

The following titles are suggestions for the wedding party processional and bridal processional. With the important blend of classical music with Christian melodies, it is imperative to keep the integrity of both elements in considering an edit in the arrangement to fit the timing of a processional. Performance suggestions for the musicians are included to help edit (shorten or lengthen) these arrangements. The length of the processional is determined by the number of attendants, the length of the aisle, and the processional pace.

Titles from Hymnworks I

- 3:18** *Fairest Lord Jesus* (with *Jesu, Joy Of Man's Desiring* by Bach)
Play #1-45 (ending with a G chord OR going back to #21 and repeating up to #45). Stay away from the key change if you do not need the entire arrangement
- 2:22** *Guide Me, O Thou Great Jehovah* (with *Eine Keine Nachtmusik* by Mozart)
There are several stopping points in this arrangement. Start at #1 and end after #40 or #64 by playing a G chord.
- 2:17** *Praise To The Lord, The Almighty* (with *Water Music* by Handel)
Play #1-37 (ending with a D chord). For a short addition, repeat #1-10 (ending on a D chord) or keep playing through #37 (ending on a D chord). There may be time to complete the arrangement with the key change.

Titles from Symphony of Praise I

- 4:01** *All Hail The Power* (with *Trumpet Voluntary* by Purcell)
Play #1-32 (ending on a D chord). This should be enough for the bridal Processional. However, if you wish for a more dramatic entrance- start at #57. Bride should enter at #71. End at #87 with a D chord, at #94 with a D chord, or go to the end of the arrangement. This would also work well for both wedding party and bridal processional
- 2:56** *How Majestic Is Your Name* (with *Alleluja* by Mozart)
There are several starting points in this arrangement: start at #1 or #14. Continue through the “How Majestic” melody, either through #39 or through #65 (ending on a C chord or cutting to #75 to the end)
- 2:51** *I Will Enter His Gates* (with *Rondo* by Mouret)
Play #1-31 and then end with a C chord. Option: cut to #57 (cutting out the key change) and stop at #74 or continue to the end, with repeats.

3:55 *Seek Ye First* (with *Canon in D* by Pachelbel)
This is the easiest arrangement to shorten or lengthen- basically every 8 Measures.

Titles from Symphony of Praise II

4:07 *Thy Word* (with *Winter* by Vivaldi)
Play #1-34 and end on an Eb chord. Options: continue to #62, or play through #79 (ending on an Eb chord). If you enter the key change, you will need to go to the end of the arrangement.

3:04 *I Will Sing Of The Mercies Of The Lord* (with *Brandenburg Concerto* by Bach)
Play #1-40 and end on a G chord. Options: skip the “Bach Interlude” and play from the end of #40 to the beginning of #69 (a key change). The next stopping point would be determined from the melody line either at #78 and end on a C chord or end at #94. The ending is a lot of fun but may not meet the processional needs.

Titles from Rhapsody of Love

4:33 *Friends* (with *Air* by Bach)
Play #1-38 and end on a F chord (repeat chorus #29-38 if needed). Since the rest of the arrangement is a key change, you will need time to finish the piece.

3:53 *On Eagle's Wings* (with *Theme from 6th Symphony* by Tchaikovsky)
Play #1-37. If you wish to continue a little further, play through #46 and repeat the chorus at 28 or proceed to the end.

3:30 *Praise My Soul, the King of Heaven* with *Trumpet Tune* by Purcell
This arrangement would work well for the processional for both wedding party and bride. The bride would enter after the key change at #57