

Performance Notes

Gentle Mary Laid Her Child, also known as **Good King Wenceslas**, is a fun-filled setting for Level 3 handbell choirs. It includes interesting harmonic changes, fun articulations, and some mixed meter. In the mixed-meter measures, keep the eighth note constant. In addition, pay close attention to dynamic changes, tempo changes, and strive for ringing and damping precision.



Anna Laura Page received a Bachelor of Music in Vocal Music Education with a concentration in piano, and Master of Music in Music Theory with a concentration in organ, from the University of Kentucky. Active as a composer, clinician, and organist, she served on the Music Committee of the Southern Baptist 1991 Hymnal Committee and has served as Handbell Editor for the Supplemental Music Resources for the *Celebrating Grace Hymnal* that was released in 2010. In addition, she has received the ASCAP Standards Award for the past several years. She has taught organ as an adjunct faculty member at Mercer University in Macon, Georgia, and theory/organ as an adjunct faculty member at Lander University in Greenwood, South Carolina. She served as director of the Austin Peay Community Children's Chorus in Clarksville, Tennessee, for three years and later served as Handbell Music Editor for Alfred Music. Her publications include choral works for children, youth, and adults, and compositions for handbells, organ, and piano. She is married to Dr. Oscar C. Page, President Emeritus of Austin College in Sherman, Texas.

Gentle Mary Laid Her Child

for 3–5 octaves of Handbells

Handbells Used: 37, 46, 56

optional

3 octave choirs omit notes in ().
4 octave choirs omit notes in [].

With energy (♩ = c. 120)

PIAE CANTIONES, 1582
Arranged by Anna Laura Page

1 2 3 4

f

R R

5 6 8

TD R R

9 10 11 12

(φ) R R

13 14 15 16

mp cresc. poco a poco

17 18 19 20

f

21 22 23 24

mf

25 26 27 28

f *mf*

Sk Sk R

*The lowest bass clef bell may be malletted on the table m. 31, except where indicated (R).

29 30 31

(R) (R) (R)

f

This system contains measures 29, 30, and 31. The right hand features dense chordal textures with some notes enclosed in brackets. The left hand provides a steady accompaniment. A dynamic marking of *f* is present in measure 30. Rehearsal marks (R) are located below the bass staff in measures 29, 31, and 32.

32 33 34 35

mp *f*

This system contains measures 32, 33, 34, and 35. The right hand continues with chordal patterns. A dynamic marking of *mp* is in measure 32, and *f* is in measure 34. Rehearsal marks (R) are present in measures 31, 32, 34, and 35.

36 37 38 39

mf *cresc.* *f*

This system contains measures 36, 37, 38, and 39. The right hand has a *cresc.* marking in measure 37. A dynamic marking of *f* is in measure 38. A hairpin crescendo is shown in measure 39. Rehearsal marks (R) are present in measures 37, 38, and 39.

40 41 42 43

mf TD R R

This system contains measures 40, 41, 42, and 43. The right hand features block chords. The left hand has long note values. Dynamic markings include *mf* in measure 40, and rehearsal marks TD, R, and R are placed above the right staff in measures 40, 41, and 43 respectively.

(♩ = ♩ throughout)

44 45 46

f (mel.) *mf* TD

R

47 48 49

f (mel.) *mf* TD

R


50 51 52

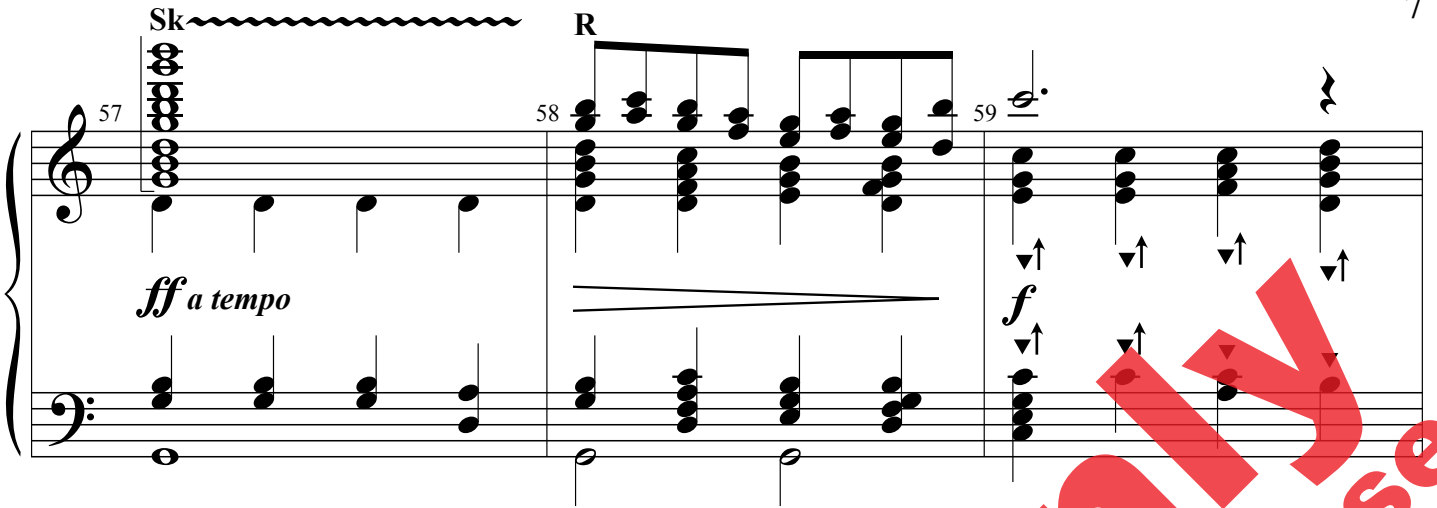
ff *mf* TD

R

53 54 55 56

mp cresc. poco a poco *rit.*

Sk  R



57 58 59

ff a tempo *f*



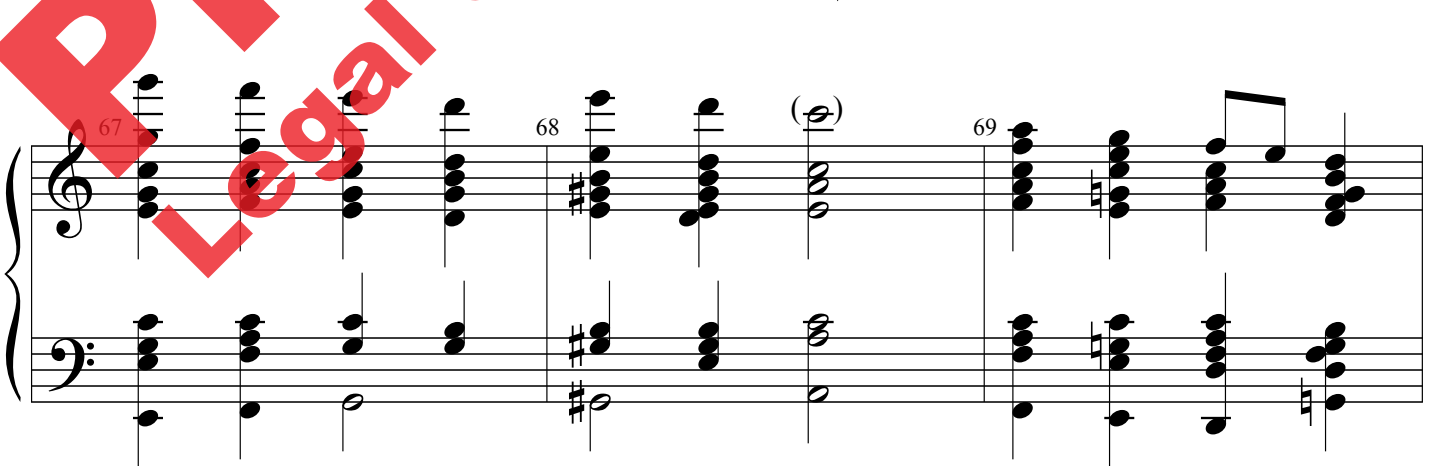
60 61 62 63

f



64 65 66

f



67 68 69

f

70 71 72

mp cresc. poco a poco

73 74 75

ff

76 77 78

79 80 81 82

Sk

R

R

R

+