

The Complete Wedding Collection for Piano  
Late Intermediate Level

James Koerts



THE COMPLETE  
**WEDDING**  
COLLECTION

for piano

SELECTED, EDITED & ARRANGED  
BY JAMES KOERTS

Featuring 25 arrangements of wedding songs for the traditional wedding

Includes preludes, processions, service music, recessions and postludes

# Etude No. 3, Op. 45

STEPHEN HELLER  
Arranged by JAMES KOERTS

Allegretto  $\text{♩} = 72$

The musical score is presented in a grand staff format (treble and bass clefs). It begins with a treble clef and a key signature of two sharps (D major). The time signature is 4/4. The tempo is marked 'Allegretto' with a quarter note equal to 72 beats per minute. The first measure starts with a mezzo-piano (*mp*) dynamic. The melody in the right hand consists of eighth and quarter notes. The bass line in the left hand provides harmonic support with eighth and quarter notes. At measure 4, the bass line changes to a more active eighth-note pattern. At measure 7, there is a crescendo (*cresc.*) leading to a mezzo-forte (*mf*) dynamic, where the right hand plays chords. The piece concludes at measure 11 with a mezzo-piano (*mp*) dynamic.

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PERFORMANCE  
SUGGESTION

A lot of people don't necessarily want a bunch of serious classical music for their wedding selections, but I like to occasionally intersperse these Heller Etudes throughout preludes and postludes. Their beautiful melodies and rich harmonies add a nice touch to any wedding. And they aren't too difficult to learn in a hurry!

# Savior, Like a Shepherd Lead Us

WILLIAM BRADBURY  
Arranged by JAMES KOERTS

Gently, with rubato ♩ = 69

The musical score is written for piano in 4/4 time, featuring a key signature of two flats (B-flat and E-flat). The tempo is marked 'Gently, with rubato' with a quarter note equal to 69 beats per minute. The score is divided into four systems, each with a measure number (1, 4, 7, 10) at the beginning of the first staff. The first system starts with a mezzo-forte (*mf*) dynamic. The notation includes treble and bass clefs, with various note values, rests, and chordal textures. The piece concludes with a final cadence in the fourth system.

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PERFORMANCE  
SUGGESTION

Many of the people that I've had the privilege of playing for their wedding have indicated that they like sacred hymn arrangements included in their wedding prelude music. I've provided a few in this collection (not found anywhere else), but there are many other sacred tunes that work well for wedding preludes.

# Jesu, Joy of Man's Desiring

J.S. BACH

Arranged by JAMES KOERTS

Gently, with expression ♩ = 66

The musical score is presented in four systems, each with a grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Gently, with expression' with a quarter note equal to 66 beats per minute. The dynamics are marked 'mp' (mezzo-piano). The score includes numerous triplet markings in both hands. The piece ends with a final chord in the right hand.

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PERFORMANCE  
 SUGGESTION

This is a standard played in most all weddings these days. If not incorporated as part of the processional, consider including it as part of the prelude.

# Bridal Chorus

Arranged

RICHARD WAGNER  
Arranged by JAMES KOERTS

Expressively ♩ = 66

The first system of the piano introduction is written in 4/4 time. It begins with a dynamic marking of *f* (forte). The music consists of chords in the right hand and single notes in the left hand. A *rit.* (ritardando) marking is placed above the second measure of the system.

The second system of the piano introduction starts at measure 3, marked *a tempo*. The right hand features chords, while the left hand plays a triplet of eighth notes. The triplet pattern continues throughout the system.

The third system of the piano introduction continues the triplet pattern in the left hand and chordal accompaniment in the right hand.

The fourth system of the piano introduction concludes the piece with the same triplet and chordal accompaniment.

# Unity Candle

By JAMES KOERTS

Gently ♩ = 76

The musical score for 'Unity Candle' is presented in four systems. Each system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats (B-flat major), and the time signature is 4/4. The tempo is marked 'Gently' with a quarter note equal to 76 beats per minute. The first system includes a dynamic marking of *mp*. The score is written for piano accompaniment.

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## PERFORMANCE SUGGESTION

Music performed during the actual wedding ceremony usually consists of vocals chosen by the Bride and Groom. While vocal music is beyond the scope of this collection, I've provided a couple of instrumental pieces that might be appropriate for the ceremony. Once you understand the patterns in the songs, it will be easy to creatively add to or subtract from the arrangements, based on the needs of the situation.

# Wedding March

FELIX MENDELSSOHN  
Arranged by JAMES KOERTS

Allegro ♩ = 120

The musical score is presented in four systems, each with a treble and bass clef. The first system (measures 1-3) begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody in the treble clef features triplets and is marked with a forte (*f*) dynamic. The bass line contains rests. The second system (measures 4-6) continues the melody with triplets and a bass line with notes, marked with fortissimo (*ff*). The third system (measures 7-9) continues the melody with triplets and a bass line with notes. The fourth system (measures 10-12) concludes the piece with a double bar line and repeat signs.

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PERFORMANCE  
SUGGESTION

This is one of the most traditional ways to end the wedding ceremony, after the Bride and Groom have kissed and been pronounced man and wife. I typically omit the first four measures and begin on measure 5 because I don't feel I need the build up. You can experiment with this.

# Ode to Joy

LUDWIG VAN BEETHOVEN  
Arranged by JAMES KOERTS

Joyously ♩ = c. 120-126

5

9

13

*f*

*mf*

*cresc.*

*f*

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PERFORMANCE  
SUGGESTION

This is my most popular option to begin the postlude. Sometimes I will just improvise with this theme for the entirety of the postlude. It is bursting with energy and movement, and it creates such a great atmosphere following a wedding.