

# Sing of Mary, Pure and Lowly

## The Lyricist and Composer

The words to this hymn were written by The Very Reverend Roland F. Palmer, SSJE specifically for the *Canadian Hymn Book* in 1938. In this arrangement, all five of Father Palmer's stanzas are used, although several modern-day hymnals omit a couple of the stanzas.

The hymn tune RAQUEL was composed by Skinner Chávez-Melo in 1985. The first and second stanzas use the composer's original harmonization. Stanzas four and five are based on a subsequent harmonization and soprano descant by the composer that is included in the *United Methodist Hymnal Musical Supplement*.

## The Singing Bell

Hold the bell as illustrated in the photo. With a wooden stick (1¼ - inch dowel rod approximately 12 inches long), rub the outside rim of the bell in a circular motion in either direction, keeping an even pressure on the bell. Gently increase the speed as the casting begins to vibrate, and as the sound grows. Decreasing the speed slightly as the vibrations become stronger (and the resulting sound becomes louder) allows the wooden stick to remain in complete contact with the handbell. For larger bass bells, it is sometimes helpful to cover 4-5 inches of the stick with plastic dip (it comes in a liquid form at the local hardware store) to provide better friction between the dowel rod and the handbell.



At the beginning of this arrangement, sustain the first measure until all notes in the chord are sounding. The Singing Bell (SB) sound continues through measure 13. On the first beat of measure 13 (Stop SB), the sticks should stop, but the bells should not be damped until measure 14.

In measure 30, the quarter notes in the bass clef are rung and then sustained by the Singing Bell (SB) technique. In measure 33 (Stop SB), the sticks should stop on beat one, but the bells should not be damped until measure 34.

In measure 112, the bells are rung (RSB) and the Singing Bell technique continues the sound until the sticks stop in measure 123; those bells are damped in measure 124.

## Sustained Chimes

In measure 34, after ringing the chimes, place them upside down on the table (or with the vibrating tines extended beyond the edge of the table) to allow the sound to continue until it fades.

## Challenging Passages

In some passages where both bells and chimes are needed to be played by the same position, one may need to enlist the aid of a nearby "ringing buddy". For instance, in measures 30-31, a suggestion of bell/chime sharing is: Bass 1(B1)-Ab2 chime, B2-Ab3 chime and bell (put the chime on the table with the tines extended so that they continue to vibrate and fade naturally leaving the other hand free for the Singing Bell at measure 31), Position 1(P1)-Eb4, P2-F4, P3-Ab4 and Bb4 (selective damp), P4-C5.

## *Sing of Mary, Pure and Lowly* – This Arrangement

This arrangement of *Sing of Mary, Pure and Lowly* may be played by handbells and oboe or other solo instrument. This arrangement may also provide an accompaniment for SATB choir with soprano descant. If desired, the congregation may join in singing the final stanza.

A Full Score is available, code CGB737. The Full Score includes reproducible parts for oboe and congregation. A Choral Score is available, code CGA1265.

Commissioned by Ellen Moretz  
to the Glory of God and in honor of all musicians

# Sing of Mary, Pure and Lowly

5 or 6 octaves  
Handbells used: 45, (50)

5 or 6 octaves  
Handchimes used: 35, (39)

*RAQUEL*  
Skinner Chávez-Melo, 1944-1992  
arr. Carol Lynn Mizell

Roland F. Palmer, 1891-1985

**Flowing gently** ( $\text{♩} = 60$ )

Tune copyright © 1985 Skinner Chávez-Melo. Used by permission of the Estate of Skinner Chávez-Melo.

Arrangement copyright © 2012 Choristers Guild. All rights reserved. Printed in U. S. A.  
Reproduction of all or any portion in any form is prohibited without permission of the publisher.

The CCLI license does not grant permission to photocopy this music.

9 10 11 12

LV R

13 14 15 16

Stanza 1

*mp* R

\* (Stop SB)

17 18 19 20

21 22 23 24

\* Each bell should continue "singing" until its pitch appears again as a cue-size note with an open-ended backward tie. At this point, ringers should stop the SB technique (remove the dowel from the bell) and treat the bell as though it were any other traditionally rung note, damping at the end of the note value unless an LV is given.

Musical score for measures 25-27. The score is written for a grand piano with two staves. Measure 25 features a complex chordal texture with many notes. Measure 26 has a similar texture but with fewer notes. Measure 27 continues the texture with some notes in the bass clef.

Musical score for measures 28-31. Measure 28 has a complex texture. Measure 29 continues it. Measure 30 has a note in the bass clef with the instruction "LV bells only". Measure 31 has a note in the bass clef with the instruction "SB".

Musical score for measures 32-35. Measure 32 has a complex texture. Measure 33 has a note in the bass clef with the instruction "(Stop SB)". Measure 34 has a note in the bass clef with the instruction "LV \*". Measure 35 has a note in the bass clef with the instruction "LV".

Musical score for measures 36-38, labeled "Stanza 2". Measure 36 has a note in the bass clef with the instruction "R mp". Measure 37 has a note in the bass clef with the instruction "LV". Measure 38 has a note in the bass clef with the instruction "R".

\* After ringing the chimes, place them upside down on the table (or with the vibrating tines extended beyond the edge of the table) to allow the sound to continue until it fades away naturally.