

Charlotte Williamson was a well-known musician and handbell director in the Dallas, Texas area. She was known to her many friends as 'Char.' These four letters serve as the opening notes in each of the three movements of the suite.

C and A are, of course, already notes in our western musical scales. The H is derived from German music, in which H is the symbol for B natural (B, in German music, means B flat). This is what makes it possible to write musical themes on the name of Bach – B flat, A, C, B natural.

I have used the order of the English alphabet to find a note for 'R.' As R falls under D (see below), the note D represents R. This results in CHAR being 'spelled' musically as C, B natural, A and D. In movements I and III, the C becomes a C sharp.

A B C D E F G
H I J K L M N
O P Q R

Margaret R. Tucker

Suite in A
Suite Charlotte

I. Chorale and Prelude	4
II. Sicilienne	8
III. Polonaise	12

Commissioned by the Belle-Tones Handbell Choir, Bonnie Riddle, Director
in loving memory of Charlotte (Char) Williamson

Suite in A

Suite Charlotte

4 or 5 octaves
Handbells used: 38, (44)

1 octave
Optional Handchimes used: 9

4 octave choirs omit notes in [].

I. Chorale and Prelude

*Chorale
Stately (♩ = ca. 82)

CHARLOTTE
Margaret R. Tucker

* The Chorale and Prelude may each be performed as separate pieces.

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Musical score for measures 9-12. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The score is written for piano with a grand staff. Measure 9 starts with a treble clef and a bass clef. Measures 10, 11, and 12 continue the piece. There are some slurs and ties across measures.

Musical score for measures 13-16. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The score is written for piano with a grand staff. Measure 13 starts with a treble clef and a bass clef. Measures 14, 15, and 16 continue the piece. A *cresc.* marking is present in measure 14. There are some slurs and ties across measures.

Musical score for measures 17-20. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The score is written for piano with a grand staff. Measure 17 starts with a treble clef and a bass clef. Measures 18, 19, and 20 continue the piece. A *f* marking is present in measure 17, and a *mf* marking is present in measure 20. A *decresc. e rit.* marking is present in measure 18. There are some slurs and ties across measures.

Prelude
Slower (♩ = ca. 72)

Musical score for measures 21-23. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The score is written for piano with a grand staff. Measure 21 starts with a treble clef and a bass clef. Measures 22 and 23 continue the piece. A *mp legato* marking is present in measure 21. There are some slurs and ties across measures.

II. Sicilienne

4 or 5 octaves
Handbells used: 35, (39)

Handbell notation showing two staves (treble and bass clef) with a sequence of notes. The notes are mostly quarter notes with some accidentals. A bracket under the first few notes in the bass clef is labeled "optional".

Molto legato ($\text{♩} = 76$)

Piano accompaniment for "II. Sicilienne". The score is in 6/4 time and consists of two systems. The first system begins with a measure rest in the treble and a piano (*p*) dynamic in the bass. The second system starts with a mezzo-piano (*mp*) dynamic. The music is characterized by a "Molto legato" feel with a tempo of $\text{♩} = 76$. The piece includes various articulations such as slurs and accents, and is marked with "LV" (left hand) and "RV" (right hand) throughout. The first system includes a measure rest in the treble and a mezzo-piano (*mp*) dynamic. The second system includes a mezzo-piano (*mp*) dynamic. The piece concludes with a fermata in the bass.

5 6

LV LV LV LV LV LV

7 8

LV LV LV LV LV LV

9 *più moto* 10 *mf*

LV LV LV LV LV LV

11 12

LV LV LV LV LV LV

III. Polonaise

4 or 5 octaves
Handbells used: 39, (45)

optional

opt.

optional

4 octave choirs omit notes in [].

***Stately** ($\text{♩} = 70$)

(C H A R)

1 2 3

mf

4 5 6

* Shorter versions of the Polonaise may be played by going directly from the end of m. 15 to m. 32 or (for a fanfare or bridal processional) going from the end of m. 13 to m. 64.

4 and 5 octave choirs double top note 8va

Musical score for measures 7-9. The key signature is three sharps (F#, C#, G#). Measure 7 starts with a piano introduction. Measure 8 is marked *f*. Measure 9 is the end of a phrase. The score is written for piano with treble and bass staves.

Musical score for measures 10-12. The key signature is three sharps. Measure 10 begins with a piano introduction. Measures 11 and 12 continue the piece. The score is written for piano with treble and bass staves.

Musical score for measures 13-15. The key signature is three sharps. Measure 13 begins with a piano introduction. Measures 14 and 15 continue the piece. The score is written for piano with treble and bass staves.

Musical score for measures 16-18. The key signature is three sharps. Measure 16 begins with a piano introduction. Measure 17 is marked *mp* and includes a trill (R) and a trill down (TD). Measure 18 is marked *R* and includes a trill (R) and a trill down (TD). The score is written for piano with treble and bass staves.