

## 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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# Hark, and Hear My Trumpet Sounding

3

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

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

Joyously ♩ = ca. 132

Musical score for measures 1-4. The score is in 4/4 time with a key signature of one sharp (F#). It features three staves: a grand staff (treble and bass clefs) and a separate bass staff. The grand staff contains the main melody and accompaniment. The first staff of the grand staff is marked 'Gt. { mf'. The music begins with a treble clef and a key signature of one sharp. The tempo is marked 'Joyously' with a quarter note equal to approximately 132 beats per minute.

Musical score for measures 5-8. The score continues from measure 4. It features three staves: a grand staff (treble and bass clefs) and a separate bass staff. The grand staff contains the main melody and accompaniment. The music continues with various melodic and harmonic developments.

Musical score for measures 9-12. The score continues from measure 8. It features three staves: a grand staff (treble and bass clefs) and a separate bass staff. The grand staff contains the main melody and accompaniment. The music concludes with a final cadence.

Duration: 3:00

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## Celtic Praise

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

William Ringham

With joyful spirit ♩ = ca. 104

Musical score for the first system. The piece is in 9/8 time with a key signature of one sharp (F#). The tempo is marked as ♩ = ca. 104. The score consists of three staves: a treble clef staff and two bass clef staves. The treble staff contains a melodic line with eighth and sixteenth notes. The upper bass staff contains a bass line with dotted half notes and quarter notes. The lower bass staff contains a bass line with dotted half notes and quarter notes. Performance instructions include 'Sw. (closed)' and 'mf crisply'.

Musical score for the second system, starting at measure 4. It continues the melodic and bass lines from the first system. The treble staff features a more active melodic line with eighth and sixteenth notes. The bass lines continue with dotted half notes and quarter notes.

Musical score for the third system, starting at measure 7. The melodic line in the treble staff becomes more complex with sixteenth notes and some accidentals. The bass lines continue with dotted half notes and quarter notes.

Duration: 3:00

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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

Quietly, expressively ♩ = ca. 76

The first system of music consists of three staves. The top staff is the vocal line, starting with a whole rest followed by a half note G4, a quarter note A4, and a quarter note B4, all under a slur. The middle staff is the piano accompaniment, starting with a piano (p) dynamic marking and a slur. It features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. The bottom staff is the bass line, starting with a whole note G2, followed by a whole note F2, and a whole note E2.

4

The second system of music consists of three staves. The top staff continues the vocal line with a slur over a half note G4, a quarter note A4, and a quarter note B4. The middle staff continues the piano accompaniment with the same rhythmic pattern. The bottom staff continues the bass line with a whole note D2, a whole note C2, and a whole note B1.

7

The third system of music consists of three staves. The top staff continues the vocal line with a slur over a half note G4, a quarter note A4, and a quarter note B4. The middle staff continues the piano accompaniment with the same rhythmic pattern. The bottom staff continues the bass line with a whole note A1, a whole note G1, and a whole note F1.

Duration: 4:25

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# We All Are One in Mission

23

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

Stately ♩ = ca. 92

Gt.

4

7

Duration: 2:35

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for Erin

# Wedding Suite

## I. Prelude

William Ringham

Happily ♩ = ca. 78

Man. 1 { *mf*

*secco*

Ped.

The first system of the musical score is in 2/4 time. It features three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The grand staff contains the main melody and accompaniment. The melody is marked 'Man. 1' and 'mf'. The accompaniment is marked 'secco'. The pedal point is marked 'Ped.'.

The second system of the musical score continues the melody and accompaniment from the first system. It consists of three staves: a grand staff and a separate bass clef staff. The melody is marked 'Man. 1' and 'mf'. The accompaniment is marked 'secco'. The pedal point is marked 'Ped.'.

The third system of the musical score continues the melody and accompaniment from the second system. It consists of three staves: a grand staff and a separate bass clef staff. The melody is marked 'Man. 2' and 'mf'. The accompaniment is marked 'secco'. The pedal point is marked 'Ped.'.

Duration: 4:50

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# II. Minuet 1

William Ringham

Sprightly ♩ = 102

*mp-mf*

*non legato*

Ped.

5

1

9

*mf-mp*

*legato*

5

Duration: 2:25

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## III. Minuet 2

William Ringham

Gently ♩ = ca. 74

5

9

Duration: 2:05

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## IV. Pavane

William Ringham

Warmly, stately ♩ = 72

The musical score is written for piano in 4/4 time. It consists of three systems of staves. The first system (measures 1-3) includes a treble clef staff with a 'Sw.' (Sustaining Pedal) marking, a middle bass clef staff with a 'Ch.' (Chorus) marking and a 'mp' (mezzo-piano) dynamic, and a bottom bass clef staff with a 'Ped.' (Pedal) marking and a 'p' (piano) dynamic. The second system (measures 4-6) continues the piece. The third system (measures 7-9) includes a triplet of eighth notes in the treble staff at measure 9. The key signature has one flat (B-flat).

Duration: 4:45

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## V. Air

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

William Ringham

## Tenderly ♩ = ca. 74

Sw. { *poco cresc.*

The first system of the score is in 3/4 time. It features a piano accompaniment with a soft string section (Sw.) and a guitar (Gt.). The piano part consists of a steady eighth-note bass line in the left hand and a melody of chords and single notes in the right hand. The guitar part is a simple accompaniment. The tempo is marked as ca. 74. The dynamic marking *poco cresc.* is placed above the piano part.

*dim.*

The second system continues the piano accompaniment. The dynamic marking *dim.* is placed above the piano part. The guitar part continues with a simple accompaniment.

11 Gt. *p* Sw.

The third system begins at measure 11. It features a guitar (Gt.) part with a melodic line and a piano (p) part with a soft string section (Sw.). The piano part has a melodic line in the right hand and a bass line in the left hand. The guitar part is a simple accompaniment. The dynamic marking *p* is placed above the piano part.

Duration: 1:30

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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

Joyfully ♩ = ca. 108

Gt. { *mf*

No Ped.

3

5

Ped.

7

Duration: 2:40
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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*

Vigorously ♩ = ca. 120

Gt.

mf

Sw.

6

12

Duration: 3:00

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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

Gt. *mp espress.*  
 Sw. (closed) *p*

4

7

Duration: 2:45

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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

$\text{♩} = \text{ca. } 112$

*mf*  
Gt.

Gt.

The musical score is written for guitar and piano accompaniment. It consists of three systems of music, each with a grand staff (treble and bass clefs) and a separate bass line. The key signature is D major (two sharps) and the time signature is 3/4. The first system starts with a tempo marking of approximately 112 beats per minute. The second system begins with a measure number of 5. The third system begins with a measure number of 9. The guitar part is marked with a mezzo-forte (*mf*) dynamic and includes a 'Gt.' label above the staff. The piano accompaniment features a steady bass line and a treble line with chords and melodic fragments.

Duration: 2:00

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