

Performance Notes

This piece offers accessibility to beginning ringers since there are no note values smaller than a quarter note. Ringers have the opportunity to listen to and ring the melody as it occurs with the accompaniment, always paying close attention to dynamics and precision in ringing and damping skills.

Beginning ringers will enjoy playing several articulations within the piece, including the Sk, TD, echo, and the LV. Always remember that the LV indicates allowing the bell to ring without damping until there is an indication to damp, such as another LV or R. The Ring (R) indicates that the note is held for the note value only.

Enjoy the excitement of this piece with its full chords, dynamic changes, and prominence of the melody, and always strive for precision and musicality.



Anna Laura Page received a Bachelor of Music in Vocal Music Education with a concentration in piano and a 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 *Celebrating Grace Hymnal* Supplemental Music Resources that 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.

Come, Thou Almighty King

for 2–3 octaves of Handbells

Handbells used: 15, 22

optional

2 octave choirs omit notes in ().

ITALIAN HYMN by Felice de Giardini, 1716–1769
Arranged by ANNA LAURA PAGE (ASCAP)

With strength (♩ = 92–96)

f
LV

LV

R

LV

LV

R

LV

LV

rit.

13 14 15 16

a tempo

17 18 19 20

Sk

R 21 22 23 24

mf

25 26 27 28

f

29 30 31 32

mf

LV LV

33 34 35 36

LV R

37 38 39

mf

40 41 42 43

f (mel.)

Musical notation for measures 44-47. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measures 44 and 45 show chords in the treble clef with stems pointing upwards. Measures 46 and 47 show chords in the treble clef with stems pointing upwards, and notes in the bass clef with stems pointing downwards. Measure 47 includes a fermata over a note in the bass clef.

Musical notation for measures 48-51. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measures 48 and 49 show chords in the treble clef with stems pointing upwards. Measures 50 and 51 show chords in the treble clef with stems pointing upwards, and notes in the bass clef with stems pointing downwards. Measure 51 includes a fermata over a note in the bass clef.

Musical notation for measures 52-55. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure 52 starts with a dynamic marking of *f* and a fermata over a note in the treble clef. Measures 53 and 54 show chords in the treble clef with stems pointing upwards. Measure 55 shows chords in the treble clef with stems pointing upwards. The bass clef contains chords with stems pointing downwards.

Musical notation for measures 56-58. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure 56 shows chords in the treble clef with stems pointing upwards. Measures 57 and 58 show chords in the treble clef with stems pointing upwards. Measure 58 includes a dynamic marking of *mp* and a fermata over a note in the bass clef.

59 60 61

cresc. poco a poco

*Sk

62 63 64 R Sk 65 R Sk

f *rit.*

Majestically (♩ = 84-88)

Sk

66 R 67 () () 68 () () 69

ff

70 71 72 () () 73 Sk

* Shake G5 and G6 only.

R

74 75 () 76 77 ()

f

This system contains measures 74 through 77. The music is written for piano with a treble and bass clef. Measure 74 is marked with a dynamic of *f* and a fermata. Measures 75 and 77 contain notes with a fermata. The notes are mostly chords and dyads.

78 () 79 80

rit.

This system contains measures 78 through 80. Measure 78 has a fermata. Measure 80 is marked with a *rit.* (ritardando) hairpin. The music continues with chords and dyads.

Sk Sk Sk

81 82 83

a tempo ff

This system contains measures 81 through 83. Measures 81, 82, and 83 are marked with a dynamic of *ff* and a fermata. The music features chords and dyads.

R

84 85 86 87

rit. *mf* *fff*

This system contains measures 84 through 87. Measure 84 is marked with a dynamic of *mf* and a fermata. Measure 85 has a dynamic of *fff* and a fermata. Measure 86 has a dynamic of *mf*. Measure 87 has a dynamic of *fff* and a fermata. The music features chords and dyads.