

Performance Notes

This book is designed to be as flexible as possible, to fit a variety of timing needs within the wedding service. It is always a good idea to check the timings at a rehearsal, with input from the bride or the wedding coordinator. As with all four-hand music, it's important to keep your eyes (and more importantly, *ears*) focused on the melody, which often passes between the hands and the players.

Jesu, Joy of Man's Desiring – Originally a choral piece from one of Bach's cantatas, this has become one of the most beloved instrumental selections for weddings. It is commonly used for the entrance of the families or of the wedding party. The piece may be shortened by omitting the repeated section. There is also an optional stopping point in measure 45; simply hold all the notes on the downbeat.

Canon in D – I think of this piece as the wedding musician's best friend because it may be stopped and started almost anywhere (making it ideal for processions). When the procession has finished, nod to your duet partner and put a *fermata* at the downbeat following the next four-bar phrase. This arrangement is slightly abridged from the Pachelbel original.

Prince of Denmark's March – This piece by Jeremiah Clarke was known for decades as the *Trumpet Voluntary* by Henry Purcell. It is a bright and lively processional which can be varied in length by omitting the repeat signs as needed. There is an optional stopping point marked with a double bar at the end of measure 24.

Bridal Chorus – *Here Comes the Bride* is an essential part of any wedding collection. In most small- or medium-sized churches, the entrance of the bride only requires a short piece of music. In such cases, I would recommend beginning this arrangement at measure 45, which provides a bigger sound and a more exciting ending. If you are asked to play this piece for a long processional, you may need to add additional measures at the conclusion. If so, you can jump back to any of the measures marked with an asterisk (measures 21, 37, 45, or 53).

Arioso – Bach wrote this beautiful instrumental piece as part of one of his cantatas. The sustained melody should always be heard clearly over the chordal accompaniment, whether it appears in the *primo* or the *secondo* part. Suitable for use during the prelude, the *Arioso* can also be used during the service, for quiet moments such as a candle-lighting ceremony.

Panis Angelicus – This movement from a mass by César Franck was originally written as a vocal solo with cello obbligato. The “echo” between voice and cello now appears between the *primo* and the *secondo* parts beginning at measure 37. Depending on how you use this piece, you may wish to shorten it by beginning either at measure 13 or measure 37 (marked with double bar lines in the score).

Hornpipe – Handel wrote this upbeat tune as part of his celebrated *Water Music*. It is a short, brilliant recessional with plenty of interaction between the two players. The repeat sign at the end is optional.

Psalm XVIII – Benedetto Marcello was a Venetian Baroque composer, best known for his choral setting of the first fifty Psalms. The joyful spirit of his *Psalm 18* (sometimes known as *Psalm 19* because Protestant and Catholic Bibles number the Psalms differently) makes it an ideal recessional. If needed, the entire piece can be repeated.

Wedding March – Mendelssohn wrote this piece as part of his incidental music for Shakespeare's comedy *A Midsummer Night's Dream*. Despite its jolly origins, this piece found its way into serious weddings in Victorian England and has remained in the wedding repertoire ever since. It was intended as a processional, and can still be used for that purpose, but American tradition usually places it in the recessional slot. While working on this arrangement, I was delighted to find that Mendelssohn himself had arranged this piece for piano four-hands. I incorporated some of his setting here, especially in the last few pages. If a shorter version is required, you can stop either at the dotted line in measure 24, or at the end of measure 40. (If you would like a shorter version that includes the big ending, start at measure 33.)