

## INTRODUCTION

These two volumes, *Wedding Music for Flute and Harp*, include some of the most requested favourites for this special occasion and are suitable for both religious and civil ceremonies.

In my experience of playing in weddings I have found the combination of flute and harp ideal, providing the appropriate atmosphere as well as an apt volume of sound for this happy occasion. The music is never too loud, providing that magical touch that the bride and groom wish for their special day.

The repertoire within the two volumes is divided into three sections: *entrance of the bride*, *the signing of the register* and *departure/recession of the bride and groom*. In each volume I have provided a choice for these main sections of the wedding ceremony.

As with my other publications of harp music, fingering and pedalling marks are provided, making these arrangements comparatively easy to read. I am indebted to Katey Thomas for her patience in editing the flute part. We have both enjoyed our sessions preparing this music and hope that these arrangements will encourage other players to share the same pleasure.

Meinir Heulyn, Pontypridd, April, 2002

## NOTES

### 1. JESU, JOY OF MAN'S DESIRING

It is most effective to keep the triplets gentle and flowing. To snatch any necessary breaths quickly and quietly is an art and may require practise! This would be a good piece to play as the guests are arriving.

### 2. THE ARRIVAL OF THE QUEEN OF SHEBA

An all-time favourite! We hope you enjoy this shortened version which we feel is a more appropriate length for civil ceremonies. For a flamboyant tempo I tend to use double-tonguing as the main articulation. However, you may wish to play it more slowly for added poise and grace: in which case, add more slurs as appropriate.

### 3. FLOWER DUET

Both this piece and the "Pearl Fishers' Duet" (see Volume 2) would work well for the signing of the register. The ebb and flow of the melody should sound as natural as the sung version.

### 4. SOFTLY AWAKES MY HEART

Another good choice for the signing of the register. This was originally a mezzo-soprano aria from Saint-Saëns' opera "*Samson*" and is often sung in opera galas. Let the melody 'float' with a gentle, 'ethereal' quality.

## 5. AVE MARIA

This would 'do' beautifully for the signing of the register. Note that the tune and the accompaniment are both equal partners – an obvious pre-requisite for a good marriage!

## 6. WEDDING MARCH

A popular choice for the exit of the bride and groom. Play it with a full and noble sound.

Katey Thomas, Great Bedwyn, April 2002.