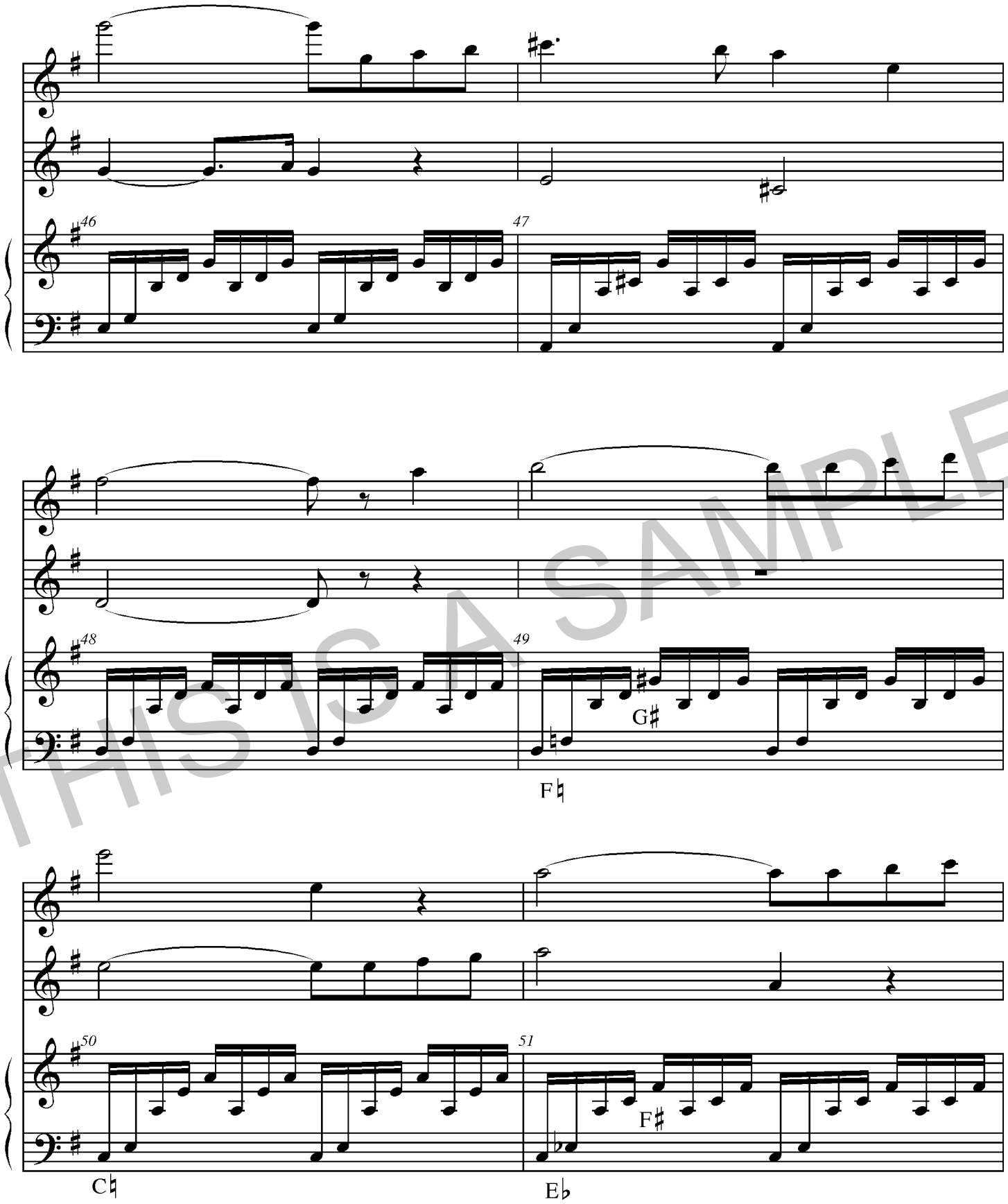

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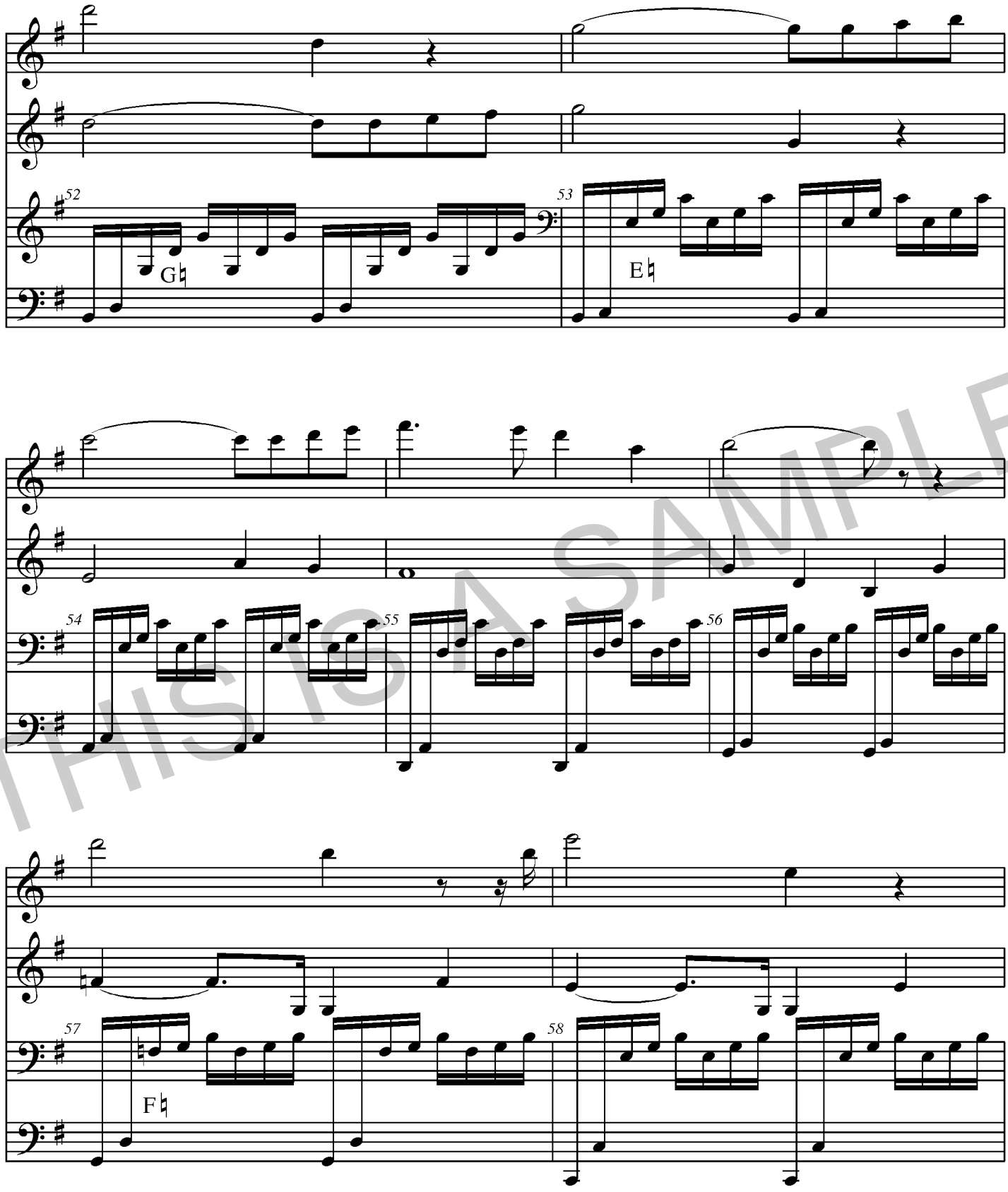

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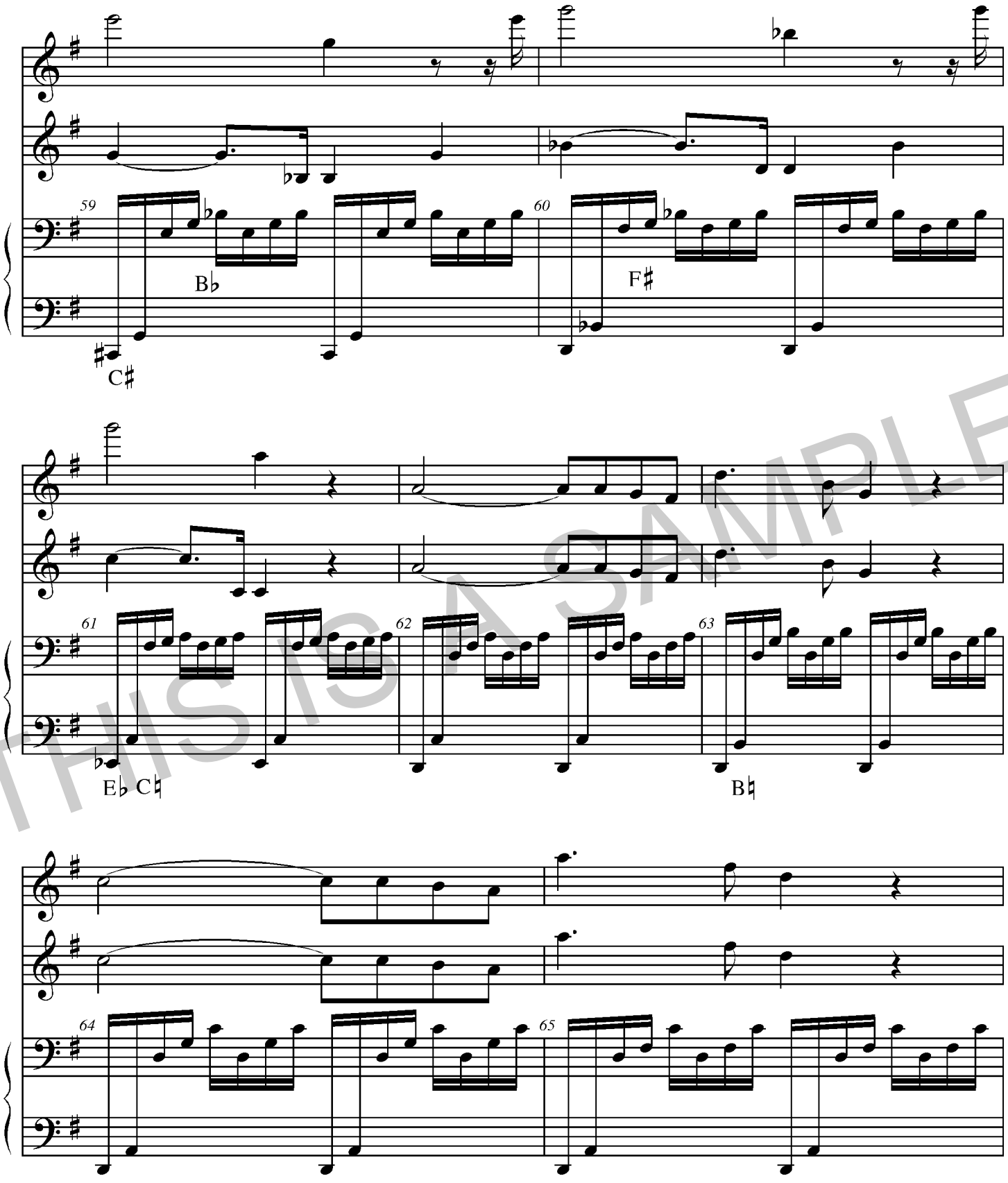

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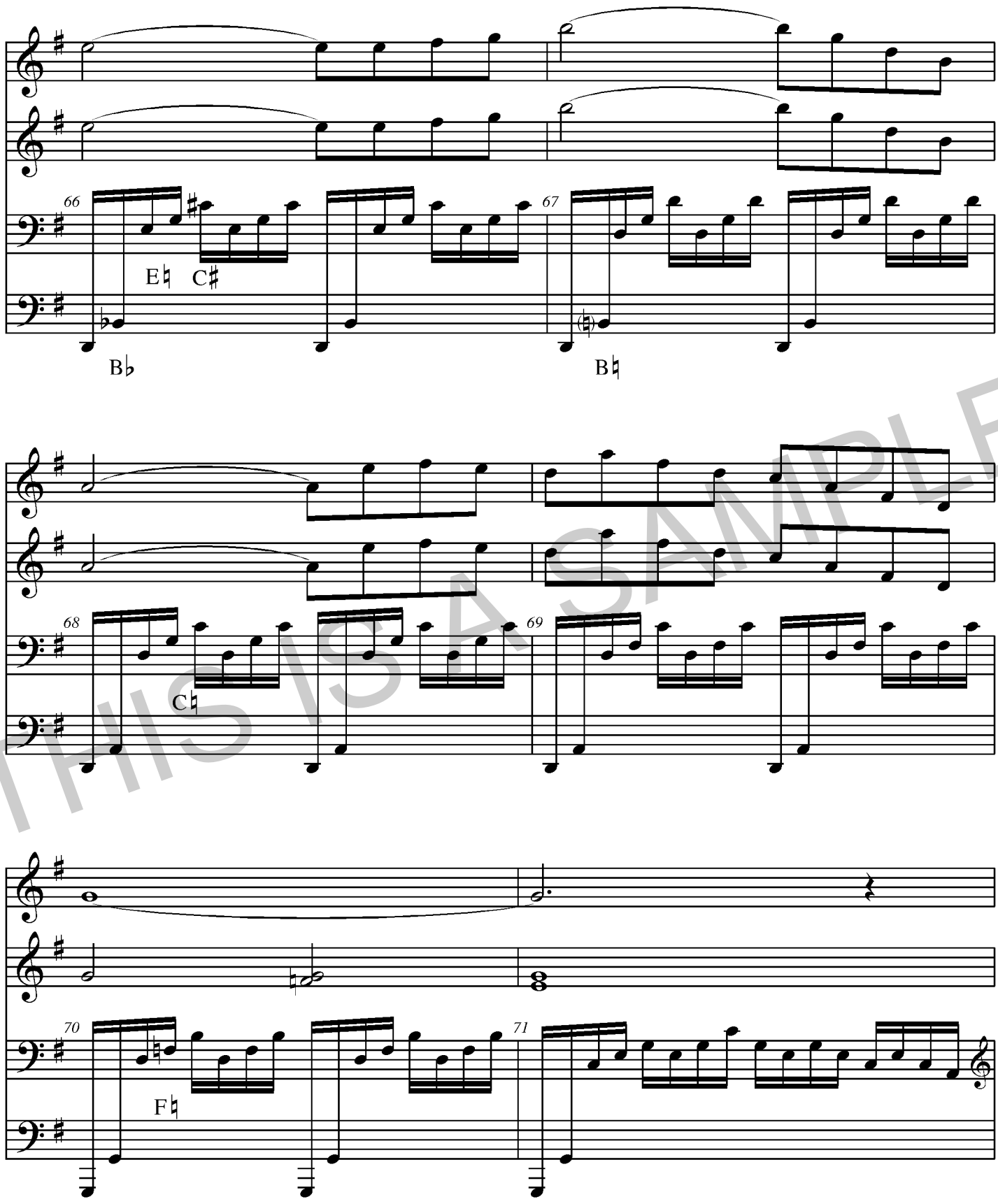

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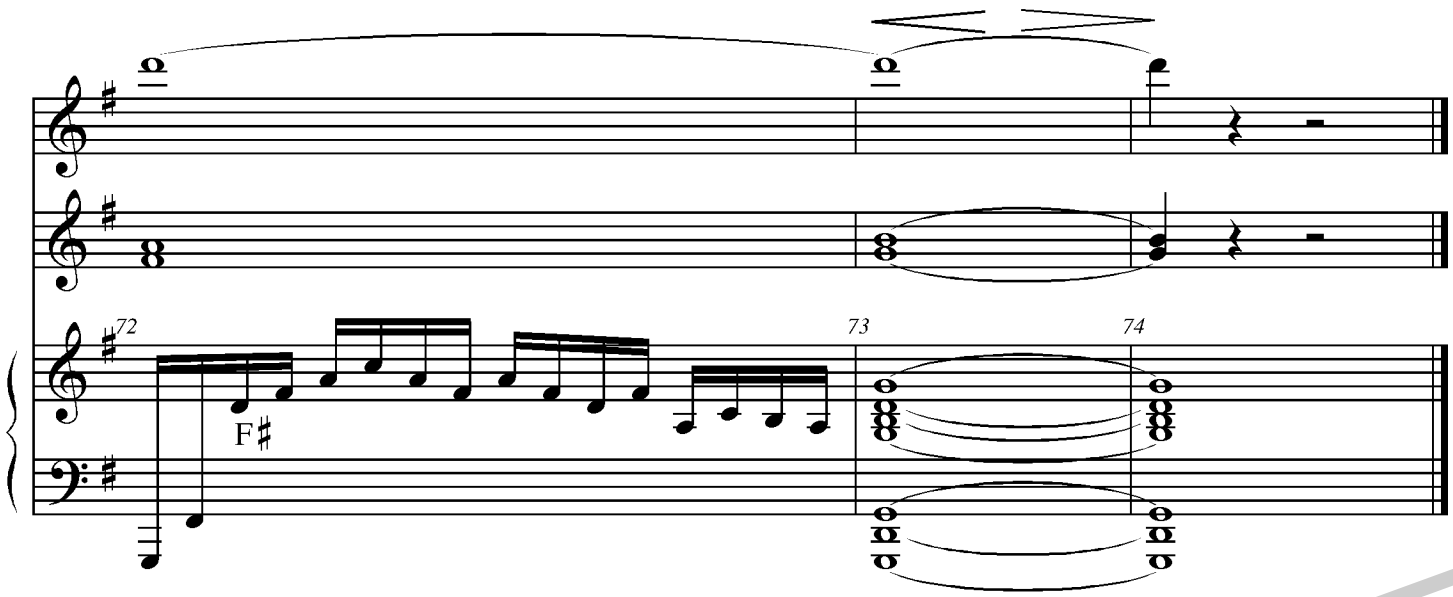

** To play this piece as a handbell solo without instrument, play mm. 1-34, then 68-end.

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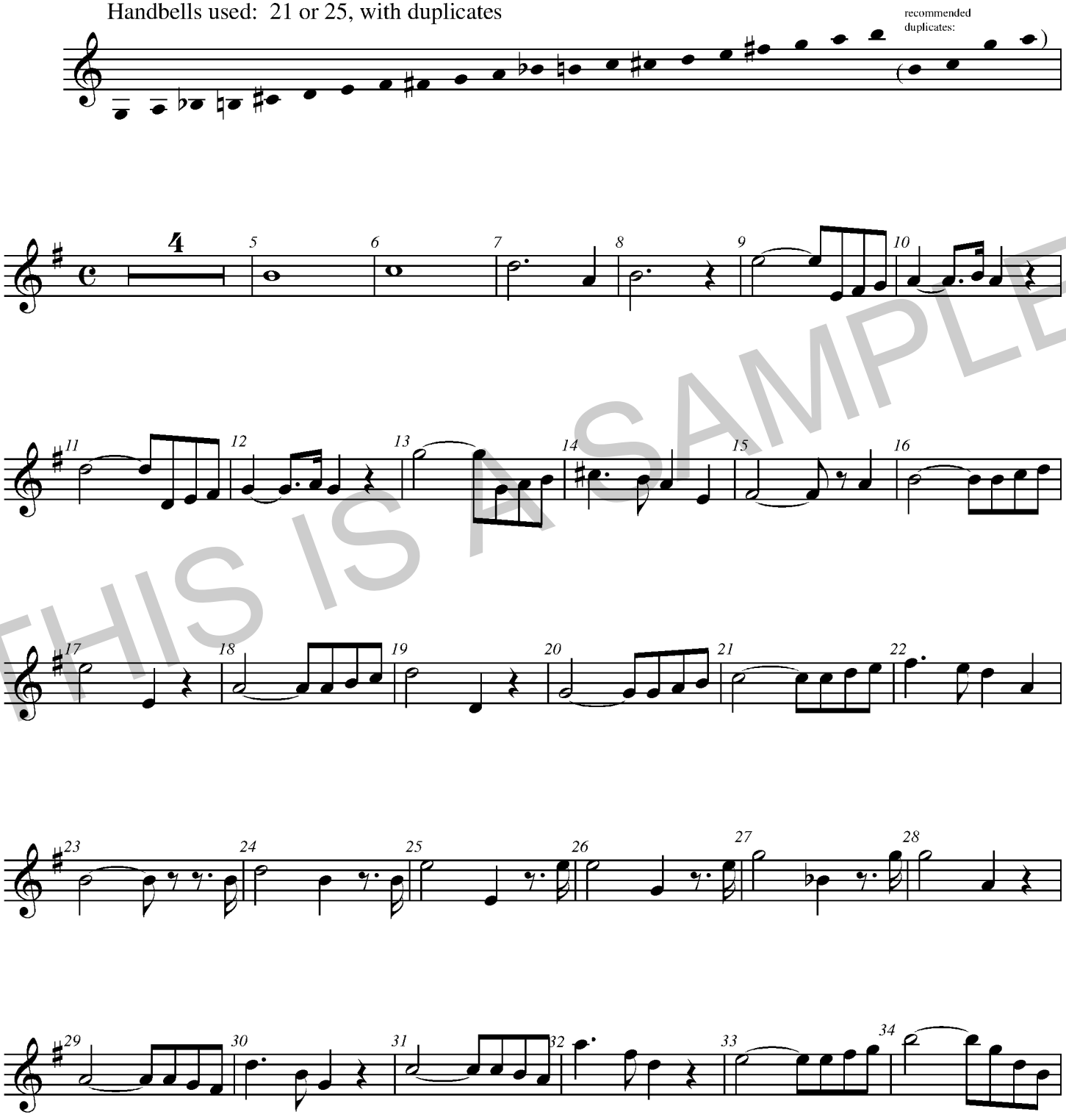
Handbells

Meditation

on the First Piano Prelude by J. S. Bach
"Ave Maria"
for solo handbells, instrument and piano or harp

Charles Gounod
Transcribed and Arranged
by Michèle Sharik (ASCAP)

Handbells used: 21 or 25, with duplicates



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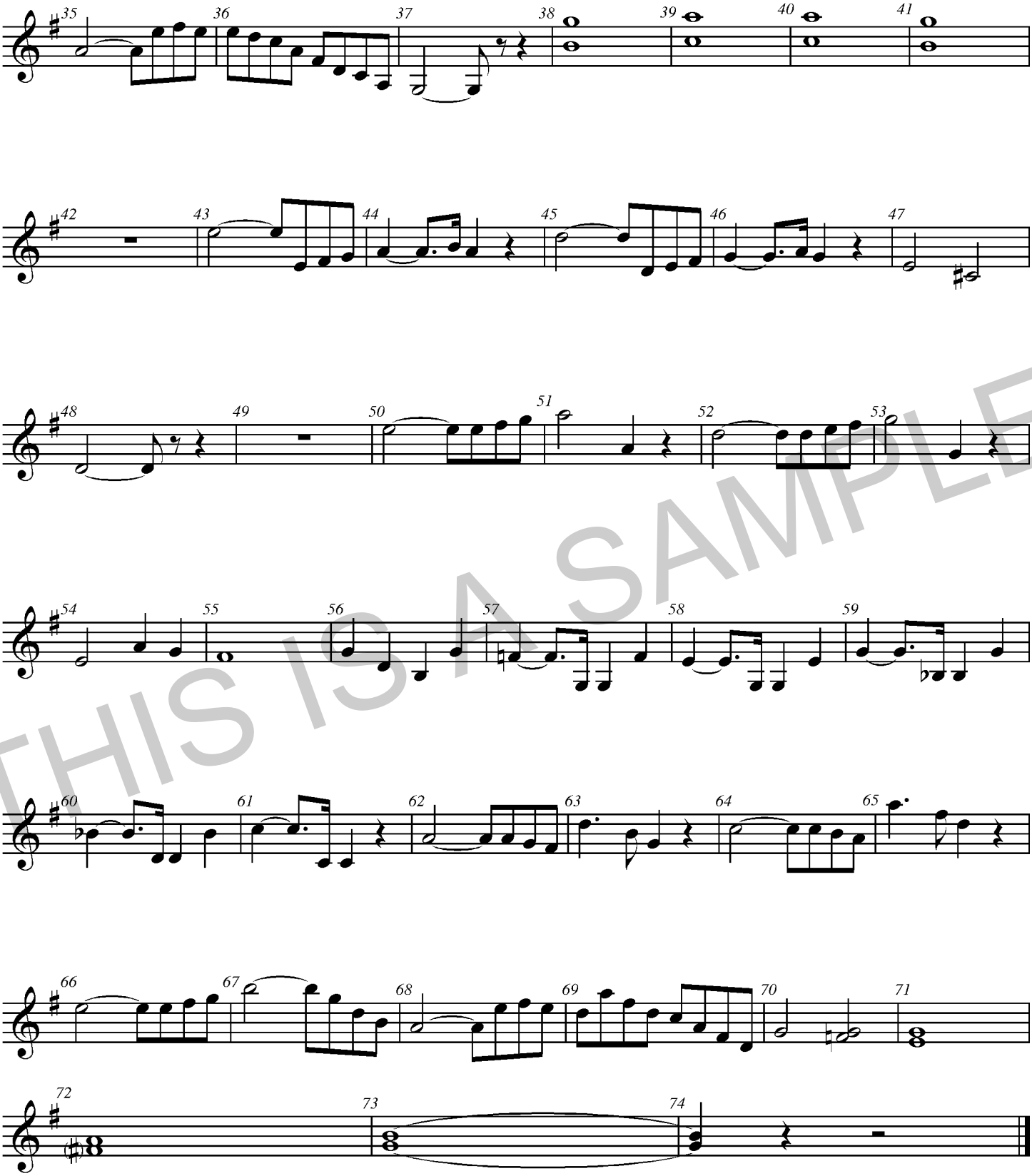

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TGD1005-HB

Handbells

Performance Suggestions

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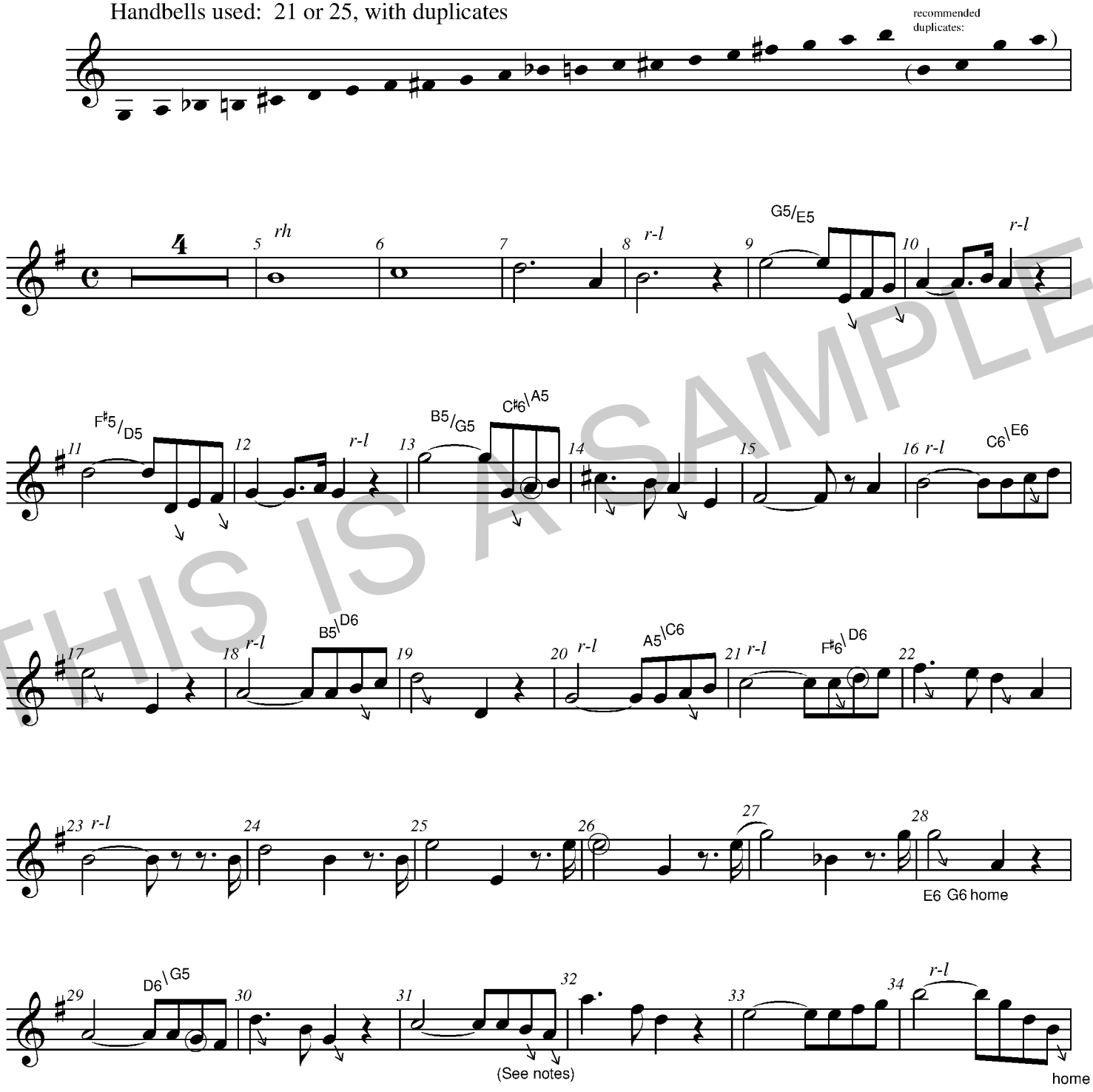

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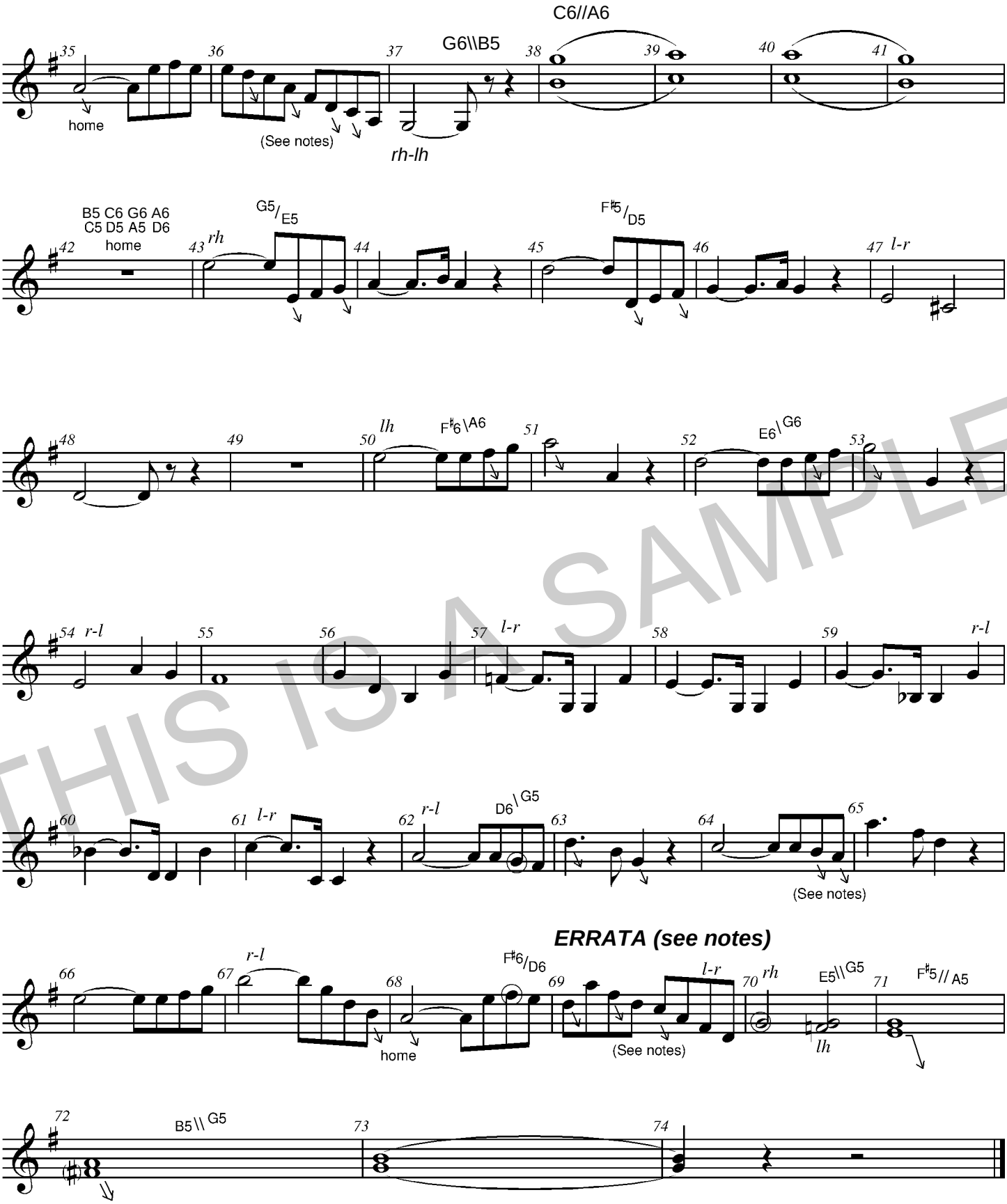

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PERFORMANCE NOTES

** To play this piece as a handbell solo without instrument, play mm. 1-34, then 68-end. **

Presets:

Place F#5 in the F5 position & place F5 in the F#5 position

Place A4 above & between A#4 and C#5

Place G4 above and between D#5 and F5

Place G6 above and between A#5 and C#6

* In m. 31 & 64, set the B5 down in the space above and between D#6 & F#6 and
set the A5 down in the space above and between A#5 & C#6.
Return them to their home positions in m. 34-35 & 67-68.

* In m. 36, set the D6 down in the space above and between A#5 & C#6,
set the A5 down in the space between D#5 & F5, and
set the D5 & C5 down in each other's home positions (so they are reversed).
It may be tight putting these bells down, so don't worry about lining them up
perfectly, just put them down (without clinking!) where they will fit.
Return all these bells to their home positions either in m. 42 or in
subsequent measures, as you continue to play.

~~* In m. 69, set the F#6 down in the space above and between A#5 & C#6,
set the C6 down in the space between D#5 & F#5.
Again, it may be tight putting these bells down, but it's the end
of the piece & it's not too terribly important exactly where they end up,
just as long as there is no clinking as you set them down.~~

ERRATA m. 69:

* In m. 69, keep the F#6/D6 cluster and play both the F#6 on beat 2
and the D6 on the "and" of 2 with the left hand, setting down the cluster
as a unit in the space above and between B5 & C6.
Play the C6 on beat 3 with the right hand, then the A5 on the "and" of 3
with the left hand. Play the F#5 on beat 4 with the right hand, there is
no need to pass it lh-rh.

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C Instrument - Treble clef

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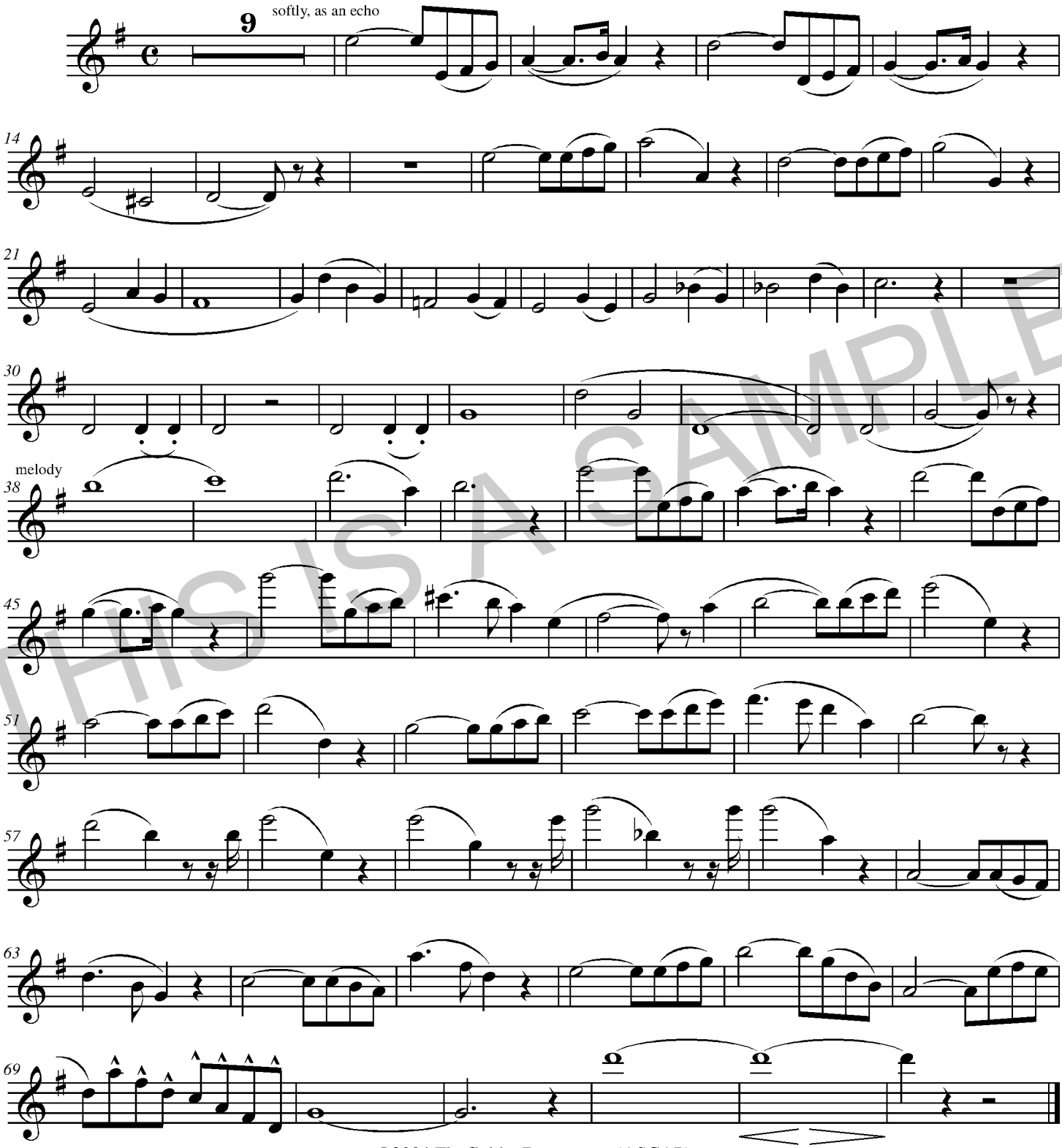

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C Instrument - Bass clef

Meditation

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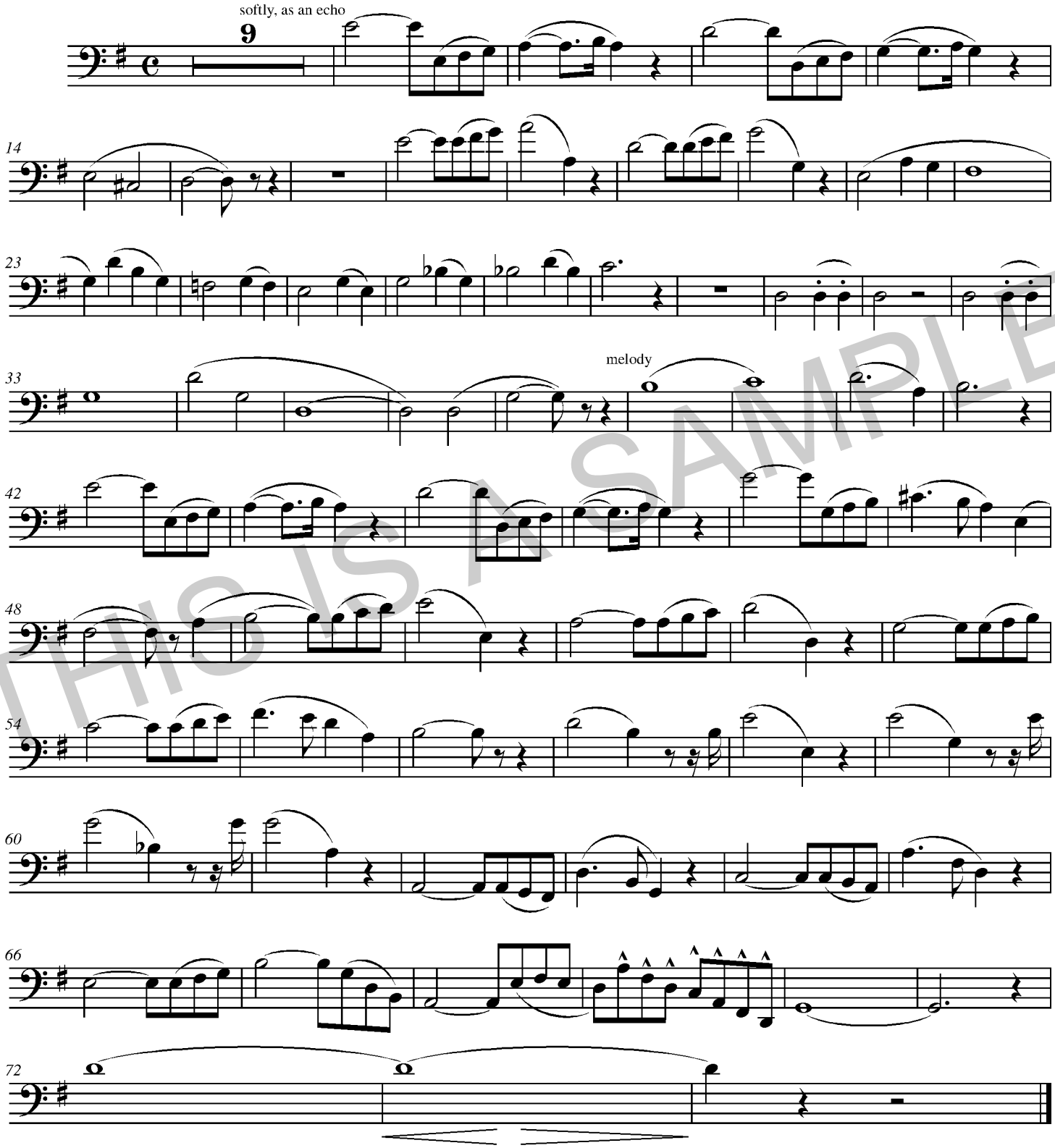

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B♭ Instrument - Treble clef

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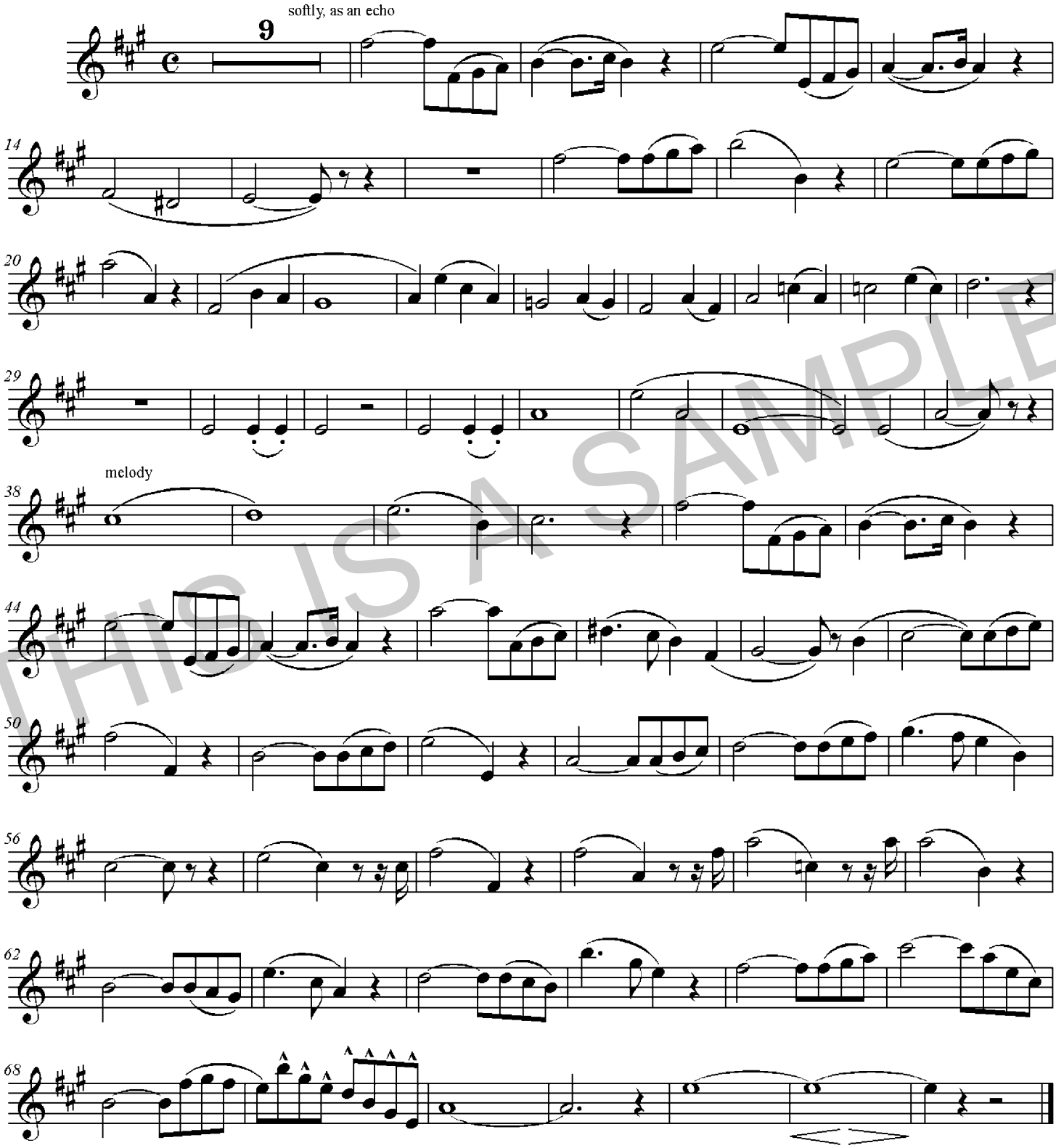

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F Instrument - Treble clef

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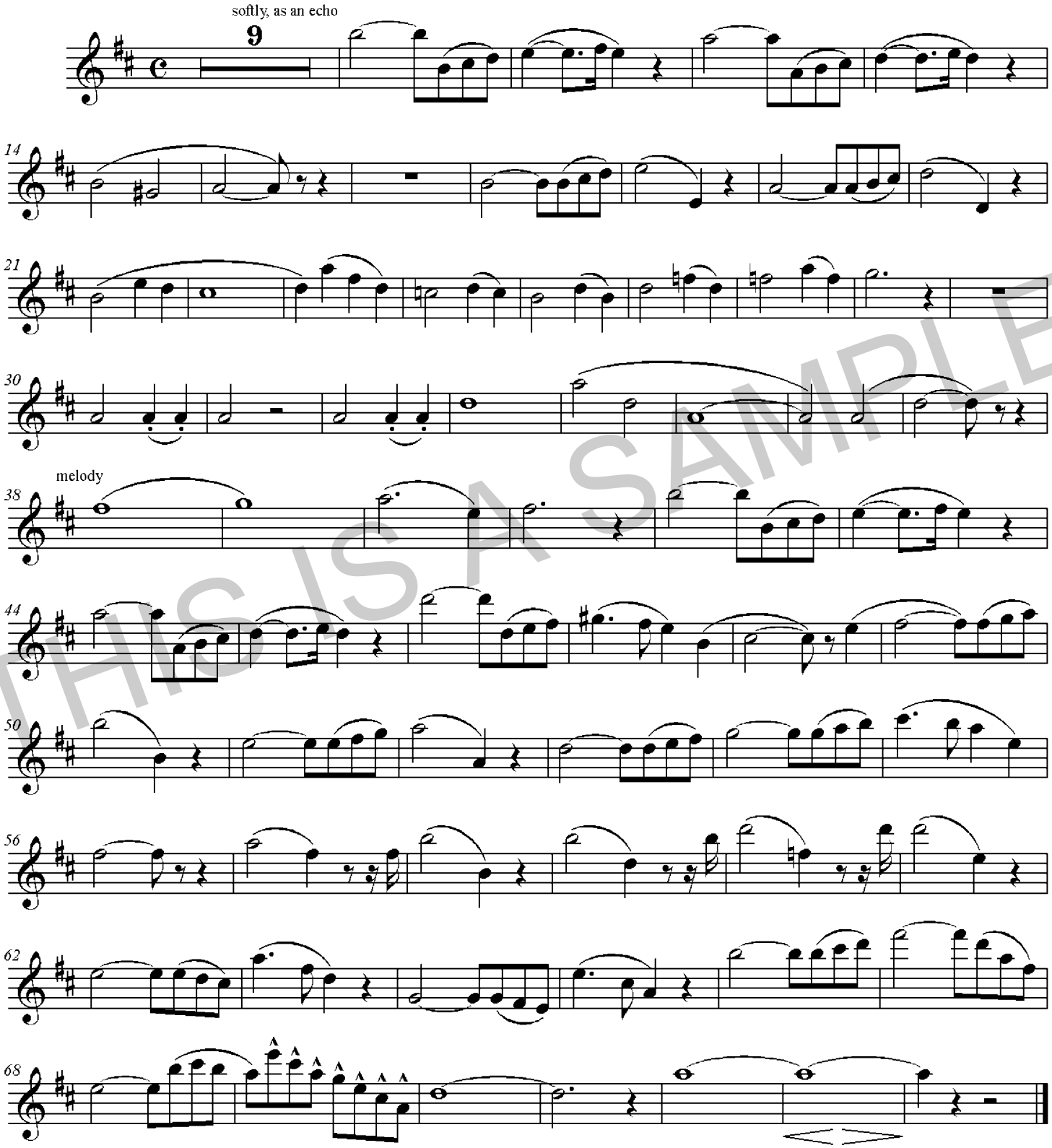

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C Instrument - alto clef

Meditation

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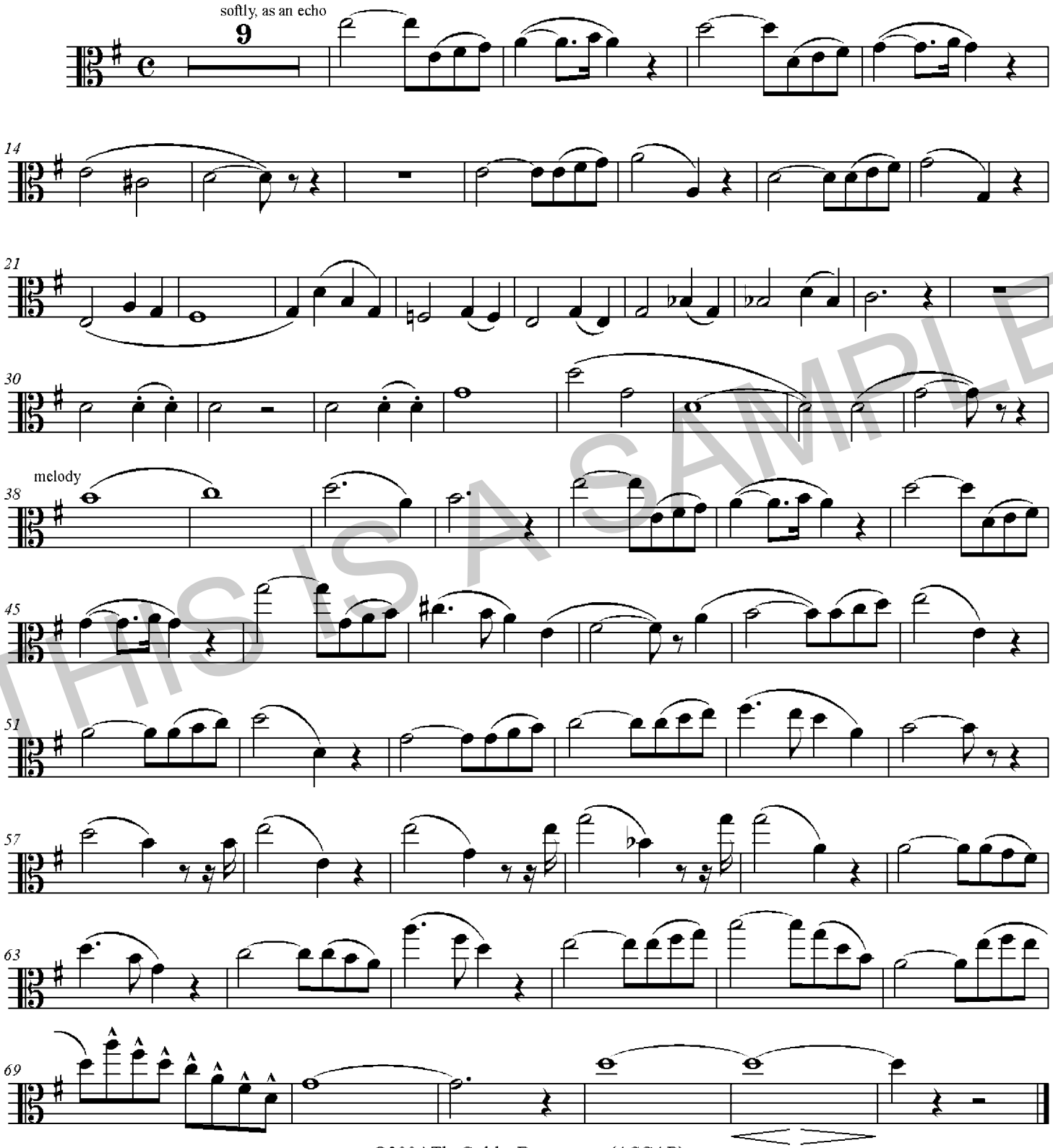

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