

Music for Weddings and Funerals in the Church

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The Royal Canadian College of Organists

MUSIC FOR WEDDINGS AND FUNERALS IN THE CHURCH

The purpose of this booklet is to provide church musicians and ministers with a guide to the possibilities available for music in wedding and funeral services of the church. It is not intended to be the final word on the conduct of these services nor a statement on the relative merits of any particular style of worship or music. It does, however, strive to provide practical guidelines whereby music may become an integral part of the service, assisting and enhancing the understanding and beauty of these liturgies.

Our society provides the opportunity for weddings and funerals to be conducted either in a secular context in a wide variety of settings or by a minister of religion in the context of a religious community. This booklet will refer exclusively to the latter. Further, it must be said that the guidelines put forward here are based on the understanding that weddings and funerals are **sacred** occasions. That is, they are services of worship in the presence of God, reflecting the view of life and love as presented in Holy Scripture. Music must therefore enhance and assist in the deeper understanding of the teachings of Scripture and Church, reinforcing the themes and values which are inherent in these sacred rites.

Some of what is included here may seem to be "idealistic". Always consider this information in the context of how it may - or may not - be applied in a particular congregation. These ideas should not always be considered as rules by which people must abide, but rather as guidelines by which they may be encouraged to a greater understanding of these services of worship in which they have chosen to participate.

In recognition of the diversity of resources in music programs throughout the church, the term "resident musician" has been used to indicate that person on the staff whose responsibility is music in worship.

This booklet was prepared with the assistance of numerous church musicians and ministers, many of whom are listed, though some preferred to remain anonymous. As it will be updated and added to in the future, further contributions, particularly in the area of repertoire, are encouraged. These should be addressed to the Chair of Resources Committee at the National Office of the Royal Canadian College of Organists, 202-204 St. George St, Toronto, Ontario M5R 2N5.

Weddings

When a church's resident musician discusses music with a bride and groom, he/she must always remember that this involves dealing with *people*, often people with limited knowledge and experience of the church. Because of this and the wide disparity in musical taste between different individuals, the church's resident musician must be prepared patiently to discuss their requests and convince them, when necessary, of what is and is not appropriate. Do not begin by saying "you can't have..." with no justification. Explain to them why certain things are desirable and others not.

Couples intending to be married in a church are not simply renting a nice hall. They are being accorded the privilege of a sacred ceremony supported by the members of a congregation in their place of worship. While this may be a distinctly "Congregationalist" approach, it is none the less a very helpful concept. Here, the resident musician represents the church and congregation when assisting in the choice of music for a wedding. By representing the congregation as a whole, through the governing/administrative body of the church, the musician will be able to speak confidently with a clear and understood authority. This underlines the importance of having a wedding policy, agreed to and endorsed by the staff and congregation of the church. Whether or not this is a formal document, couples should be made to feel that the decision of what music they have, like other elements of the service, is based on mutual agreement with the wishes of themselves and the congregation – not solely on the personal taste and opinion of the musician.

A policy of this nature may also enhance the relationship between minister and musician by promoting mutual understanding of the role of music in the ceremony as well as defining where the responsibility for it is assigned.

When possible, this kind of policy should be put in place when a musician considers accepting a new position. Many contracts will specify the musician's *responsibility* for music at weddings, but rarely will a contract outline exactly what that responsibility entails.

Whether or not a musician and congregation maintain a written policy document or simply determine some guidelines for music at weddings in their church, the following concepts should be considered.

The resident musician is responsible for music in the church. Therefore, he/she is the only person properly qualified to assist in the selection of instrumental and vocal music suitable for the ceremony. The prospective bride and groom should meet with the resident musician as early as possible in order to choose appropriate music. No planning (soloists, instruments, etc.) should be undertaken prior to this consultation.

As a wedding is a service of worship, the resident musician will have the prerogative of playing all weddings. If unavailable, he/she may suggest a competent substitute. It is still the right and obligation of the resident to approve the substitute musician. In this case the substitute will be paid directly by the couple. If another musician is *requested*, this guest may play only with the approval of the resident. In this case, the resident shall be offered the customary fee as a "consultation fee". When asked to play in another church, all musicians must respect the rights and customs of other musicians in their churches.

If additional vocal and/or instrumental musicians are requested, only competent ones should be selected in consultation with the resident musician. Vocal soloists are the most frequently requested. If the church employs soloists or section leads, their use should be encouraged. Inevitably, a couple may have a relative or friend who can "sing" and the wedding "wouldn't be the same without them". Considerable patience and tact may be required. It is a good idea to insist on a rehearsal with this soloist as soon as possible *with the couple present*. On rare occasions, it may become necessary to speak to the couple privately about any reservations the resident musician may have about the soloist. This should only be done, however, in a sincere attempt to ensure that the couple's wedding ceremony may meet the expectations of all concerned.

The resident musician is responsible for rehearsing with the vocal/instrumental musicians, not for teaching them the music. Copies of all music should be provided, in the correct keys, by the wedding couple sufficiently in advance. (Note: the use of photocopies is illegal and therefore should be unacceptable.)

N.B ! It is normally unnecessary for the musician to be present at the wedding rehearsal to "run through" the music. The purpose of this rehearsal is to practice the non-musical parts of the ceremony. If it becomes necessary for the musician to attend, it should be considered a "music rehearsal" and the appropriate fee requested.

The Music

A wedding is a service of worship which reflects the view of love and marriage as presented in Holy Scripture. It is conducted in the house and presence of God and therefore music with a secular connotation, particularly if there is a sung text, is inappropriate. (It is often worthwhile to suggest that because the reception or family gathering which may follow the wedding ceremony is a social occasion, many other kinds of music may find a place there.)

"Ceremonial" music may be considered an exception when it appropriately conveys the reverence and dignity that must be accorded a sacred celebration.

While the distinction between sacred and secular may be clearly defined through text (in the case of a vocal solo) or title, much instrumental music will require considerable thought as to its suitability for a sacred service. Note, however, that this is really a question of *content*, not a question of *style*. In other words, this should not be taken to mean that only "classical" music is acceptable in all churches. In some congregations, the use of a more contemporary idiom is, or is a part of, the normal style of worship. (It hardly needs to be said that there *is* a distinction between "style" and "standard". There is *good* contemporary music as there is *bad* classical music. As with the question of competent guest musicians, the resident musician will need to determine what may be an acceptable standard of craftsmanship for the church based on his/her experience and ability.)

The resident musician may need to assess and determine whether there may need to be any restriction on the "style" of music at a wedding. It should be considered that in choosing to be married in a particular church, a couple has not just chosen a "nice building" but a place constructed and set aside for the worship of God by a particular congregation. This may have a bearing on music in these ways:

Consider what is the tradition and current trend of the congregation. Current trends in congregational worship range from formal and structured liturgy to a more informal, free style. Complementing this may be music from the classical style to the folk or pop idiom. As a wedding is a service of worship, how may this influence the form and style of the wedding and, more particularly, the kind of music that is suitable to that form and style?

Consider then, the style of the liturgy. As music must serve worship, what may best serve one form may weaken another or seem totally out of place in yet another.

Coupled with this, consider the "environment". Does the atmosphere of the church itself play a role here? For example, some folk music may feel out of place in an 18th century gothic cathedral but may be very appropriate to an intimate, contemporary chapel. Equally, a baroque fanfare may be appropriate to a large, old cathedral but may be poorly suited to a small modern chapel. Each building may have its own appropriate style of music.

The most important facet of the environment – and it is often a reflection of the tradition of the congregation – is the suitability and adaptability of the music to the church's instrument(s). The resident musician must determine whether the music for the ceremony may or may not be best served by playing it on, or attempting to adapt it to, the available resources. This does not mean only music for other instruments adapted to the organ (i.e. music not even in transcribed form). It should also include, for example, organ music played on the piano when that is the only available instrument. If it cannot be done, it should be clearly stated at once and the reasons given. A brief discussion and demonstration of the abilities of the instrument(s) should convince most couples.

BE PREPARED. If any particular kind of music *may not* or *cannot* be used, the resident musician must be prepared to offer an adequate explanation and offer alternatives. This is important. Remember that when couples approach a consultation about music for their wedding, they may be entirely ignorant of what is available to them. All couples, like all weddings, are different. They may come from varied backgrounds, often with little or no experience of music – or church. The job of the resident musician is not to force them to have music that they do not want – that hardly serves to deepen their understanding of God and the church. It is to encourage and assist them to choose music that best complements and serves the wedding ceremony and their understanding of its significance.

Musical Components of the Wedding

Preludes

Music before the procession at a wedding serves the same function as at any service of worship. The purpose is to invite the congregation to worship in an atmosphere in which they may prepare themselves to participate in the

ceremony which follows. "Prelude" music need not always be quiet and gentle, just as music at the conclusion of a service need not always be loud. A well ordered selection of music suited to the mood and style of a particular ceremony will set the tone for what follows. Therefore, it is a good idea to choose the other musical components first and then decide what may best complement them.

How much music is used prior to the procession may change with each wedding. Couples may choose music which they would like to be part of the ceremony or they may leave the selection of suitable preludes to the musician. In either case, a suitable length for this part of the service is ten to fifteen minutes maximum.

The Procession

The key to music for a procession is simply "can you walk to it?" The kind of music that couples choose for the procession and recession will also make a statement about their character and their perception of the ceremony. For example, do they see it as a grand ceremonial occasion or as a more intimate and personal exchange of vows? The concept of the wedding as a joyful celebration is often prevalent, but the desired mood of the service should also be considered: there can be a sense of "quiet joy" as there can be one of "exultant rejoicing".

The practical question of how long the processional music should take is also important. In order to avoid the uncomfortable occurrence of the wedding party waiting at the front of the church for the organist to finish, these factors need to be taken into consideration: how long is the aisle by which they will enter; how many people are in the part of the wedding party that will process – in some traditions, the procession may include more than the bridal party; are there young children in the procession as ring bearers or flower girls – children, particularly very young ones, may tend to be very creative about how they get to the front of the church; how fast will the procession move – this may, of course, be affected by the kind of music that is played.

All of these factors require the musician to be constantly aware, throughout the procession, of where the wedding party is and what is happening. Always ensure that there is some manner by which the procession can be watched, e.g. direct sight line, mirror, camera and monitor, or an assistant.

Solos

Traditionally, there are numerous places where a solo has been utilised in the service: prior to the procession as the mother of the bride and parents of the groom are seated; immediately following the scripture reading; during the candle lighting ceremony that is used in some traditions; during the signing of the register; during communion when that is part of the ceremony. [Note: in some cases, consider also the liturgical application of the text. For example, if the text is a psalm it may be used as such in the service. Or, a setting of The Lord's Prayer may be used in its appropriate place in the liturgy.]

For almost all of the occasions, the solo occurs *while other action takes place*. A word of caution is necessary with these. The use of music with text become redundant in circumstances where the required amount of attention is focused elsewhere. Even at the signing of the register when it occurs away from the view of the congregation, the meaning of vocal or choral music may be lost. This is not meant to deter the use of music at these parts of the service, only to suggest that care needs to be taken in determining the most relevant and opportune moment when a solo may best be utilized.

Hymn(s)

Including a hymn in the ceremony provides the opportunity for the congregation to participate more fully in worship and to join together in expressing their praise and joy at this celebration. There are many opportunities where a hymn may be used including the procession and recession, before or after scripture, before the signing of the register, and after communion when that sacrament is a part of the service. There are only two cautions that must be exercised when choosing to use a hymn. First, the reality will be that many of the congregation at weddings may have little or no experience of hymn singing in church. Ask the couple to consider that, and, if they

wish to use a hymn (or hymns), it is best to suggest only well-know, familiar ones. Second, there must be enough guests to manage the hymn within the context of the building. For example, fifteen guests in a church which seats five hundred will not be enough to make the singing of a hymn viable.

During the signing of the register/marriage documents

Music used during the signing of the register may be considered similar to that used prior to the procession. The obvious difference is that the register is signed near the conclusion of the service and therefore the music is setting an atmosphere not of preparation for what is to follow, but rather of contemplation of what has occurred.

Two variables may affect what music is used here (including whether or not a solo is appropriate): first, the amount of time available may vary – particularly if photographs are taken at this time; second, in different traditions the signing may be done in the church proper in front of the congregation or it may be done in a separate room or side chapel privately. It may be necessary to take into consideration these factors – and the congregation's response to them – when choosing appropriate music here.

The Recession

Considerations that are applied to processions, such as length of the aisle and number of persons in the wedding party also apply to the recessional music. The major practical difference between them is the amount of time that is available for each. As the final act of worship, the recessional may be of almost any length (provided, of course that it is at least long enough to lead the wedding party from the church). By its nature, the recessional music will need to not only compliment the other musical selections that have been heard, but also suitably celebrate what has just occurred in the ceremony and lead the newly married couple out of the church in an appropriate manner. The Recession is not simply a Postlude. The consideration that one must be able to "walk to it" is as important here as it is for the processional: while frequently only the bridal party processes, the entire wedding party always recesses. Also, trying to match the musical styles at least of the processional and recessional can tie the service together musically in a unified way.

Fees

There are as many different methods of paying musicians for playing at weddings as there are different fees. The resident musician should ensure that whatever system is used, it be a consistent one (i.e. always the same manner), and that it be the most appropriate to the organizational structure of the church. However, it is strongly recommended that all of these methods insist that fees be paid in advance. The two most common methods are (i) one total fee is paid in advance directly to the church and then individual fees are distributed by the church; and (ii) fees are distributed individually, in cash, on the day of the wedding.

The musician's fee is set in accordance with the ability to perform a very specialized service. This will also include the amount of time involved in preparing for *and* performing that service. That these factors may vary according to location, situation, and experience may be considered to have some bearing on the determination of a suitable fee.

It must be noted that other wedding costs – such as florists, gowns and tuxedos, caterers, etc – escalate with inflation. A Church Musician, like any other professional musician and any other business, must also deal with inflation, regardless of the size of the wedding party or the number of people who attend the ceremony.

The following are suggested **minimum** fees only: (as of 2007)

Resident Musician (Organist)

Wedding	(including consultation)	\$125-200
Wedding with soloist/other musicians	(including consultation)	\$125-200
	plus rehearsal (for <i>each</i> rehearsal)	\$40-75

Soloist

Wedding (including rehearsal)

\$75-150

Instrumentalists

May be negotiable based on current fee scales of the Musicians' Union.

Funerals

The Christian attitude towards death cannot be separated from the death and resurrection of Jesus Christ. Yet, the Biblical accounts present a varied attitude towards death, even the death of Jesus. There is a mixture of grief and hope, suffering and glory. The Funeral liturgy should reflect these various perceptions of the experience of death. There is a need for grief and mourning at the physical loss of one who is loved. The predominant expression, however, should not be one of despair: the funeral should allow mourners the expression of grief within the context of the Easter triumph. Further, there is cause to celebrate the gifts given through the life that has been lived. Again, the feeling of loss in the context of thanksgiving.

Music in funerals and memorial services represents many things: time for contemplation, time for thanksgiving, a time to seek comfort and hope. The wishes of the deceased and those planning the service should be considered in consultation with the resident musician and the minister who will lead the service. It is important to consider that in ancient times funeral liturgies were lead by the family or tribe of the deceased. Over the centuries, Christian families chose to have their funeral take place within the context of the larger family of the Christian church. In effect, then, the church has a particular responsibility to ensure that the funeral be an appropriate expression of family and friends in the context of the Christian faith.

When assisting in the choice of music for a funeral or memorial service, considerable sensitivity to the needs of the mourners will be necessary. The resident musician may need to ask them to consider (i) secular music is inappropriate to a sacred service; and (ii) in the context of the theology of the resurrection, overtly sentimental, humanist-oriented songs and music will have a negative effect on all those present. They should be encouraged instead to choose music of a comforting and uplifting nature based on faith and hope, celebrating the life that has been lived on earth and also that lives now in the resurrection.

Many of the practical guidelines given for weddings may also apply for funerals. There are also, however, two additional practical considerations specific to funerals. First, the amount of preparation time will be severely limited for a funeral (a memorial service may allow for more time). This will affect not only the time available to the resident musician, but also that available to a soloist, choir or other musicians who may be requested. When vocal or other instrumental music is requested, the resident musician must encourage the family to allow only the most competent musicians to take part. They will be grateful for the resident musician's concern and interest that the music is important and must be done well. Secondly, the resident musician and the funeral home/undertaker must have a clear understanding that the only qualified authority on music for all service in the church is the resident musician. The church should also have a clearly stated policy on the payment of fees: whether these fees are paid by the funeral home or the church, they should be available in advance.

Music in the service

Normally, the musical components of the funeral liturgy will include the Prelude and Postlude, hymns, and a solo or anthem. In some traditions, other parts of the liturgy may also be sung (ex. The Burial Sentences, psalms, the litany). As is the case in any sacred service, it is necessary for the music suitably to complement and enhance the ceremony.

The Prelude(s) will need to be of a contemplative nature to allow for the gathering and preparation of the congregation for what is to follow. Caution: avoid the use of any music which is, in itself, 'deathly'. This will only encourage the continued pain and sorrow of those present, rather than enabling them to understand their grief and loss in the context of the resurrection faith. Likewise, the Postlude should conclude the service with a sense of inspiration and the uplifted feeling of triumph over death.

The use of hymns and/or a suitable metrical psalm will allow the family and congregation to participate more fully in the service. The sense of community and support for the family will also be enhanced by joining together in singing. An appropriate solo or anthem may also add to the understanding and contemplation of the attitude towards life and death that is expressed in the service. The same caution as was suggested for the prelude and postlude applies equally here. Also, difficult though it may be to convince many bereaved families, it is often the case that the "favourite song" of the deceased may be inappropriate to the ceremony. The resident musician should always be prepared to provide alternatives and encourage the family to desire the most effective expression of their faith. Above all, the resident musician should be sure they know that all of his/her experience and abilities are supporting them at this time.

Fees

Some churches include funeral and memorial services as a regular requirement of the position of organist/music director and therefore no payment is rendered. This must be determined in the contract or agreement between the church and organist/music director *prior to the commencement of duties*.

The following are suggested **minimum** fees only:

Resident Musician (Organist)	\$75-150
Soloist	\$50-100

APPENDICES

Note: These lists were compiled by survey and are therefore incomplete in many ways. To quote one respondent: "This list is endless..." Many titles may be found in collections, a list of which appears at the end.

Recommended editions are given where available.

Appendix I: Music for Weddings (Organ/Vocal/Choral)

Prelude/Signing of the Register

Bach, J.S.

Arioso
 If Thou be near (*Bist du bei mir*)
 In Thee is gladness (*In dir ist Freude*)
 Jesu, joy of man's desiring
 My heart ever faithful
 Now thank we all our God
 Pastorale in F
 Praise to the Lord, the almighty (Schübler)
 Trio Sonatas in E flat major, C major, G major
 Various Preludes, Toccatas and Fugues

Bales, G

Petite Suite: Intermezzo Berandol

Boellman, L

Suite Gothique: Minuet, Priere Marks

Buxtehude, D

Prelude, Fugue & Chaconne
 Fugue in C ("Jig")
 Prelude & Fugue in D major, F major

Couperin, F

Mass of the Convents (excerpts) Belwin Mills

France, W

Oboe Tune & Gavotte Berandol

Franck, C

Pastorale Bormemann
 Cantabile
 Prelude, Fugue & Variation

Handel, G.F.

"Water Music" excerpts Novello
 Concerti (excerpts) Bomemann

Haydn, F.G.

Suite for Musical Clocks Novello

Jongen, J

Petite Prelude

Mendelssohn, F

Sonatas (excerpts) Novello

Milhaud, D.

Pastorale H.W.Gray

Mozart, W.A. Sonata #1 in E flat (k.61)	Merrymount
Oldroyd, G. Three Liturgical Prelude (Nos. 2&3)	Oxford
Pachelbel, J Canon in D major	Concordia
Reger, M Benedictus	Marks
Rheinberger, J Cantilena (Sonata II)	Novello
Royce Eckhart, A Morning has broken	Organmaster
Sowerby, L Carillon	H.W. Gray
Vaughan Williams, R. Prelude on "Rhosymedre" (Three Welsh Tunes)	Stainer&Bell
Vierne, L Carillon de Westminster 24 Piece de Phantasie Berceuse Lied Pastorale	Elkan-Vogel Durand
Whitlock,P. Fidelis (Four Extemporizations) Andante Tranquillo (Five Short Pieces)	Oxford Oxford
Willan, H. Epithalium	Oxford
Young, G. Prelude in Classic Style	

Procession

Brahms, J. St. Anthony Chorale (Haydn)	Oxford
Campra, A. Rigaudon	
Clokey, C Procession (wedding Suite)	Fischer
De Grigny, N. Plein Jeu ("Veni Creator")	
Guilmant, A Grand Choeur Triomphal	Belwin-Mills
Handel, G.F. Processional ("Royal Fireworks") Coro, Air ("Water Music")	
Near, G. A Wedding Processional	H.W.Gray
Wetzler, R. Processional on "Westminster Abbey"	Concordia

Trumpet Tunes

Clarke, J.	Prince of Denmark's March	Novello
Charpentier, M.-A.	Prelude on a Te Deum	
Johnson, D	Trumpet Tunes	Concordia
Lang, C.S.	Tuba Tune	Concordia
Mouret, J	Rondeau	H.W. Gray
Purcell, H.	Trumpet Voluntary in D Trumpet Voluntary in C ("Cebell")	H.W.Gray
Stanley, J.	Trumpet Tune in D	Oxford

Hymns suitable for procession/recession

All people that on earth do dwell (Old 100th)
 Joyful, Joyful, we adore Thee (Ode to Joy)
 Love divine, all loves excelling (Hyfrydol)
 Now thank we all our God (Nun Danket)
 Praise my soul, the King of Heaven (Praise my soul)
 Praise to the Lord (Lobe den Herrn)

Hymns

Come down, O love divine (Down Ampney)
 Jesu, Thou Joy of loving hearts (Maryton)
 Lead Us, heavenly Father, lead us (Mannheim)
 O Father, all creating (Aurelia)
 O Perfect Love (O Perfect Love)

Recession

Bach, J.S.	Sinfonia from Cantata 29 (We thank Thee) arr. Dupré	Bornemann
Bales, G.	Petite Suite: Finale	Berandol
Bloch, E.	Wedding March #3	Schimer
Clokey, C.	Recessional (Wedding Suite)	Fischer
Cook, J.	Fanfare	Novello
Elgar, E	Pomp & Circumstance March No 4	Oxford

Gigout

Grand Choeur dialogué

Handel, G.F.

"Water Music": Hornpipe

Karg-Elert, S.

Marche Triomphal (Nun Danket)

Breitkopf

Manz, P.

Improvisation on "Cwm Rhondda"

Concordia

Marcello, B.

Psalm 19 (The Heavens declare the glory)

Martin, G.

Laudation

Lorenz

Mendelssohn, F.

Sonata II: Allegro Maestoso

Novello

Mulet, H.

Carillon-Sortie

Schimer

Sowerby, L.

A Wedding Processional

H.W. Gray

Vierne, L.

Symphony I: Final

Walford Davies

A Solemn Melody

Novello

Wesley, S.S.

Choral Song

Widor, C.-M.

Symphony V: Toccata

Marks

Symphony VI: Allegro

Willan, H.

Five Pieces: Finale Jubilante

Berandol

Young, G.

Postlude on "Hymn to Joy"

Flammer

Albums & Collections

The Wedding Album

Mayhew

A Book of Wedding Pieces for Organ, ed. Trevor

Oxford

A Second Book of Wedding Pieces, ed. Trevor

Oxford

A Wedding Album, ed. Lane

Ashdown

Baroque Music for Weddings, ed. Wolff

Concordia

Ceremonial Music for Organ (Vol.1 and 2)

Oxford

Folio of Wedding Music, ed. Lorenz

Lorenz

Four Wedding Marches

G. Schimer

Six Processionals by G.F.Handel, ed. Wolff

Concordia

Six Trumpet Tunes from the Italian Baroque, ed. Wolff

Concordia

The Wedding Album – Organ Solos, ed. Hebble

Bradley

Wedding Album

Novello

Wedding Music Book I, Johnson

Augsburg

Wedding Music Book II, Johnson

Augsburg

Wedding Music Part I

Concordia

Wedding Music Part II (Hymn Preludes)

Concordia

Wedding Music, Chapel Hour Series, Vol.3

Pointer

Vocal/Choral

Bach, J.S.	
Jesus, lead our footsteps ever	Oxford
Jesu, joy of man's desiring	Oxford
Trust in the Lord (Cantata 174)	Fischer
My heart ever faithful	G.Schirmer
Bach/Gounod	
Ave Maria	Schirmer
Bairstow, E.	
I sat down under His shadow	Oxford
Bitgood, R.	
The greatest of these is love	H.W. Gray
Brahms, J.	
Though I speak with the tongues (Four Serious Songs)	
Bunjes, P (Editor)	
Wedding Blessings (Twelve Songs)	Concordia
Clokey, C.	
O Perfect Love (Wedding Suite)	Fischer
Set me as a seal (Wedding Suite)	Fischer
Cowell, J.	
Walk hand in hand	BMI
Dvorak, A.	
I will sing new songs of gladness	AMP
Sing ye a joyful song	AMP
Dunlap, F.G.	
Wedding Prayer	G. Schirmer
Franck, C.	
O Father, most holy	G. Schirmer
Gounod	
Entreat me not to leave Thee	
Handel, G.F.	
Let the bright seraphim	Oxford
Wedding Hymn (Ptolemy)	BMI Canada
Where'er you walk (Semele)	Schirmer
Hopson, H.	
The Gift of Love	Hope
Lovelace, A.	
A Wedding Blessing	G. Schirmer
Malotte, A.H.	
The Lord's Prayer	Schirmer
McKie, W.	
We wait for Thy loving kindness (SATB div.)	Oxford
Psalm 121 & Wedding Responses (SATB)	Oxford
Moe, D.	
Alleluia	Oxford
Ouchterlony, D	
I see the love of God	Thompson

Peeters, F.		
	Wedding Song	Peters
Pinkham, D.		
	Wedding Song	
Public Domain		
	Wedding Song (There is love)	TMK
Rutter J.		
	For the beauty of the earth (S/SATB)	Oxford
	The Lord bless thee and keep thee (SATB)	Oxford
Schubert, F.		
	Ave Maria	Schirmer
Schütz, H.		
	Wedding Song	
Sowerby, L.		
	O Perfect love	H.W. Gray
Thomas, B.		
	You gave me love	Word
Traditional		
	Morning has broken	
Vaughan Williams, R.		
	O how amiable are Thy dwellings (SATB)	Oxford
	O taste and see (SATB)	Oxford
Walton, W		
	Set me as a seal (SATB)	Oxford
Willan, H.		
	O perfect love	H.W. Gray
Wretzler, R.		
	Psalm 128	

Appendix II: Music for Funerals (Organ/Vocal/Choral)

[The most common recommendation for organ music at funerals was the use of choral preludes or improvisation based on the tune of hymns used in the service. A few are listed here, but more are available.]

Preludes

Bach, J.S.		
	Chorale Preludes for Lent, Passion, Faith	
	Air (Suite in D)	
	Prelude and Fugue in b minor	
	Sheep may safely graze	
	Toccat and Fugue in d minor (Dorian)	
Bales, G.		
	Elegiac Prelude	Egan
Brahms, J.		
	11 Chorale Preludes:	Mercury
	1. My Jesus leadeth me	
	3. O world I now must leave thee	
	6. Blessed ye who live in faith unswerving	
	10. My heart is ever yearning	

Buxtehude, D.	Nun bitten wir (Treasury of Early Music)	Mercury
Cabena, B.	Prelude in the Lydian mode (Sursum Corda)	Thompson
Darke, H.	Meditation on "Brother James' Air"	Oxford
Dupré, M.	Cortège et Litanie	Leduc
Durufié, M.	Prélude et Fugue sur le nom d'Alain	Durand
Fauré, G.	Pavane (arr. Bird)	Galaxy
France, W.	Prelude on "Slane" (Sursum Corda)	Thompson
Franck, C.	Chorale in E major	
Hancock, G.	Air	H.W. Gray
Howells, H.	Master Tallis' Testament	Novello
	Sarabande for the Morning of Easter	Novello
Mendelssohn, F.	Sonata II: mov'ts 1 & 2	Novello
Near, G.	Sarabande: Land of Rest (Suite for Organ)	Galaxy
Peeters, F.	Aria	H.W. Gray
Silvester, F.	Chorale prelude on "Rockingham"	Thompson
Sweelinck, J.P.	Mein junges Leben hat ein End	Peters
Thalben-Ball, G.	Elegy	Oxford
Willan, H.	Chorale prelude on Song 13 (6 Chor. Prel., I)	Concordia
	Chorale prelude on "Slane"	Peters
	Elegy	H.W. Gray
Wood, C.	Psalm 23 (16 Preludes, Vol. 2)	Stainer & Bell
Wright, S.	Prelude on "Brother James' Air"	Galaxy

Postludes

Alain, J.		
	Litanies	Leduc
Bach, J.S.		
	Chorales from St. Matthew & St. John Passions	
	Chorale preludes: Easter, Faith	
	Prelude and Fugue in c minor	
	Fugue (from Toccata and Fugue in F major)	
	Fugue in E flat major (St. Anne)	
Brahms, J.		
	11 Chorale Preludes:	Mercury
	1. My Jesus leadeth me	
	9. My heart is ever yearning	
	11. O world, I now must leave thee	
Dupré, M.		
	Resurrection (Symphonic Passion)	Leduc
Easter Hymns		
Guilmant, A.		
	"Thine is the Glory"	McAfee
Handel, G.F.		
	Pastoral Symphony (Messiah)	G. Schirmer
Karg-Elert, S.		
	Marche Triomphal (Nun Danket)	Breitkopf
Lang, C.S.		
	Prelude on "Victory" (Festal Voluntaries: Easter)	Novello
Parry, C.H.H.		
	Chorale prelude on "St. Anne"	Novello
Willan, H.		
	Chorale Prelude on "Vulpius" (6 Ch. Prel., I)	Concordia
	Chorale & Fugue (Fugal Trilogy)	Concordia
	Finale (Suite)	Oxford
	Prelude and Fugue in d minor	Leslie

Collections

An Album of Memorial & Funeral Music	Oxford
Funeral Service Music, Ed. Miles	Fischer
Music for Funeral and Remembrance	
Services (Manuals only), Ed. Trevor	Galaxy

Vocal/Choral

Bach, J.S.		
	Be Thou with me	
Bach/Gounod		
	Ave Maria	Fischer
Bancroft, H.H.		
	The souls of the righteous (SATB)	

Brahms, J.

How lovely are thy dwellings (Requiem) (SATB)

Dvorak, A.

God the Lord is my shepherd (Biblical Songs)

Elgar, E.

Ave verum (SATB)

Novello

Fauré, G.

From 'Requiem'

Pie Jesu

In paradisum (SATB)

Handel, G.F.

From 'Messiah'

Novello

I know that my redeemer liveth

Since by man came death (SATB)

The trumpet shall sound

O death where is thy sting? AT duet

Worthy is the Lamb (SATB)

Harris, W.

O what there joy (SATB some div.)

Healey, D.

Shepherd Boy's Song

RSCM

Hurford, P.

Litany to the Holy Spirit

Oxford

Joncas

The Lord is near

Malotte, A.H.

The Lord's Prayer

G. Schirmer

Mendelssohn, F.

O rest in the Lord (Elijah)

But the Lord is mindful

Mozart, W.A.

Ave Verum (SATB)

Oxford

Rutter, J.

Gaelic Blessing

Oxford

God be in my head

Oxford

The Lord is my shepherd (Requiem) (SATB)

Oxford

Pie Jesu (Requiem) (S. solo & SATB)

Oxford

Schalk, C.

Lord, it belongs not to my care

Vaughan Williams, R.

Songs from 'Pilgrim's Progress'

Oxford

Into Thy hands, O Lord

Who would true valour see

Song of the tree of Life

The Bird's Song (Ps. 23)

Walford Davies

God be in my head (SATB)

RSCM

Wesley, S.S.

Lead me, Lord (SATB)

Oxford

Blessed be the God and Father (SATB)

Oxford

Hymns

[Note: Many of these hymns may also be used as solos.]

Hymns of Easter and All Saints

All hail the power of Jesus' name (Miles' Lane)
 All my hope on God is founded (Michael)
 Alleluia, sing to Jesus (Hyfrydol)
 Be thou my vision (Slane)
 Come, let us to the Lord (Belmont)
 Crown Him with many crowns (Diademata)
 Eternal, unchanging (St. Denio)
 Faith of our Fathers (St. Catherine)
 For all the saints (Sine Nomine)
 Guide me, O Thou great Jehovah (Cwm Rhondda)
 How firm a foundation (St. Denio)
 How great Thou art (Swedish melody)
 I heard the voice of Jesus (Kingsfold)
 Jerusalem the golden (Ewing)
 Jesus lives! The terrors now (St. Albinus)
 Lead kindly Light (Sandon)
 My faith looks up to Thee (Olivet)
 Now thank we all our God (Nun Danket)
 O God of Bethel (Salzburg)
 O God, our help in ages past (St. Anne)
 O master let me walk with Thee (Maryton)
 Praise, my soul, the King of heaven (Praise my soul)
 Rejoice the Lord is King (Darwall)
 The King of Love my shepherd is (Dominus regit me)
 The Lord's My shepherd (Crimond)
 The strife is o'er (Victory)
 Thine is the glory (Maccabeus)
 Unto the hills (Sandon)

NOTES