



The Golden Dance

Michèle Sharik, Handbell Solo Artist

Performer, Teacher, Clinician, Composer, Arranger & Publisher

The Lake at Evening

From *Three Tone Pictures, Op. 5, No. 1*

by Charles Tomlinson Griffes
transcribed and arranged by Michèle Sharik

for

Solo handbells and piano

Key: A Major

Bells Used: B4-B7

ASCAP Reference Number: 241613

ASCAP Title Code: 200072591

What is included in this PDF?

- a full score (showing both bells and keyboard parts);
- a "clean" copy (ie. no choreography) of the solo handbell part;
- a copy of the solo handbell part with suggested choreography written in;
- 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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PROGRAM NOTES

Charles Tomlinson Griffes was born in Elmira, New York on September 17, 1884 and died on April 8, 1920.

Before America had established a recognizable classical composing school of its own, its turn-of-the-century composers fell strongly under the sway of European traditions. Most musicians went abroad to study and absorb the national styles of Germany and France. Griffes went to Germany in 1904 with the intent of becoming a concert pianist. While there, he supplemented his piano studies with lessons in composition from Wagner's disciple Engelbert Humperdinck (composer of *Hansel and Gretel*), and eventually gave up performance in favor of composition.

Although considered by many to be an American Impressionist composer, he was a composer whose works stretched far beyond this general classification. To label him as such is to disregard the majority of his compositions, compositions that range from works in a German Romantic style to pieces composed in an experimental way. He was aware of what was happening musically in the United States and around the world, and he used these elements, along with his own individual style, in his compositions.

Griffes was among the most talented American composers of his generation -- a fine musical craftsman who experimented constantly in search of a personal musical voice. His earliest works, written while he was a conservatory student in Berlin, are thoroughly German and Romantic in style, but after returning to the United States in 1907 (to take a teaching job at a New York private school for boys), his musical language expanded to include Impressionistic textures influenced by Debussy and striking musical devices. His best-known works come from 1917 and later: beginning with the orchestral tone-poem *The Pleasure-Dome of Kubla Khan*, he created a personal style that blends uncompromising dissonances with beautifully flowing melodies, and occasional Oriental effects.

Dating from 1910, *The Lake at Evening* (the first movement of *Three Tone Pictures*, Op. 5) shows Griffes beginning to turn away from the German Romantic style to a more nontraditional voice, using many of the elements of the Impressionist style.

The manuscript bears the epigraph:

... for always...
I hear lake water lapping with low sounds
by the shore...

William Butler Yeats
From *The Lake Isle of Innisfree*

The Lake at Evening

Three Tone Pictures, Op.5, No. 1

Charles Tomlinson Griffes

Transcribed & Arranged
by Michèle Sharik
(ASCAP)

♩ = 75

The musical score is arranged in three systems, each containing staves for Handbells and Piano. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The Handbells part consists of a single melodic line with rests in measures 1-5 and 6-9, and a more active line in measures 10-13. The Piano part features a consistent eighth-note ostinato in the right hand and a more varied accompaniment in the left hand. Dynamics include *ostinato mp* and *mf*. Measure numbers 1 through 13 are indicated above the staves.

Musical score for measures 14-17. The score is in treble and bass clefs with a key signature of three sharps (F#, C#, G#). Measure 14 starts with a *mf* dynamic. Measure 15 has a *mp* dynamic. Measures 16 and 17 continue the melodic line.

Musical score for measures 18-21. The score continues in treble and bass clefs with a key signature of three sharps. Measure 18 starts with a *mp* dynamic. Measures 19, 20, and 21 show the continuation of the melodic and harmonic material.

Musical score for measures 22-25. The score continues in treble and bass clefs with a key signature of three sharps. Measure 22 starts with a *mf* dynamic. Measures 23, 24, and 25 show the continuation of the melodic and harmonic material.

Musical score for measures 26-29. The score continues in treble and bass clefs with a key signature of three sharps. Measure 26 starts with a *f* dynamic. Measure 28 has a *mp* dynamic. Measures 27, 28, and 29 show the continuation of the melodic and harmonic material.

30 31 32 33

mf

34 35 36 3

mp

37 38 39

mp

40 41 42 43

ff *mf* *ostinato mp* *mp*

44 45 46 47

mp *mf*

This system contains measures 44 through 47. The top staff is a single melodic line in treble clef with a key signature of three sharps (F#, C#, G#). It begins with a mezzo-piano (*mp*) dynamic and transitions to mezzo-forte (*mf*) at measure 46. The bottom staff is a piano accompaniment in bass clef, featuring a steady eighth-note pattern in the left hand and chords in the right hand.

48 49 50 51

This system contains measures 48 through 51. The melodic line continues with a mezzo-forte (*mf*) dynamic. The piano accompaniment maintains its rhythmic pattern, with some chordal changes in the right hand.

52 53 54 55

This system contains measures 52 through 55. The melodic line shows more movement, including some eighth-note runs. The piano accompaniment continues with its characteristic eighth-note accompaniment.

56 57 58 59

56 57 58 59

ostinato mp *8va*

This system contains measures 56 through 59. The melodic line has some rests in measures 56 and 57. The piano accompaniment features a prominent *ostinato mp* (mezzo-piano) eighth-note pattern in the right hand, with an *8va* (octave) marking. The left hand continues with its accompaniment.

Musical score for measures 60-63. The score is in treble clef with a key signature of three sharps (F#, C#, G#). Measure 60 features a whole note chord. Measures 61 and 62 contain eighth notes. Measure 63 features a whole note chord. The piano accompaniment consists of a right hand with eighth notes and a left hand with chords. A dashed line labeled '(8va)' is positioned above the piano part.

Musical score for measures 64-67. The score is in treble clef with a key signature of three sharps (F#, C#, G#). Measure 64 features a whole note chord. Measures 65 and 66 contain eighth notes. Measure 67 features a whole note chord. The piano accompaniment consists of a right hand with eighth notes and a left hand with chords. A dashed line labeled '(8va)' is positioned above the piano part.

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From *The Lake Isle of Innisfree*

The Lake at Evening

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Handbells Used: 23

Handbells

A treble clef staff with 23 notes. The notes are: G4 (1), A4 (2), B4 (3), C5 (4), D5 (5), E5 (6), F5 (7), G5 (8), A5 (9), B5 (10), C6 (11), D6 (12), E6 (13), F6 (14), G6 (15), A6 (16), B6 (17), C7 (18), D7 (19), E7 (20), F7 (21), G7 (22), A7 (23). The notes are grouped into measures: measures 1-4 contain notes 1-4; measure 5 contains notes 5-7; measure 6 contains notes 8-10; measure 7 contains notes 11-13; measure 8 contains notes 14-16; measure 9 contains notes 17-19; measure 10 contains notes 20-22; measure 11 contains notes 23.

♩ = 75

Musical staff with treble clef, key signature of three sharps (F#, C#, G#), and 3/4 time signature. Measure 13 is a whole rest.

Musical staff with treble clef, key signature of three sharps, and 3/4 time signature. Measures 14-17: Measure 14 (mf) has a quarter note G4; measure 15 has a quarter note A4; measure 16 has a quarter note B4; measure 17 has a quarter note C5.

Musical staff with treble clef, key signature of three sharps, and 3/4 time signature. Measures 18-22: Measure 18 has a quarter note D5; measure 19 has a quarter note E5; measure 20 has a quarter note F5; measure 21 has a quarter note G5; measure 22 has a quarter note A5.

Musical staff with treble clef, key signature of three sharps, and 3/4 time signature. Measures 23-30: Measure 23 has a quarter note B5; measure 24 has a quarter note C6; measure 25 has a quarter note D6; measure 26 has a quarter note E6; measure 27 has a quarter note F6; measure 28 has a quarter note G6; measure 29 has a quarter note A6; measure 30 has a quarter note B6.

Musical staff with treble clef, key signature of three sharps, and 3/4 time signature. Measures 31-34: Measure 31 has a quarter note C7; measure 32 has a quarter note D7; measure 33 has a quarter note E7; measure 34 has a quarter note F7.

Musical staff with treble clef, key signature of three sharps, and 3/4 time signature. Measures 35-37: Measure 35 has a quarter note G7; measure 36 has a quarter note A7; measure 37 has a quarter note B7.

Musical score for 'The Lake at Evening' in treble clef, key of D major (two sharps). The score consists of seven staves of music. The first staff (measures 38-41) features a triplet of eighth notes (measure 38), followed by quarter notes (39), a half note (40), and a quarter note (41). Dynamics include *ff* and *mf*. The second staff (measures 42-46) shows a half note (42), quarter notes (43), a half note (44), a half note (45), and a half note (46). Dynamics include *mp* and *mf*. The third staff (measures 47-50) contains quarter notes (47), quarter notes (48), quarter notes (49), and a half note (50). The fourth staff (measures 51-54) contains quarter notes (51), quarter notes (52), quarter notes (53), and quarter notes (54). The fifth staff (measures 55-58) contains quarter notes (55), quarter notes (56), quarter notes (57), and a half note (58). The sixth staff (measures 59-62) contains quarter notes (59), quarter notes (60), quarter notes (61), and quarter notes (62). The seventh staff (measures 63-66) contains quarter notes (63), quarter notes (64), quarter notes (65), and quarter notes (66). A large watermark 'THIS IS A SAMPLE' is overlaid diagonally across the score.

... for always...
I hear lake water lapping with low sounds
by the shore ...

William Butler Yeats
From *The Lake Isle of Innisfree*

Performance
Suggestions

The Lake at Evening

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Handbells Used: 23

Handbells

$\text{♩} = 75$ Presets: G5 B4 A6 | G6 B7 | B7/B7

B5 ^ C6 E5 ^ F5

13

14 A5 / C#6 15 16 17

mf

18 19 20 21 22 A5 x C#6

C#6/B5 E6 / C6 F#6 / D#6

23 5 28 29 30 rh2-lh

f

31 rh 32 33 34 r-l

A5 / C6 D#6 / D6

B5 / G5 3 36 rh-lh2 37 F#6 / A6 G6 / A#6

3 home 3

38 39 40 41

ff *mf*

42 43 44 45 46 *lh*

mp *mf*

47 48 49 50

E6 *F6*

51 52 53 54

B5/G#5 *A6/F#6* *A5/F#6* *G#6/E6*

55 56 57 58

E6 *A5/C#6* *home*

59 60 61 62

63 64 65 66

A6 *E6*

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