

# THE WEDDING GIG BOOK

## Volume 1

Arranged by David Marlatt

### ***Prelude to Te Deum***

This regal fanfare is very popular with brides and can be used as either the processional or recessional. There are several “escapes” that could be used to shorten the piece if required. The melody is found in both trumpet parts and in the horn.

### ***Ave Maria***

There are several popular and famous *Ave Marias*. This particular piece was originally named *Meditation* by the composer Charles Gounod (1818-1893). He wrote this famous melody to the accompaniment of the first prelude of the Well-Tempered Clavier by Johann Sebastian Bach (1685-1750).

### ***Hornpipe and Air from Water Music***

George Frederick Handel (1685-1759) wrote three *Water Music* suites for performance by 50 instrumentalists on a barge during a royal procession on the Thames River in 1717. There are twenty-one movements in all ranging from slow *airs* to colorful *allegros* featuring two horns or two trumpets. The variety in tempos and the tuneful melodies have made *Water Music* a favorite of audiences since the first performance.

### ***Wachet Auf***

*Wachet Auf* is a section from J.S. Bach’s (1685-1750) Cantata No. 140. Heralded as one of his finest cantatas, it was written for the 27th Sunday after Trinity. What is interesting about this time is that this Sunday does not exist unless Easter is very early. Therefore this happened only twice during Bach’s years in Leipzig. Bach wrote many cantatas but none have maintained the popularity as this excerpt from No. 140. This is most likely due to the elegant, flowing nature of the writing that is so distinctly Bach.

### ***Ode to Joy***

This the famous theme from Beethoven’s grand Symphony #9. It is an often requested piece at weddings and this version is very straight ahead with a descant on the final repeat.

### ***Trumpet Voluntary***

The *Trumpet Voluntary* by Jeremiah Clarke (1673-1707) was falsely attributed to Henry Purcell until 1953. In the 17th century a trumpet voluntary was a piece that was not actually written for trumpet. It was written for solo organ and meant to be played on the trumpet stop.

All dynamics, articulations and some ornaments (trills) have been added by the editor and may be ignored or altered to best suit the performers.

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### ***Canon***

The incredible fame and popularity of this work is staggering. What is not commonly known is “the” version of Canon, which many understand to be the original, is scored for 3 violins and continuo. This is not the original version. Pachelbel’s first scoring was a Canon and Gigue for solo organ. There have been many arrangements of this work for every combination of instruments including solo piano, steel drums, recorder ensemble, trumpet octet, several for brass quintet and double brass quintet.

### ***Largo from Winter - The Four Seasons***

Antonio Vivaldi (1678-1741) is best known as a composer of concertos. He wrote over 200 concerti for various instruments. For many years he was the music director at a private school and it was here he wrote a large number of concerti for his students. This concerto, originally for strings, is a typical work of Vivaldi’s, demonstrating his gift for “tune”. It is his melodic material that burns such pieces as the Four Seasons into the memory of musicians and non-musicians alike.

This is a solo for the tuba. The use of cup mutes in the trumpets and trombone provides a unique color under the soloist. The horn doubles the melody at times and should be sure to balance with the soloist.

### ***Wedding March***

This piece requires no introduction. This easily the most famous and often used bridal procession of all times.

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### PRELUDE to TE DEUM - C. Charpentier

Allegro Maestoso ♩ = 80

1 2 3

4 5 6 7

8 9 6 15 16 17

18 19 20 21

22 23 24 lead 25

26 27 28 tr 29

30 31 32 33 not lead

34 35 36 37

38 39 tr 40 41 7 48 lead

49 50 tr 51 52

53 54 tr 55 *molto rit.* tr

# AVE MARIA - J.S. Bach/C. Gounod

Moderato ♩ = 72

opt. Flugel

*p*

*mp* *p*

*mp* *p* *mf* *f*

*mp* *p*

*molto rit.* *p*

# HORNPIPE *from* WATER MUSIC - G.F. Handel

Allegro Moderato ♩ = 108

Trumpet

# WACHET AUF - J.S. Bach

• = 66

11 12 13 opt. Flugel 14

15 16 17 18

19 20 21 22

23 24 25

26 27 28 *tr*

29 *tr* 30 31 *mp*

32 33 4 37 38

39 40 41 *tr*

*mf*

42 43 44 45 *f*

46 47 48 49

50 51 *molto rit.* 52 *ff*

# ODE TO JOY - L. van Beethoven

Maestoso ♩ = 100

Trumpet

1 2 3 4

5 6 7 8

9 10 11 12 13

14 15 16 17 lead

18 19 20 21 22

23 24 25 26 27

28 29 30 31

**PREVIEW ONLY**

# TRUMPET VOLUNTARY - J. Clarke

Maestoso  $\bullet = 112$   
8

9 *f* *tr* 10 11

12 13 *tr* 14 15 *tr* 16

17 4 21 *tr* 22 23 24

25 4 29 *tr* 30 31 32

33 8 41 lead 42 43 44

*mp*

45 46 47 *tr* 48

49 3 52 3 53 54

*f marcato*

55 56 57 58 59

60 61 *tr* 62 63

64 65 *tr* 66 67

*ff*

68 69 *tr* 70 *molto rit.* *opt. Sva* *tr*



AIR *from* WATER MUSIC - G.F. Handel

Air ♩ = 60

4 5 lead 6 7 8 tr 9 4

13 14 lead 15 16 tr

17 4 21 22 lead 23

24 tr 25 2 27 28

29 30 31 32 lead

33 34 tr 35 *rall. e dim.* tr

*mp*

*p*

*mf*

*p*

*mf*

*mp*

*rall. e dim.*

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# CANON - J. Pachelbel

Musical score for Bb Trumpet 2, measures 1-30. The score is in 4/4 time with a tempo of quarter note = 54. The key signature has one flat (Bb). The piece is in C minor. The score is divided into measures 1-6, 7-10, 11-13, 14-16, 17-20, 21-24, 25-26, and 27-30. Dynamics include *p*, *mp*, *mf*, and *mf*. A large watermark "PREVIEW ONLY" is overlaid across measures 17-20.

31 2 33 34

35 36 37

*mf*

38 39

40 41

42 43 44

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45 46 47

*espressivo*

48 49 50 51 52

*f*

53 54 55 56

*ff* *molto rit.*

# LARGO from WINTER (FOUR SEASONS) - A. Vivaldi

Largo  $\text{♩} = 66$   
cup mute

Measures 1-4 of the musical score. The notation is in treble clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The music consists of eighth notes and quarter notes. Measure numbers 1, 2, 3, and 4 are indicated above the staff.

Measures 5-8 of the musical score. The notation continues with eighth notes and quarter notes. Measure numbers 5, 6, 7, and 8 are indicated above the staff.

Measures 9-12 of the musical score. The notation continues with eighth notes and quarter notes. Measure numbers 9, 10, 11, and 12 are indicated above the staff.

Measures 13-17 of the musical score. The notation continues with eighth notes and quarter notes. Measure numbers 13, 14, 15, 16, and 17 are indicated above the staff.

Measures 18-22 of the musical score. The notation continues with eighth notes and quarter notes. Measure numbers 18, 19, 20, 21, and 22 are indicated above the staff.

Measures 23-27 of the musical score. The notation continues with eighth notes and quarter notes. Measure numbers 23, 24, 25, 26, and 27 are indicated above the staff.

Measures 28-32 of the musical score. The notation continues with eighth notes and quarter notes. Measure numbers 28, 29, 30, 31, and 32 are indicated above the staff.

Measures 33-36 of the musical score. The notation continues with eighth notes and quarter notes. Measure numbers 33, 34, 35, and 36 are indicated above the staff. The piece concludes with a fermata over the final note. The tempo marking *molto rit.* is placed above measure 36.

# WEDDING MARCH - R. Wagner

Slow walking speed ♩ = 72

1 2 3 4

5 6 7 8

9 10 11 4 15 16 17

*mp*

18 19 20 21 22

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opt. skip for early ending 24 25 26

*f*

27 28 29 30 31

*f* *molto rit.*

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