Foreword

I had a project. Where to begin? My dancer daughter, Erin, had requested music for her wedding that would be compatible with the baroque selections she was planning to use. These factors, dance and baroque, suggested that the Bach suites would be an appropriate format to build on. From that thought the six movements evolved.

The *Prelude* borrows from the busy energy and drive of the baroque period to invite the guests to an exciting, festive gathering. *Minuet 1* offers a carefree, playful mood for the arriving guests. It may also be considered for a processional if the bride prefers a happy stroll rather than a traditional or formal step. *Minuet 2* reflects the quiet musings of the bride in the traditional, often profile, portrait. All thematic material is presented in the first measure. Each subsequent measure is a variation of that unit as each also grows out of the immediately previous measure.

The stately yet romantic processional, *Pavane*, may be abridged to end as the bride reaches the altar. (A familiar but necessary accommodation for most weddings regardless of the music used.) If not chosen for the processional, the *Pavane* serves well as gathering music. When an intimate candle lighting ceremony by the bride and groom was added to the service, the warmly introspective *Air* was written for backup. Could anything be more appropriate for Erin's recessional than the vigorous Irish jig that is the *Gigue Finale*?

This suite can of course also be played in concert (and the title *Ceremonial Suite* could also be used if desired.) To round out this organ collection, I wrote festive settings of several hymns that can be used as preludes or postludes. *Celtic Praise* is another piece that partakes of the spirit of an Irish jig.

— William Ringham

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ES FLOG EIN KLEINS WALDVÖGELEIN

Wedding Suite 28
Prelude
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Minuet 2
Pavane
Air
Gigue Finale

Praise to the Lord, the Almighty 62
LOBE DEN HERREN

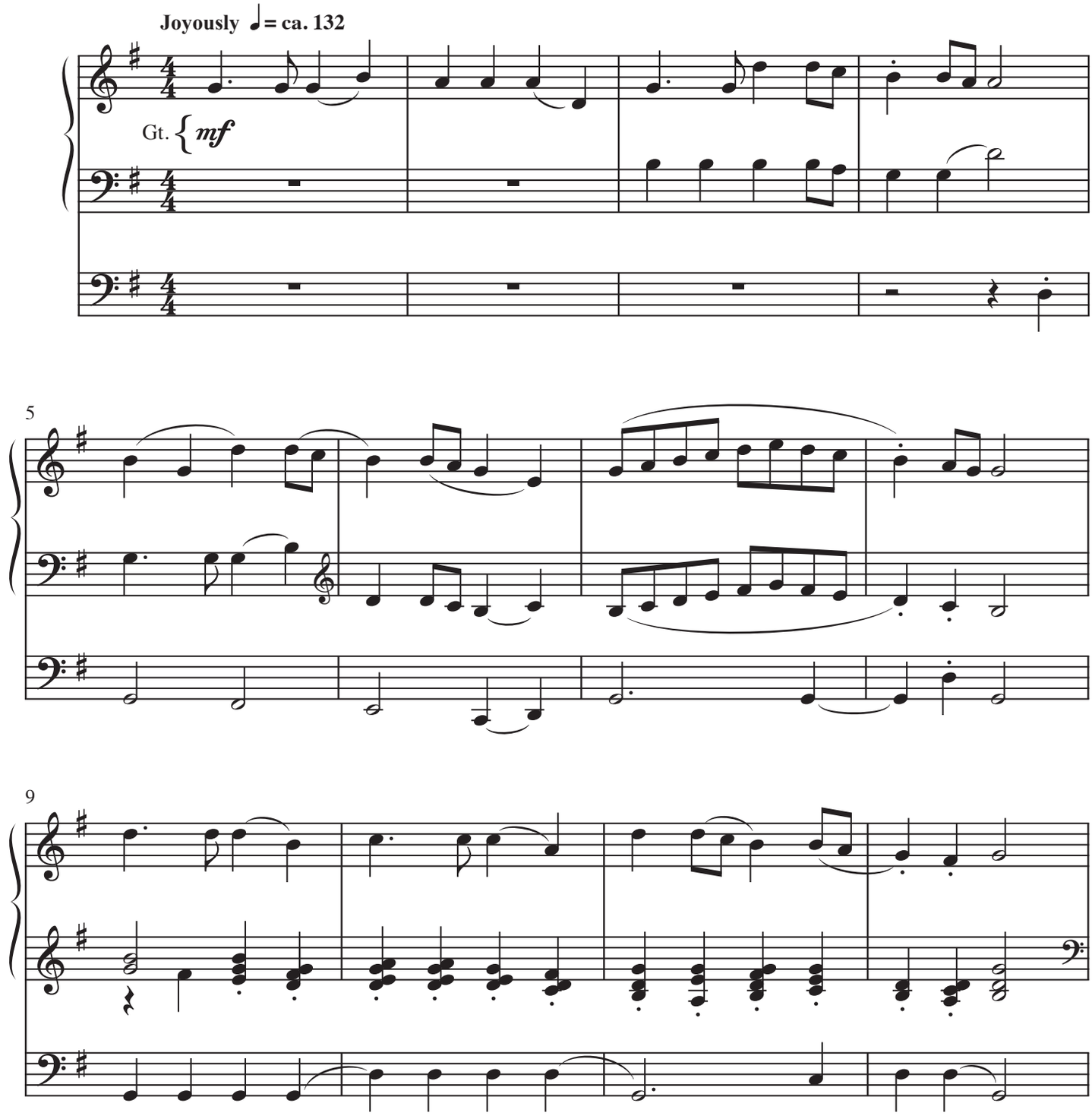
Praise, My Soul, the King of Heaven 68
LAUDA ANIMA

All Praise to Our Redeeming God 72
ARMENIA

Hark, and Hear My Trumpet Sounding

Sw. Trumpet 8
Gt. Balancing Principals 8
Ped. Sw. to Ped. 8

William Ringham
Tune: **THREE O'CLOCK TRUMPET**
Shaker Hymn, Early 19th century



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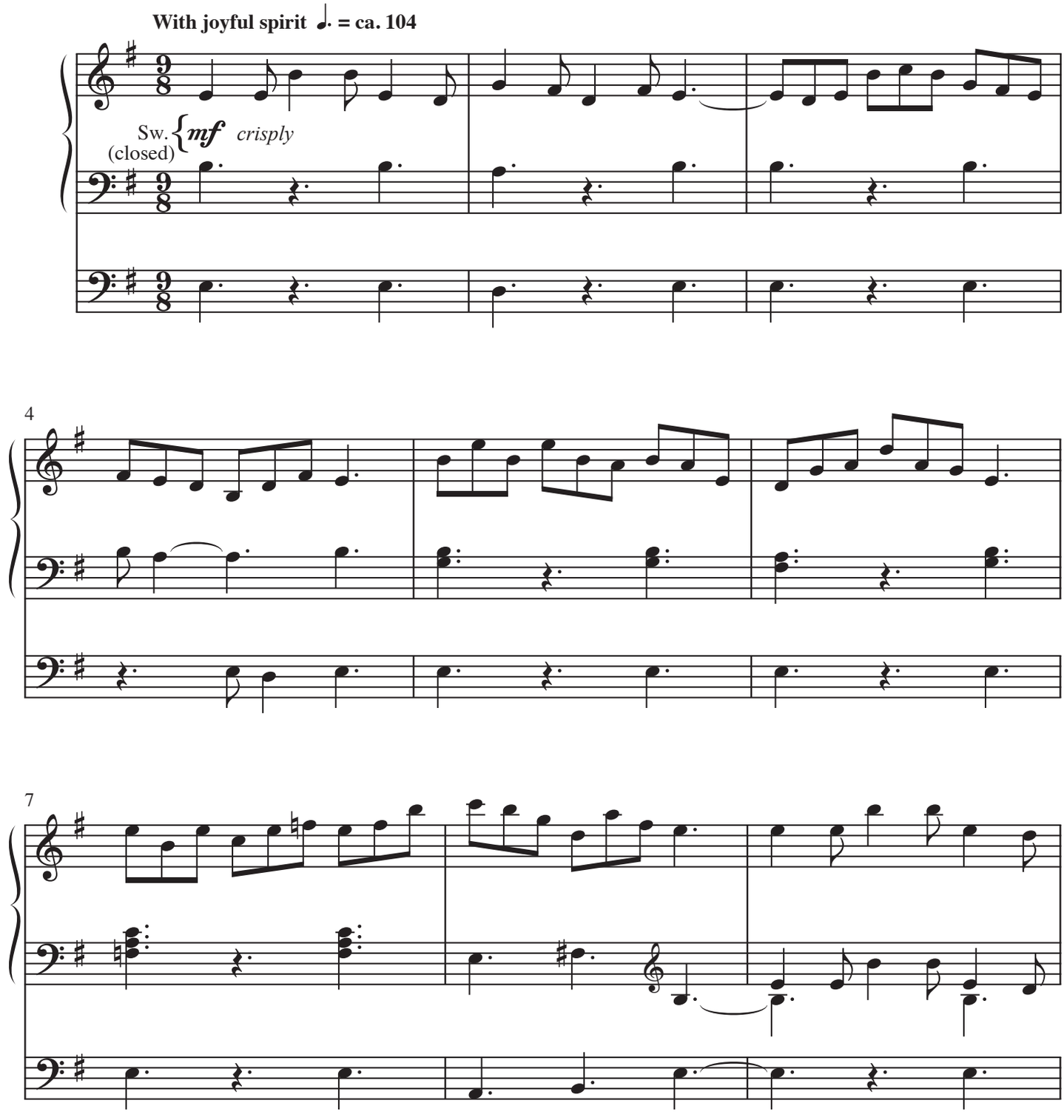
Celtic Praise

Sw. Full, no Mixtures
Gt. Full, no Mixtures
Ped. Sw. to Ped.

William Ringham



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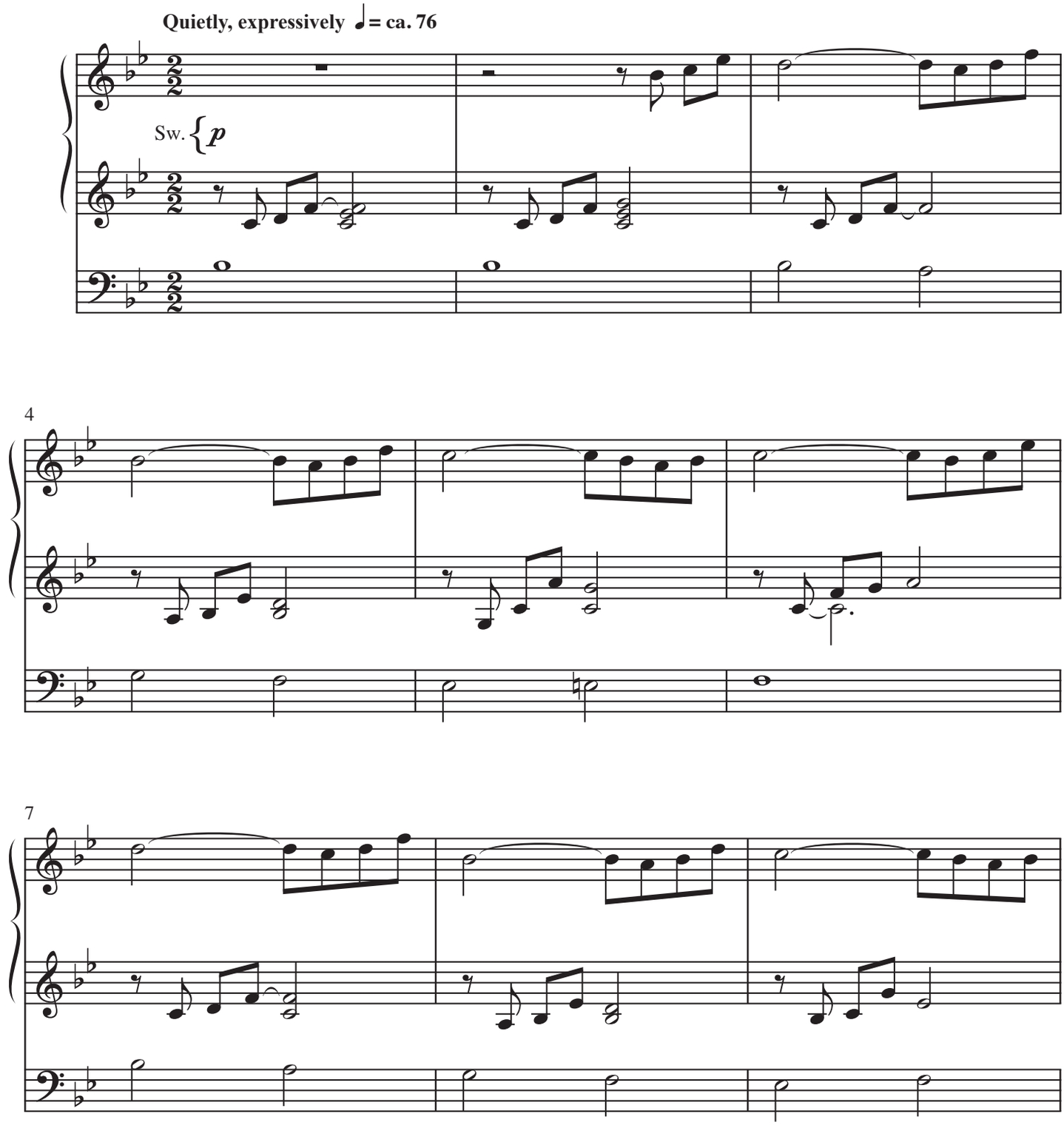
Blessed Assurance

Sw. Light accompaniment 8
Gt. Light solo 8, 4
Ped. Light 8

William Ringham
Tune: **ASSURANCE**
by **Phoebe P. Knapp**



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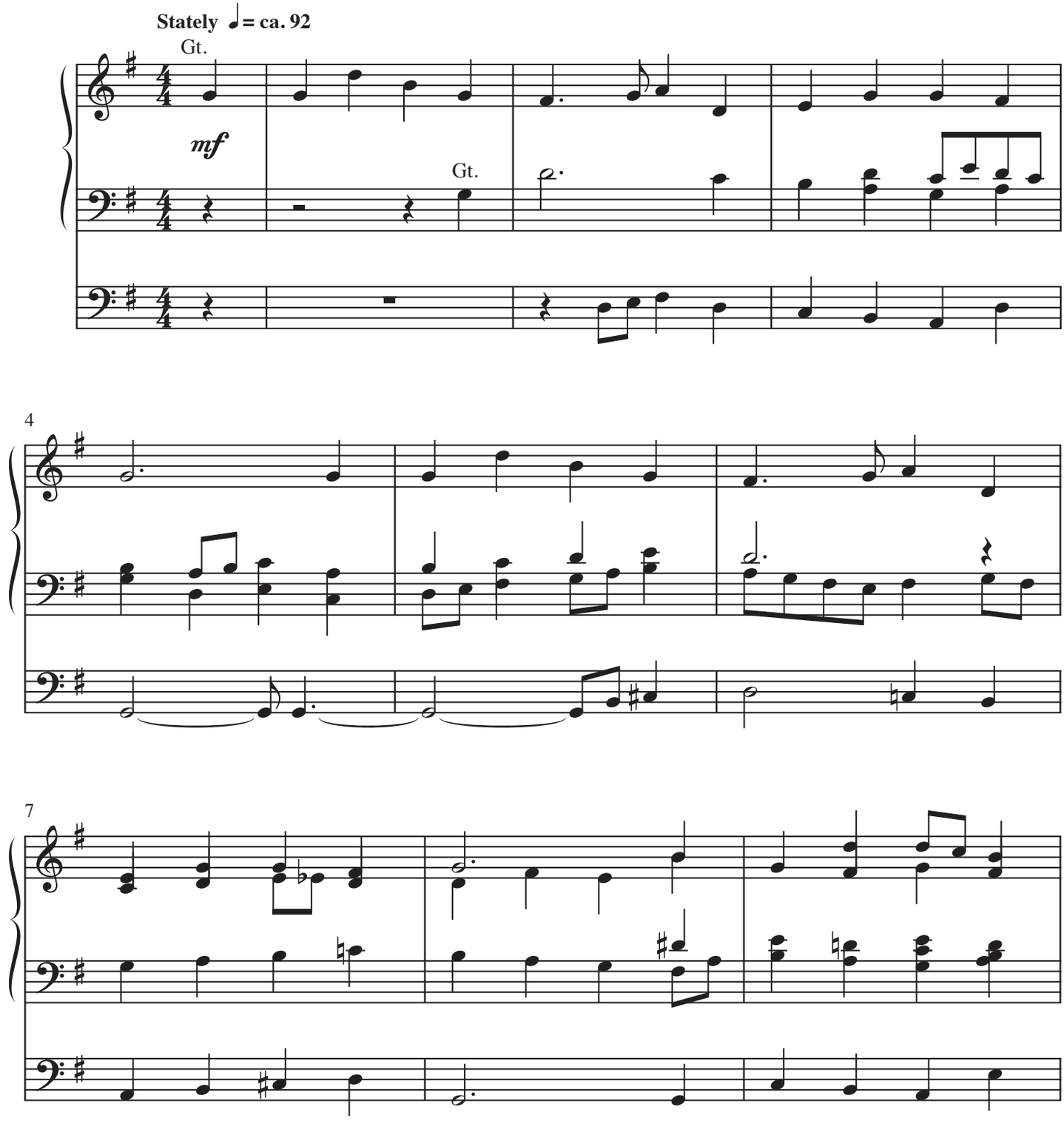
We All Are One in Mission

Sw. Light Foundations 8
Gt. Medium Foundations 8
Ped. Light 16, Gt. to Ped. 8

William Ringham
Tune: **ES FLOG EIN KLEINS WALDVÖGELEIN**
Traditional German melody



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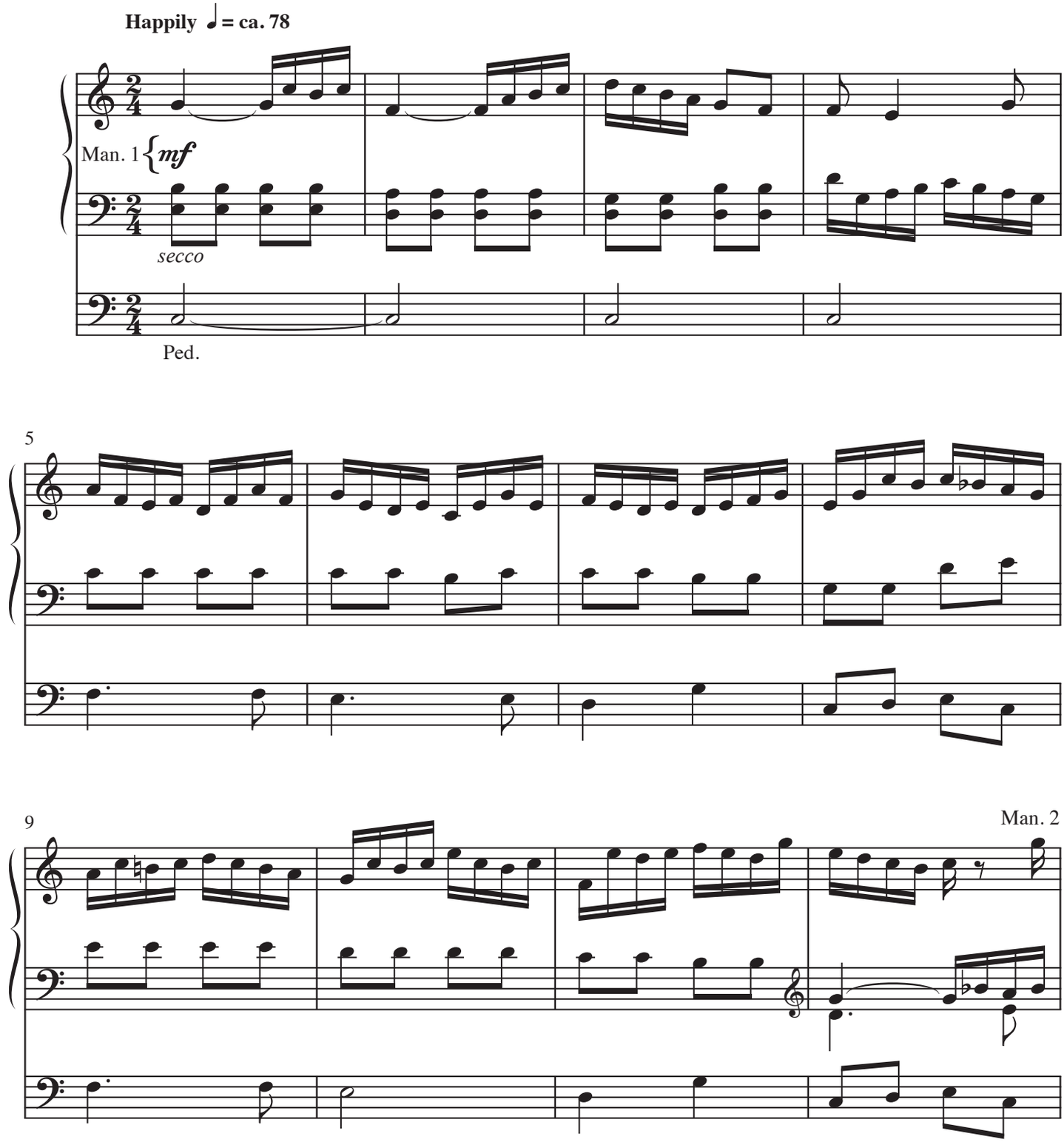
for Erin

Wedding Suite

I. Prelude

William Ringham



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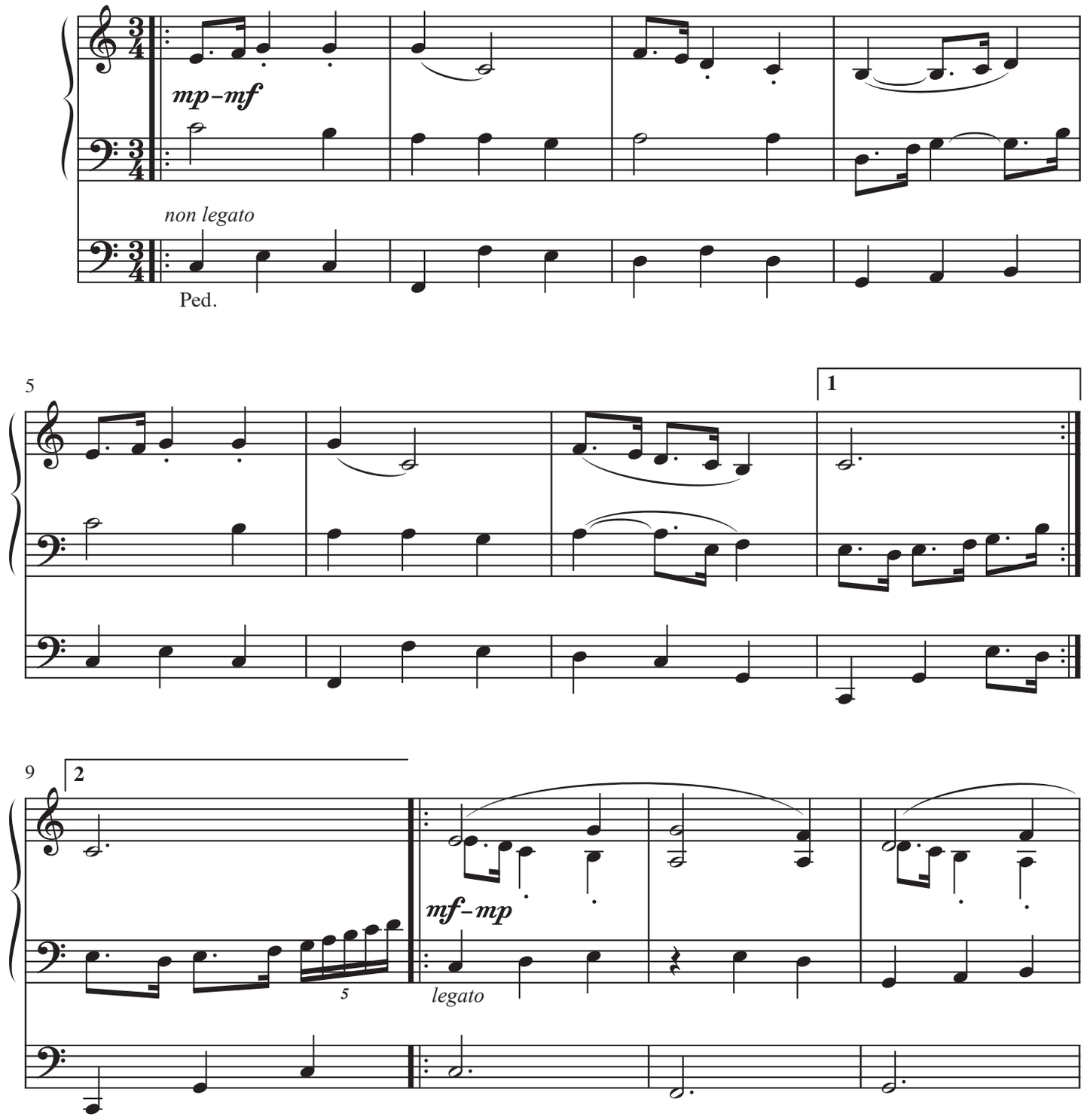
II. Minuet 1

William Ringham

Sprightly ♩= 102



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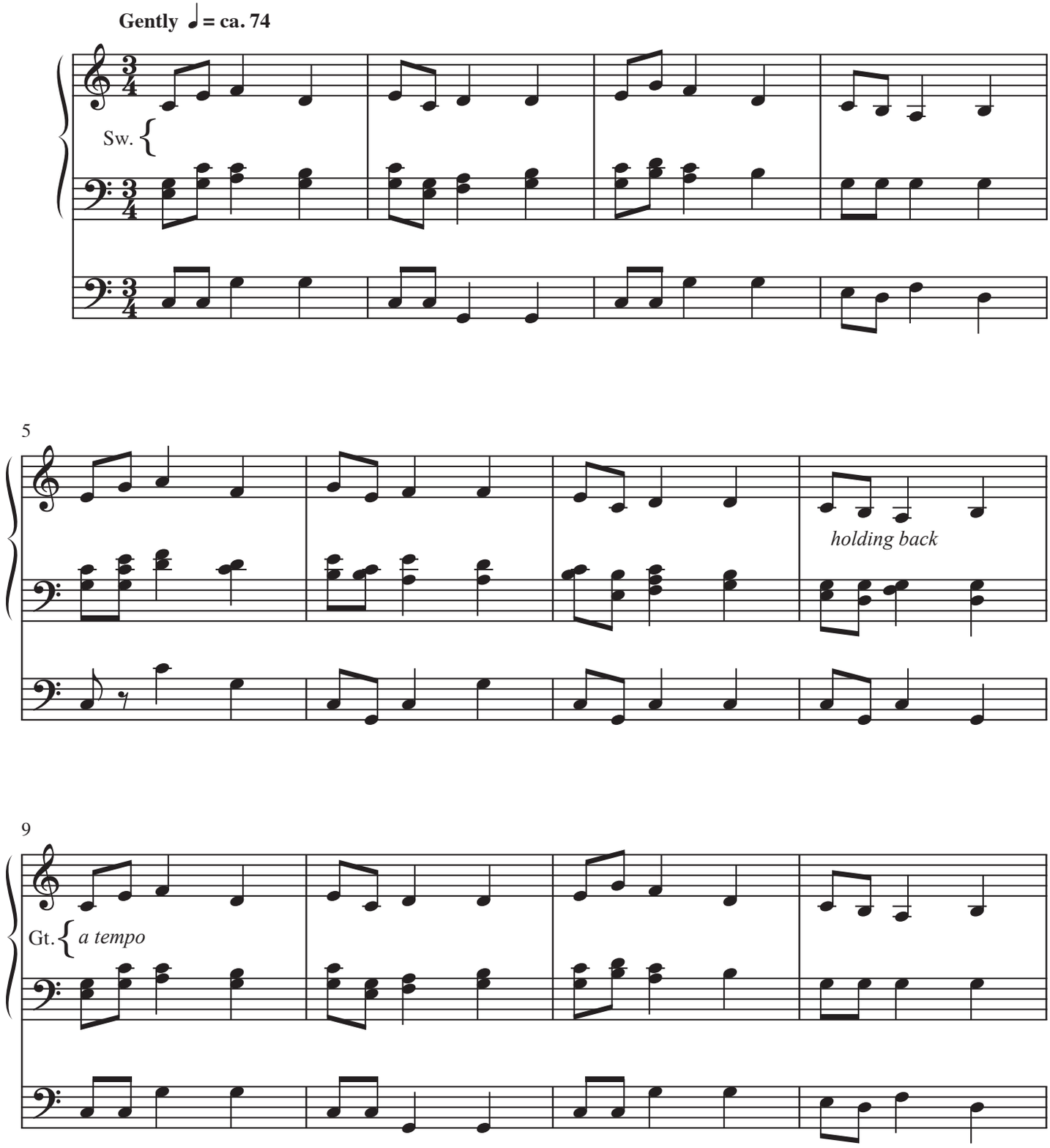
III. Minuet 2

William Ringham



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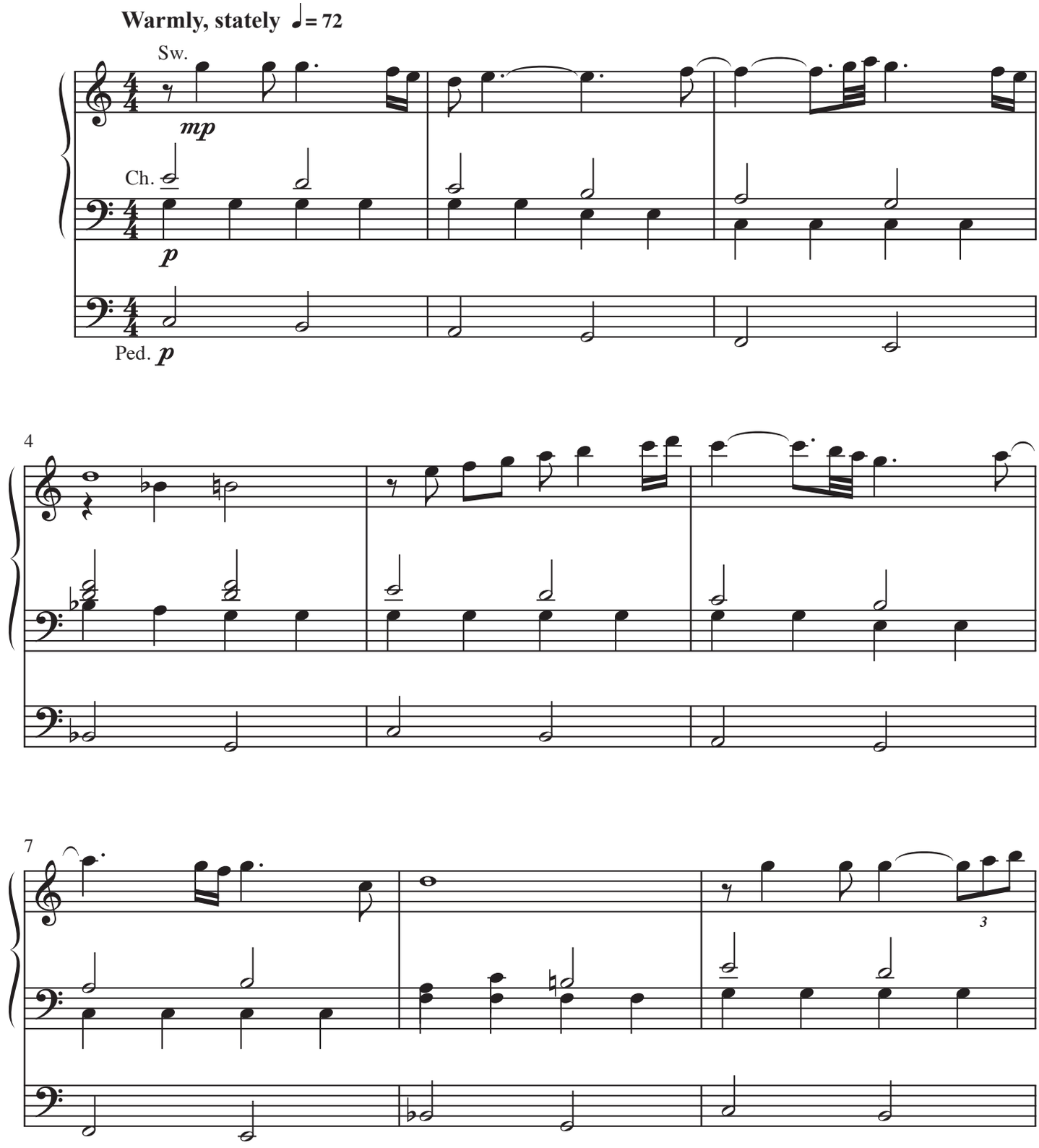
IV. Pavane

William Ringham



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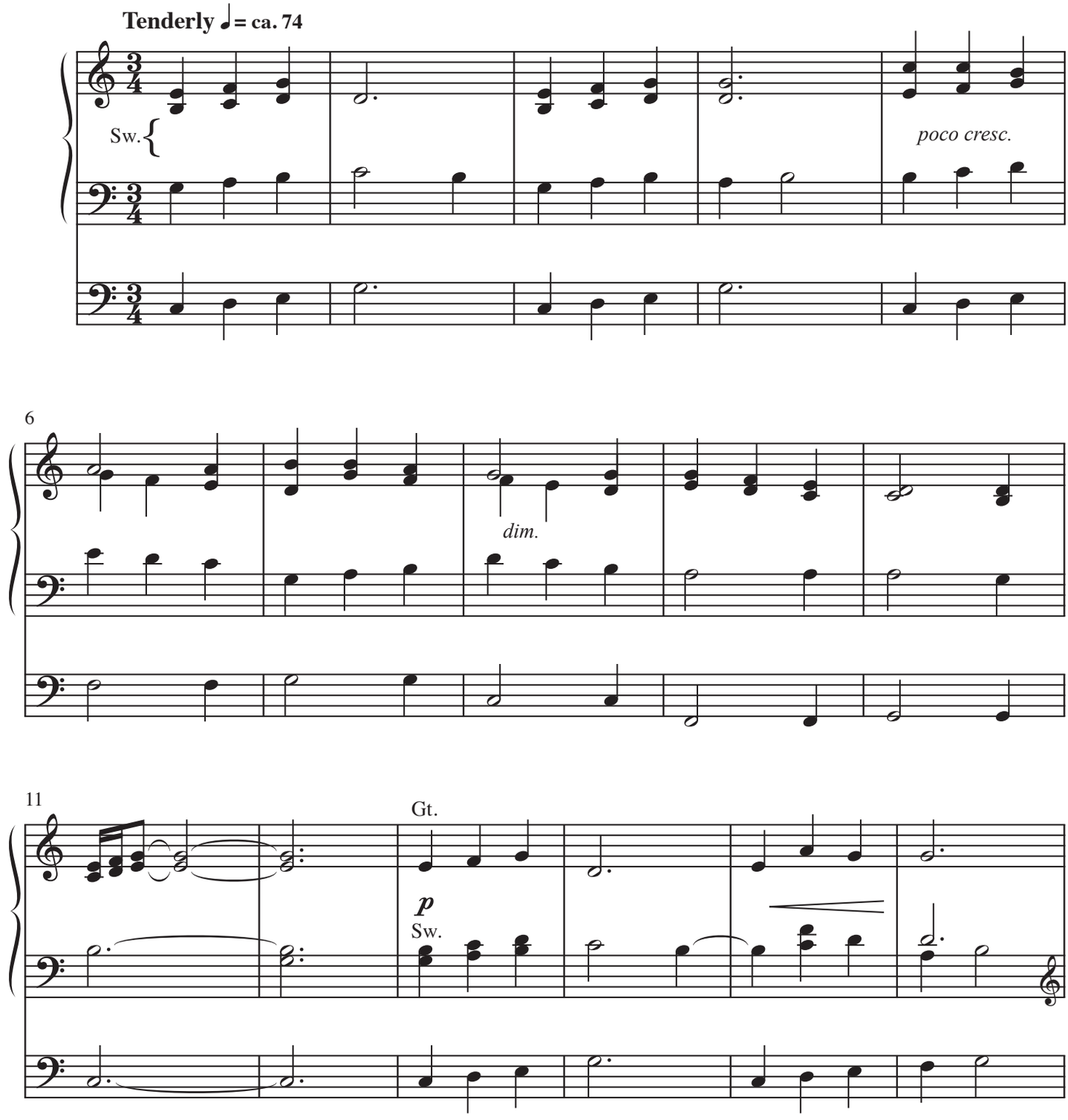
V. Air

Sw. Soft Strings 8, Trem.
Gt. Solo Strings 8, 4, Trem.
Ped. Soft Strings 8, Trem.

William Ringham



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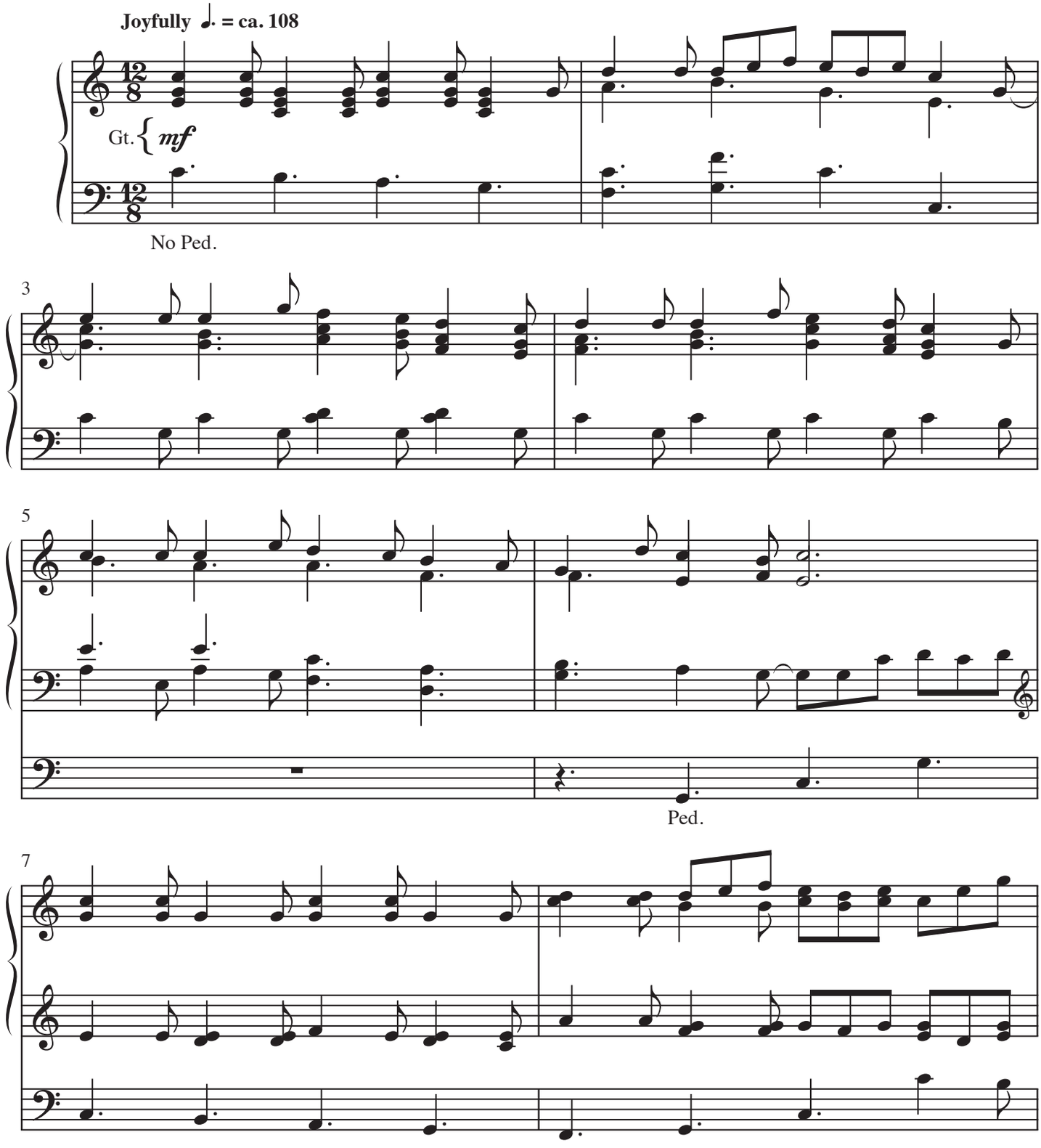
VI. Gigue Finale

Sw. Support for Gt. lead
Gt. Full without Reeds or Mixtures
Ped. Gt. to Ped. 16, 8

William Ringham



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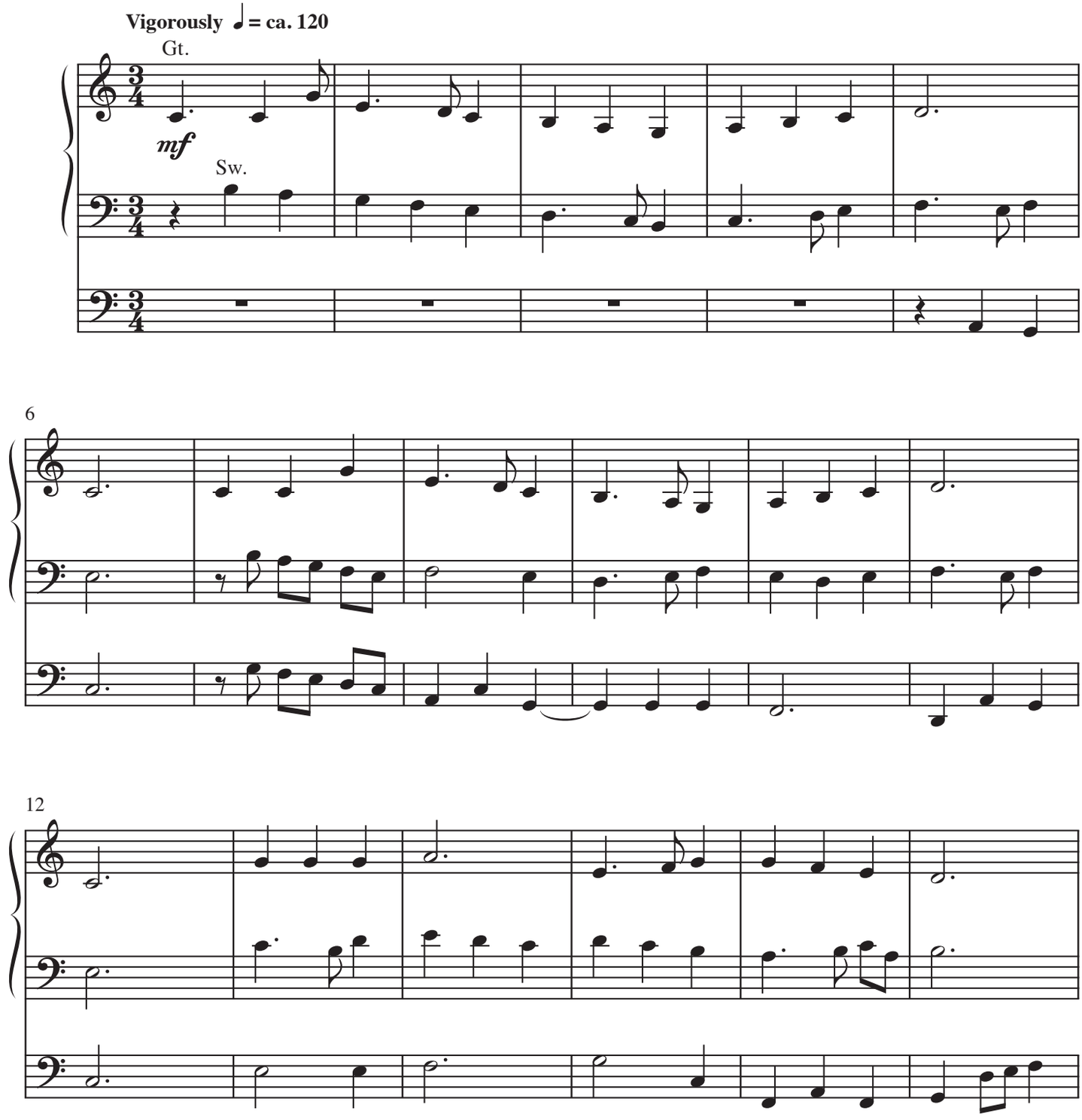
Praise to the Lord, the Almighty

Sw. Strong solo 8
Gt. Contrasting strong solo 8
Ped. Gt. to Ped. 8

William Ringham
Tune: **LOBE DEN HERREN**
Erneuertan Gasangbuch, 1665



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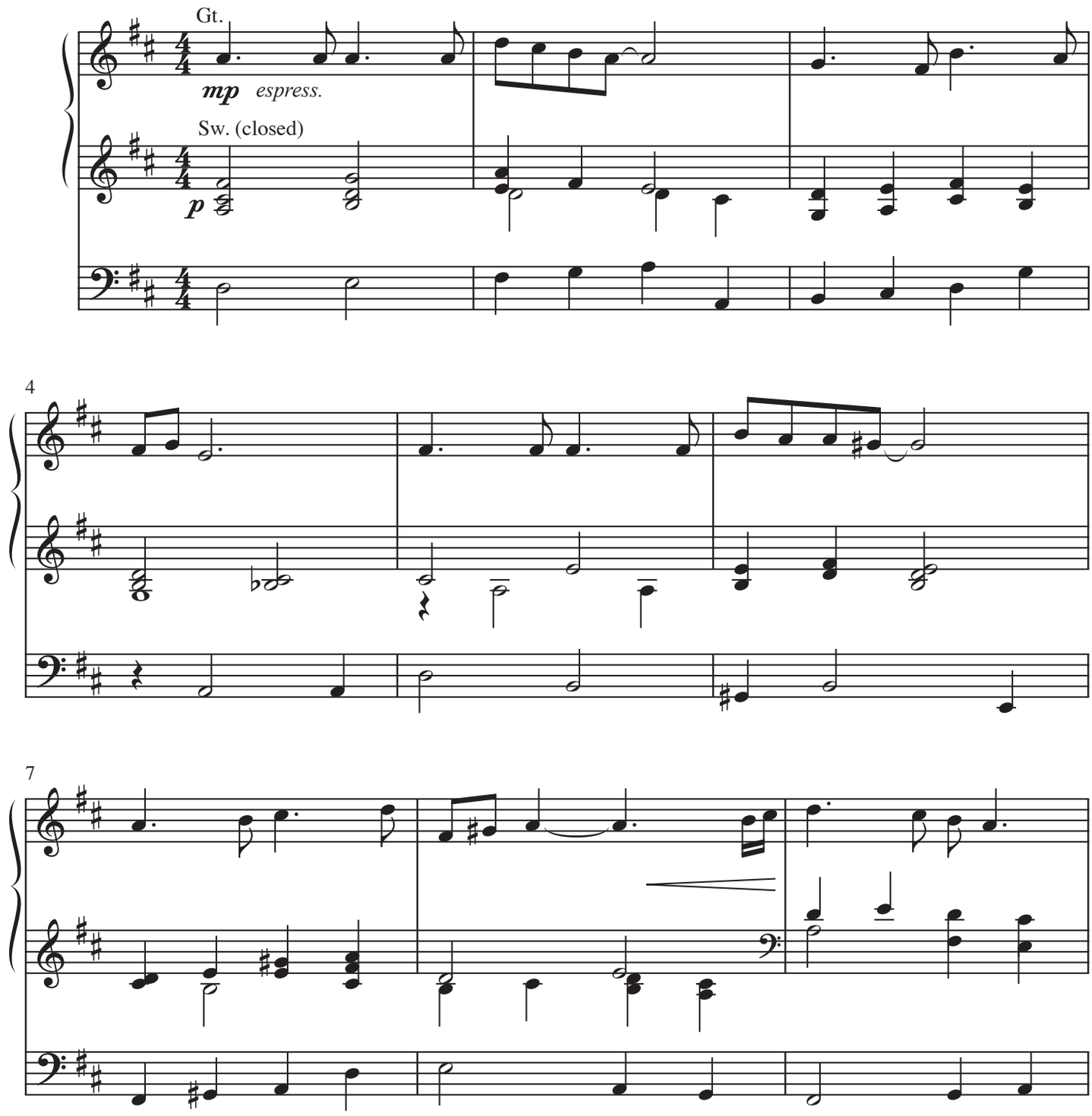
Praise, My Soul, the King of Heaven

Sw. String 8, Celeste 8
Gt. Quiet Solo
Ped. Light 16, Sw. to Ped. 8

William Ringham
Tune: **LAUDA ANIMA**
by **John Goss**

Gently ♩ **= ca. 78**



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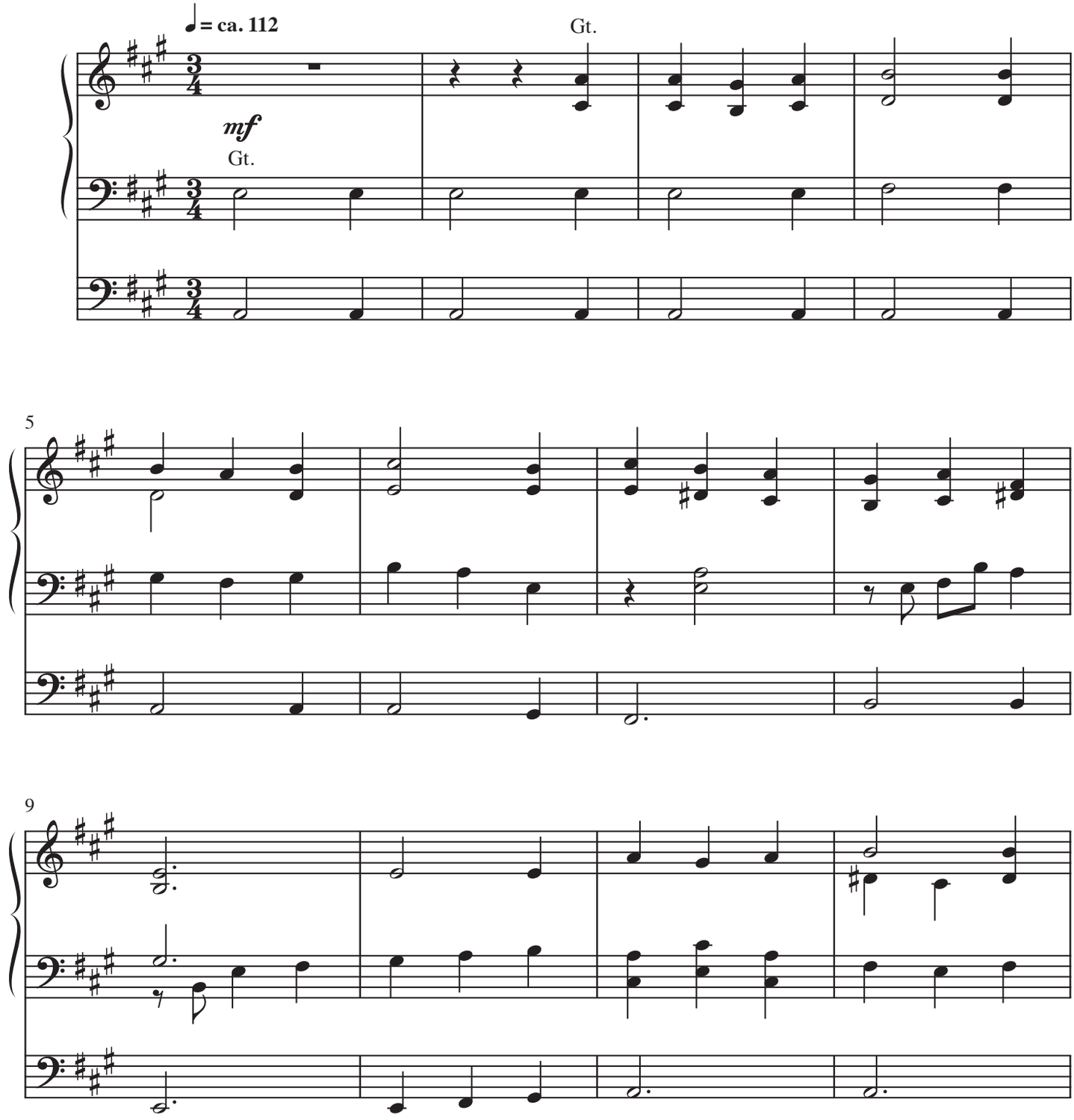
All Praise to Our Redeeming God

Sw. Flutes and Strings 8
Gt. Principals 8
Ped. Light 16, Gt. to Ped. 8

William Ringham
Tune: **ARMENIA**
by **Sylvanus B. Pond**



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