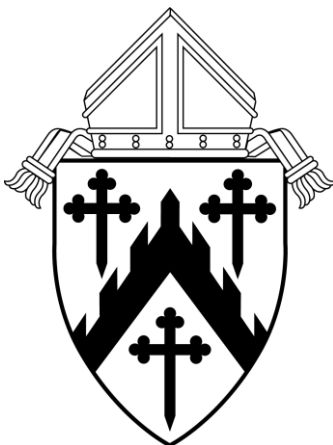


DIOCESE OF DAVENPORT



Resource: Music Guidelines for the Celebration of Marriage

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Memorial of the Guardian Angels
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Bishop of Davenport

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§IV-400 RESOURCE: MUSIC GUIDELINES FOR THE CELEBRATION OF MARRIAGE

Introduction

The Church desires that a couple's wedding day be filled with joy and grace (STL #217).

These guidelines are intended for pastors, liturgical ministers, and couples preparing for marriage in the Diocese of Davenport.

While the celebration of a wedding is a profound event in the life of the couple, it is also a celebration of the Church: a gathering of the faithful to give praise and glory to God. The focus of the wedding liturgy, as in all liturgical celebrations, is the paschal mystery: the saving life, death, and resurrection of Jesus Christ. In the wedding liturgy, we recall and celebrate how that mystery is manifest in married life. The couple and the love that they share, in a sense, is the lens that helps us to fix our gaze on Christ. To focus instead on the couple is to distort the liturgy and the sacramental nature of marriage.

Therefore, when preparing the wedding Liturgy, pastors and liturgical ministers should demonstrate pastoral sensitivity and sound judgment, helping the couple to realize that the Rite of Marriage is governed by appropriate liturgical norms (STL #217).

When the initial call is made to the clergy and church for availability of a wedding date, a call should also be made to the parish musician to confirm his/her availability and to schedule an initial planning consultation time. The couple should meet with the musician shortly after the date for the wedding ceremony has been set. A good planning relationship must exist among the presiding celebrant, the musician(s), and the bride and groom.

Overview

This document provides guidelines for the selection of music as well as multiple resources for preparing the wedding liturgy. It also encourages understanding of the Church's liturgy and its requirements.

The Church's documents speak of three criteria are listed that allow for the proper selection of music. These are:

- Liturgical - selecting music and lyrics in songs appropriate to the specific part of the ceremony.
- Pastoral - selecting music appropriate in this particular situation, within the couple's faith and cultural heritage.
- Musical - selecting music that is technically, aesthetically, and expressively good.

The document gives specific recommendations for when music is appropriate for the Rite celebrated either during or outside of Mass. Issues regarding the selection and appropriate compensation of music ministers are discussed.

There is a section on Participation Aids and how to design them. Resources in the Appendices include: a list of outside resources, comments on common practices, an extensive list of suggested music and publishers, and music selection forms.

Abbreviations used:

CSL Constitution on the Sacred Liturgy (Vatican II, 1963)

GIRM General Instruction of the Roman Missal (2011)

STL Sing to the Lord: Music in Divine Worship (US Bishops, 2007)

§IV-400.1 Choice of Music

Since often times the only music familiar to the couple preparing for marriage is not necessarily suitable for the Liturgy, every effort should be made to assist the couple in choosing music from a wide range of appropriate possibilities. This planning should take place early in the marriage preparation process in order to avoid last minute crises and misunderstandings (STL #219).

Particular decisions about the choice and place of wedding music should be based on three judgments (STL#220):

The Liturgical Judgment

The choice of music to be sung should reflect the relative importance of the part of the Mass (or service). For example, for a soloist or assembly to sing an overly elaborate song during the Preparation of the Gifts and then speak the text of the 'Holy, Holy, Holy Lord' may make the Eucharistic Prayer seem less important. Also, the special nature of liturgical seasons such as Advent, Lent, and Festival Days should be taken into consideration in the selection of music.

The liturgical judgment must also include a careful examination of the texts being sung. Texts of music used in the Liturgy "must always be in conformity with Catholic doctrine; indeed they should be drawn chiefly from Holy Scripture and from liturgical sources" (CSL, #121). Texts and music chosen because 'it is our song' often cannot pass this judgment and consequently are not suitable for the wedding Liturgy. The time of celebration for the bride and groom is larger than the wedding Liturgy itself. Songs that are special or meaningful to the bride and groom, though not suited for the wedding Liturgy, can find an appropriate place in other parts of the total celebration. Special times such as showers, rehearsal dinners, or receptions are all fitting moments for the couple to share other special music with friends and family.

The Pastoral Judgment

The pastoral judgment is a judgment that must be made for each individual situation, in its particular circumstances. Its question is: does the music that has been chosen enable these people to express their faith in this place and time, congruent with their cultural heritage? The music chosen and sung and the instruments played should correspond to the sacred character of the celebration and the place of worship. For example, the 'traditional wedding marches' chosen by many couples are requested without considering the original source of the compositions or the connotations they carry with them because of their frequent satirical use by the media and the entertainment industry. There are many other fine pieces of music written for these times and competent organists, pianists and church musicians can often suggest a variety of compositions suitable to the Liturgy being celebrated. The pastoral judgment is many times the most difficult to make, but it is essential to the celebration of the Liturgy.

The Musical Judgment

This judgment asks us to consider if the music is technically, aesthetically, and expressively good. This is a basic and primary consideration and should be made by competent musicians. To admit music that is cheap, trite or a cliché is to cheapen the Liturgy and will often invite disappointment. In making this judgment, it is important not to confuse musical quality with musical style. Good music of all styles has a place in our liturgical celebrations. Over the centuries, the Church's earliest traditions of chant and polyphony have been joined by many other styles of composition.

Musicians have the right to insist upon good music. But although all liturgical music should be good music, not all good music is suitable to the Liturgy. The musical judgment is basic, but not final.

The nature of the Liturgy being celebrated will help to determine what kind of music is called for, what parts should be sung, and who should sing them.

All three judgments must be taken into account in determining appropriate music for the wedding Liturgy (STL #220).

Secular music, even though it may emphasize the love of the spouses for one another, is not appropriate for the Sacred Liturgy (STL#220).

A list of suggested music is found in Appendix C.

§IV-400.2 The Rite of Marriage Celebrated Within Mass

When the Rite of Marriage is celebrated within Mass, music is appropriate at the following times:

1. During the Entrance Procession, a suitable song may be sung or instrumental music may be played. If instrumental music is played, the assembly may join in a song once all have taken their place (STL#222).
2. The Responsorial Psalm may be sung by the psalmist/cantor, ideally at the ambo (STL#155-160).
3. The Gospel Acclamation is intoned by the cantor and repeated by the assembly. The appropriate verse is sung by the cantor with the acclamation repeated by the assembly. When there is only one reading before the Gospel, the Gospel Acclamation may be omitted (STL # 163). It is never recited.
4. After the blessing and exchange of rings, a song or hymn of praise may be sung (STL #222).
5. During the Preparation of the Gifts, a song may be sung by the assembly or a soloist (STL#122). It is also appropriate to have instrumental music (STL#173). Music accompanying the procession and preparation of the gifts should not delay the start of the Eucharistic Prayer that follows.
6. The acclamations during the Eucharistic Prayer should always be sung, namely the Sanctus (Holy, Holy), the Mystery of Faith, and the Great Amen. In order to make clear the unity of the Eucharistic Prayer, it is recommended that there be a stylistic unity to the musical elements of the prayer (STL #178). It is also appropriate that the Preface dialogue (and Preface), the introduction to the Mystery of Faith, and the doxology before the Great Amen be sung by the presiding celebrant (STL#115).
7. The Agnus Dei (Lamb of God) may be sung (STL #188).
8. A hymn should be sung during Communion, beginning when the priest receives the Eucharist and continuing until the Sacrament has been administered to the faithful (GIRM#86). Ideally, this hymn should be sung in responsorial style, allowing the assembly to sing a memorized refrain as they process to the altar (STL#192). Instrumental music may also be used to foster a spirit of unity and joy (STL #193).

9. After Communion, a hymn may be sung by the entire congregation or by a soloist (STL#122 and #196).
10. Following the blessing and dismissal, instrumental music is appropriate (STL#199).

While it is not required, the cantor is most effectively utilized when placed in front of the assembly.

Vocal soloists may sing alone during the Preparation of the Gifts and after Communion, provided the music and manner of singing does not call attention to themselves (STL#221).

A music selection sheet is found in Appendix D.

§IV-400.3 The Rite of Marriage Celebrated Outside of Mass

When marriage is celebrated outside of Mass, music is included in the Liturgy as when Mass is celebrated, except for those parts pertaining to the Liturgy of the Eucharist, which are omitted (STL#223).

A music selection sheet is found in Appendix D.

§IV-400.4 Selection of Music Ministers

Music ministry plays a central and inherent role in Catholic worship. Liturgical musicians are primarily ministers—not performers of music—whose prime function is to lead the assembly in sung prayer, assisting those gathered in their worship of God.

Therefore, it is not uncommon that parishes have a policy that gives priority to their own musicians in providing music for weddings at the parish. The obvious benefit of this policy is that the parish musicians are well-acquainted with the procedures of worship in the parish and therefore are well-qualified to help facilitate the musical plans for a wedding.

Some parishes allow non-parish musicians to provide music for weddings. Even in such circumstances, musicians from outside the parish are generally unfamiliar with the specific requirements of a particular church. Therefore, a parish musician will be required to spend time acquainting the visitor with the facilities. In these circumstances, a fee for the parish musician is appropriate. Policies need to be clearly defined and communicated to all parties.

Selection of musicians should be based on artistic competency in consultation with the parish music director or organist. Obviously, all musicians should have the necessary musical, technical, and liturgical skills to adequately perform in this capacity. Friends and relatives are well-intentioned, but not necessarily trained musicians. Most importantly, those musicians who see themselves only as entertainers and are unwilling or unable to assist the assembly in their worship should not be utilized. Again, consultation with the parish musicians can solve many worries and avoid unnecessary difficulties.

Fees

Musicians should be paid a fee. Some parishes will have standard fees while others will request that the couple negotiate directly with the musicians.

Within the Diocese of Davenport, fees will vary according to the number of musicians requested, rehearsals

required, any special or extraordinary musical requests, and the competency and education of the musicians involved. Because it is frequently difficult for the musicians to see the wedding party following the Liturgy, payments should always be made prior to the wedding.

§IV-400.5 Participation Aids

Since the Liturgy of Marriage is communal celebration, participation aids should be provided to the congregation so that they might follow the ritual with understanding. This, in turn, allows them to have full and active participation in the celebration. Such participation aids should also include proper copyright notices for permission to use copyrighted music in the participation aid (STL#224).

Designing a Participation Aid

Function:

While not essential, many couples chose to prepare a simple worship aid or program for the wedding Liturgy in order to:

- provide an order of service for the Liturgy, thus enabling all guests, both Catholic and non-Catholic to participate;
- serve as a keepsake remembrance of the celebration; and
- provide properly copyrighted music if it is included in the program.

Who compiles the participation aide/program?

It is the couple's responsibility to prepare and print the program. However, it is advisable to consult with the priest or deacon and/or music ministers prior to printing the program. Programs can range from very simple to elaborate, but need to be provided for each invited guest.

What should be included?

1. The date and location of the wedding Liturgy.
2. The names of those involved in the Liturgy.
 - a. Bride and groom
 - b. Attendants
 - c. Presiding celebrant
 - d. Other ministers (i.e. cantors, lectors, musicians)
 - e. Parents, grandparents, other family members and friends involved in the Liturgy.
3. The Order of Service:
 - a. An outline of the various parts of the Liturgy.
 - b. Music for the assembly.
 - c. Titles and composers of instrumental music and vocal solos.
4. Special messages from the couple.

This is optional, but could include an invitation for their guests to participate actively in prayer and song. It could also extend gratitude to parents, guests, and others for their love, support, and encouragement.

Are pre-printed programs available?

Print shops and religious bookstores often stock blank wedding programs with pre-printed covers. Other options would include a custom-printed design, or art work created by the couple or an artistic friend. A tasteful program will be easy to read and present information on a concise, uncluttered page.

What about Copyright?

Music that is duplicated for an assembly to sing is generally protected by copyright law. In order to reprint the words and/or music of copyrighted music, permission must be obtained in advance from the copyright owner. Generally this is neither costly nor difficult.

Procedures to follow:

- If the music can be found in a hymnal or missalette in the pew, the page number should be indicated in the program. (Copyright permission is not required for this.)
- The parish may already have a reprint license for the music desired. If so, the couple must follow instructions on how to write the copyright notice.
- For other music, the publisher in question should be contacted well in advance. Each publisher will have its own policy. Some will readily give a one-time permission for limited usage; others will charge a minimal fee per song or a one-time filing fee. All will require the following:
- Only music from a melody copy may be reprinted.
- Whatever copyright notice appears at the bottom of a song must appear on the printed copy. Normally this will include the copyright symbol, year, composer, and publisher.

Each publisher will have a slightly different policy. The parish music minister can be asked to assist with this information. The following is a list of frequently used music publishers:

G.I.A. Publications. Inc.
7404 S. Mason Avenue
Chicago, Illinois 60638

Phone: (708) 496-3800
or 800-442-1358
Fax: 708-496-3828
Website: www.gia.com

Oregon Catholic Press
5536 N.E. Hassalo P.O. Box 18030
Portland, Oregon 97218-3638.

Phone: (877) -596-1653
Fax: 1800-462-7329
Website: www.ocp.org

World Library Publications
3708 River Road, Suite 400
Franklin Park, Illinois 60131-2158

Phone: 1-800-566-6150
Fax: 1-888-957-3291
Website: www.wlpmusic.com

To use any wording from the Rite of Marriage or parts of the Order of Mass, permission can be obtained from:

International Committee on English in the Liturgy
1522 K. St. NW. Suite 1000
Washington. D.C.20005-1202
Phone: (202) 347-0800
Fax: 202-347-1839
Email copyright permission: permission@eLiturgy.org

§IV-400.6 The Use of Recorded Music

The use of recorded music in the liturgy is not allowed because it “lacks the authenticity provided by a living liturgical assembly gathered for the Sacred Liturgy” (STL #93). The prohibition applies to singing as well as to instrumental music.

APPENDIX A: Comments on Common Wedding Practices

Unity Candle

The “unity candle” is a product of our commercial world. No mention of it is made in the Church's liturgical books and it is not an official part of the Rite of Marriage. Clergy and liturgists question the practice of lighting a “unity candle” because there is no clear understanding of the gesture and it has no real history or tradition behind it. It appears as a duplication of what has already been said and symbolized by the exchange of wedding vows and rings. For these reasons, its use is not recommended and no suggestions are made for music. Rather, couples and wedding planners are encouraged to prepare carefully the many signs and symbols of unity already available such as worship programs designed to encourage participation; musical selections that invite the participation of all present; careful preparation and rehearsal of the exchange of vows and rings; and the celebration of the Eucharist itself.

“Sand Ceremony”

Some couples request to use a fabricated “ritual” within the wedding Liturgy involving the mixing of different color sands. While the unity candle is also an unapproved adaptation to the Liturgy, and certainly not recommended or encouraged, at least the symbols of fire and candles have some connection to the Christian tradition. This “sand ceremony” – often billed by wedding planners as having a Native American or Pacific Island origin – has no such connection and, like the unity candle, detracts from the primary liturgical symbol: the couple themselves and their exchange of vows. Therefore, within the Diocese of Davenport, the so-called “sand ceremony” is not to be done during the wedding Liturgy.

Music During the Sign of Peace

In some locales, it has become customary to use the Sign of Peace as another moment for a solo. This practice should be discouraged. The Sign of Peace is a moment expressing the unity of the Church and of the whole human family. It is not appropriate to impede or delay this ritual with sung music. Depending on the arrangement in the church, the couple may exchange the sign of peace with their attendants and immediate family; but under no circumstances should the rite be unduly prolonged.

Visits to a Marian Statue or Shrine

Moments of personal piety should not be the focus of our attention at public worship. Therefore, a “visit” by the bride and/or groom to the statue of Mary during the wedding Liturgy is not appropriate.

Use of Very Young Children in the Wedding Party

The use of very young children in the wedding party (for example, as “ring-bearers” and “flower girls”) risks distracting the focus of the assembly away from worship and prayer. Often, the ring-bearer is not even carrying the rings to be exchanged, which creates a false sign (which is contrary to the authenticity demanded for in the liturgy). These issues, in addition to practical considerations, lead us to conclude that the use of very young children in the wedding party ought to be strongly discouraged.

Ethnic Communities

There are a number of practices that are incorporated into the approved rites of various cultural and ethnic groups. Examples include the *arras* (coins), *lazo*, and *mantilla* (veil). To gain more insight into Hispanic wedding rituals, the bi-lingual book, *Gift and Promise, Don y Promesa*, published by Oregon Catholic Press, is recommended.

Appendix B: Resources for Planning

(Resources provided from the website of the United States Conference of Catholic Bishop-USCCB.)

1. *Together for Life*. Father Joseph M. Champlin, 96 pages, ©1997

This is the standard booklet most couples use for planning their wedding. It contains the complete Rite of Marriage, including all the options, along with commentary to aid couples in planning the Liturgy. The couple may complete a selection checklist that is designed to be torn out and given to the priest, deacon, or wedding coordinator. This edition is for weddings within the Mass. For weddings that do not include Mass, consider *Together for Life: Special Edition for Marriage Outside Mass*. An edition in Spanish is also available: *Juntos para toda la vida: una preparación para el matrimonio*.

2. For Your Marriage: www.foryourmarriage.org

This comprehensive website from the United States Conference of Catholic Bishops has a wealth of resources aimed at helping married couples sustain and enrich their marriages; it also includes a section on planning the wedding Liturgy. This website has a warm, friendly presentation aimed at a general audience.

3. *On the Role of the Christian Family in the Modern World* (Familiaris Consortio)

This is a landmark apostolic exhortation by Pope John Paul II concerning the Christian family. It touches on sexuality and marriage (#11-15) as well as marriage preparation and the sacrament of Marriage (#66-68). Engaged couples will find its wider discussion of family life helpful as well.

4. *Faithful to Each Other Forever: A Catholic Handbook of Pastoral Help for Marriage Preparation*.

Published by the NCCB Committee on Pastoral Practices in 1998, the intent of this volume is to be a resource for those involved in marriage preparation work. It remains a very useful and comprehensive pastoral tool.

6. The Catholic Wedding: www.CatholicWeddingHelp.com

A website for couples planning a Catholic wedding.

7. *The Two Shall Be One; Preparing Your Church Wedding*.

Kathleen McAnany and Peter Schavitz, CSSRO 1994. Liguori Publications.

8. Liturgy Preparation Forms

Forms to assist in preparing the wedding liturgy, either within or outside of Mass, are available on the diocesan website at: <http://www.davenportdiocese.org/lit/litlibrary.htm>.

APPENDIX C: Musical Suggestion for Weddings

The following is a list of *suggested* music for the liturgical celebration of marriage. The list is not exhaustive, but has been updated from the last time this resource was published (1995).

Prelude - Instrumental:

A Collection of Traditional Wedding Music

Adagio for Strings

Adagio from Sonata No. 1

Adagio in G Minor

Agmcourt Hymn

Air I

Canon in D

La Grâce

Little Prelude & Fugue in C Major

Meditation of "Brother James Air"

Four Seasons – Winter: Largo

Xerxes: Largo

Serenade

Ecoisaise

Petit Prelude

Prelude in Classic Style

Prelude in G Major

Prelude to a Te Deum

Prelude (Te Deum)

Prelude in E-flat major

Bock

Barber

Mendelssohn

Albinoni

Dunstable

Bach

Pachelbel

Telemann

Bach

Drake

Vivaldi

Handel

Clarke (with trumpeter)

Clarke (with trumpeter)

Jongen

Young

Bach

Charpentier, arr. Johnson

Vierne

Bach

Prelude- Soloist:

Be Thou with Them

Wedding Hymn

The Wedding Song (There is Love)

Ave Maria

Wherever You Go

And On This Day

Beginning Today

Covenant Hymn

A Blessing

Bridal Prayer

Flesh of My Flesh

Four Hymns for Weddings

The Gift of Love

The Love of the Lord

On This Day

This is the Day

Love So Strong

God in the Planning

We Will Serve the Lord

Blessing the Marriage

Bach

Handel

Stookey

Schubert or Gunot

Norbet

English

Ducote

Cooney

Ferris

Copeland

Patillo

Andrews

Hopson

Haas

Halligan/Modlin

Hart/Liles

Mattingly

Bell

Haas

Bell

Seating of Parents/Grandparents (If a solo is sung):

Ave Maria
Blest Are They
When Love is Found
How Can I Keep From Singing?
The Gift of Love
Hear Us Now, Our God and Father
The Gift of Love
Covenant Hymn
Love is the Sunlight
God in the Planning
In Love We Choose to Live

Schubert/Gunot
Haas
Wren
Quaker Hymn
Hopson
Hyfrydol
Hopson
Cooney
Haas
Bell
Cotter

Processional (Instrumental):

Canon in D
Eine Kleine Nachtmusik
Twenty-four Pieces in Free-Style
Jesu, Joy of Man's Desiring
Air from Water Music
Adagio for Strings
Sheep May Safely Graze
Andante Tranquilo
Berceuse
Little Prelude in F
Cortege and Litany
Meditation of 'Brother James Air'
March (from "Lohengrin")
Trumpet Tune in D Major
Trumpet Tune in D Major
Trumpet Voluntary in D Major
Bridal Chorus
Processional in Eb Major for Trumpet/Organ
Air from Water Music
Jesu, Joy of Man's Desiring
Overture (from the Royal Fireworks)
Prince of Peace March
March in D
Processional in C
Choral Song
Processional
Processional
Processional (The St. Anthony Chorale)
Two Trumpet Tunes
Trumpet Voluntary
Trumpet Tune
Trumpet Tune in D
Trumpet March
Prelude to the Te Deum

Pachelbel
Mozart
Vierne
Bach
Handel
Barber
Bach
Mendelssohn
Vierne
Bach
Du Pre
Darke
Wagner
Johnson
Purcell
Clarke
Wagner
Johnson
Handel
Bach
Handel
Clarke
Handel
Hopson
Wesley
LaMonraine
M. Shaw
Haydn
Johnson
Clarke
Clarke
Johnson
Lully
Charpentier

Rondeau
Minuet

Mouret
Clark

Processional (Instrumental) Continued:

Royal Fireworks Music: Overture
Allegro Marziale
Rigaudon
Sonata No. 3: Allegro maestoso
A Wedding Processional
A Book of Wedding Pieces for Organ
Classical Wedding Music
Suite No. 2 of Trumpet Voluntaries
Suite No. 3 of Trumpet Voluntaries
A Suite of Trumpet Voluntaries

Handel
Bridge
Campra
Mendelssohn
Sowerby
Forbes
Martin
Stanley
Stanley
Greene-Boyce

Processional: (Sung by assembly):

All Creatures of Our God and King
City of God
Sing to the Mountains
All the Ends of the Earth
Gather Your People
Glory and Praise to Our God
Let Heaven Rejoice
Hear Us Now Our God and Father
Joyful, Joyful We Adore Thee
For the Beauty of the Earth
River of Glory
Table of Plenty
For You Are My God
Gather the People
All Are Welcome
Praise to the Lord
All the Earth
God With Us

Draper
Schutte
Dufford
Dufford
Hurd
Schutte
Dufford
Hyfrydol
Hyfrydol
Dix
Schutte
Schutte
Foley
Schutte
Haugen
Neander
Deiss
Hart/ Thompson

Responsorial Psalms:

Psalm 19 Your Words Are Spirit and Life
Psalm 19: Lord, You Have the Words of Everlasting Life
Psalm 25: To You, O Lord
Psalm 33: God is Love
Psalm 33: Let Your Mercy Be On Us
Psalm 34: Taste and See
Psalm 63: Your Love is Finer Than Life
Psalm 90: Remember Your Love
Psalm 103: The Lord is Kind and Merciful
Psalm 103 The Lord is Kind and Merciful
Psalm 103: The Lord is Kind and Merciful
Psalm 116: Our Blessing Cup

Farrell
Haas
Haugen
Haas
Haugen
Moore
Haugen
Ducote/Daigle
Cotter
Haas
Booth
Joncas

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Psalm 118: This is the Day the Lord Has Made	Proulx
Psalm 128: Blest Are Those Who Love You (sung only)	Haas
Psalm 128 May the Lord Bless Us All The Days of Our Lives	Chepponis
Psalm 145: The Lord is Compassionate to All His Creatures	Haugen
Psalm 148: We Praise You	Ducote/Daigle

Preparation of the Altar – If Mass is celebrated (Sung or Instrumental):

When Love is Found	Wren
Where There is Love	Haas
The Gift of Love	Hopson
I Have Loved You	Joncas
You Are Mine	Haas
Here I Am, Lord	Schutte
The Love of the Lord	Haas
We Are Many Parts	Haugen
Ubi Caritas	Hurd
The Servant Song	Gillard
Where Love is Found	Schutte
May God Bless You	Van Grieken
Wedding Song (There Is Love)	Stookey
This Is the Day	Brown
Wherever You Go	Norbet
Love is the Sunlight	Haas
Love So Strong	Mattingly
Faith, Hope and Love	Haas
God in the Planning	Bell

Communion Hymns for Assembly – Sung if Mass is celebrated:

We Have Been Told	Haas
One Bread, One Body	Foley
Here I Am, Lord	Schutte
Blest Are They	Haas
Taste and See	Moore
Behold the Lamb	Willett
Humbly Lord, We Worship You	Adoro Te Devote
Ubi Caritas	Hurd
Psalm 148: We Praise You	Ducote/Daigle
Servant Song	Farrell
Now We Remain	Haas
Gift of Finest Wheat	Kreutz
O Sacrament Most Holy	Fulda
Amen. El Cuerpo de Cristo	Schiavone
Panis Angelicus (soloist)	Franck
Jesu, Joy of Man's Desiring (soloist)	Bach
Ave Verum Corpus (soloist)	Elgar
When We Eat This Bread	Joncas
Look Beyond	Ducote
Anima Christi	Toolan

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I Received the Living God	Cherwien
Lord Who At Thy First Eucharist	Monk
Pan de Vida	Hurd
You Are Mine	Haas
With All Our Hearts	Manibusan

Communion – Instrumental

Panis Angelicus	Franck
Ave Verum Corpus	Elgar
Jesu, Joy of Man's Desiring	Bach
Sheep May Safely Graze	Bach
Sleepers, Awake	Bach
Water Music: Air	Handel
Rhosymedre	Williams

Recessional: (Sung by assembly or Instrumental):

All Creatures of Our God and King	Draper
City of God	Schutte
Sing to the Mountains	Dufford
Sing a New Song	Schutte
All the Ends of the Earth	Dufford
Lead Me, Lord	Becker
Blest Be the Lord	Schutte
Glory and Praise to Our God	Schutte
Let Heaven Rejoice	Dufford
Now Thank We All Our God	Nundanket
God's Blessing Sends Us Forth	Westerdorf
Joyful, Joyful We Adore Thee	Hymn to Joy
For the Beauty of the Earth	Dix
Sent Forth By God's Blessing	Westendorf
Thanks Be To God	Dean
God Who Created Hearts to Love	Draper

Recessional/Postlude (Instrumental):

Postlude Nuptial Op. 69, No.2	Guilnlant
Postlude on Ite Missa Est	Tranzillo
Postlude on Old Hundredth	Bock
Rigaudon	Campra
Rondo in G	Bull
Sinfonia (Wedding Cantata)	Bach
Sortie Toccata	Dubois
St. Anthony Chorale	Brahms
Three Trumpet Tunes	Johnson
Toccata in Seven	Rurter
Toccata	Weaver
Toccata (Symphony No. V)	Widor
Prelude in C Major	Bach
Prelude and Fugue C Major (Little Fugues)	Bach

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Prelude and Fugue C Minor	Bach
Fanfare	Lemmens
Fanfare	Mathais
Gigue Fugue	Bach
Toccata, Suite Gothique	Boellmann
Postlude Nuptial Op. 69, No.2	Guilnlant
Rigaudon	Campra
Rondo in G	Bull

Recessional/Postlude (Instrumental) Continued:

Sinfonia (Wedding Cantata)	Bach
Sortie Toccata	Dubois
St. Anthony Chorale	Brahms
Suite Gothque	Boellmann
Three Trumpet Tunes	Johnson
Trumpet Voluntary	Stanley
Trumpet Voluntary	Clarke
Trumpet Tune	Clarke
Trumpet Tune in D	Johnson
Water Music: Hornpipe	Handel
Royal Fireworks Music: The Rejoicing	Handel
Rondeau	Mouret
Symphony No. 9: Ode to Joy	Beethoven

APPENDIX D: Music Selection Forms

General Information

Wedding Rehearsal Date: _____

Time: _____

Wedding Date: _____

Time: _____

Presiding Minister: _____

Bride: _____

Groom: _____

E-Mail: _____

E-Mail: _____

Work Phone: _____

Work Phone: _____

Cell Phone: _____

Cell Phone: _____

Home Phone: _____

Home Phone: _____

Fax: _____

Fax: _____

Address: _____

Address: _____

City/State/Zip: _____

City/State/Zip: _____

Number of attendants in procession: _____

Describe plans for procession:

Music Ministers:

Cantor(s): _____

Organist: _____

Pianist: _____

Other Instrumentalist(s): _____

Music Before the Liturgy

Prelude: _____ Omit

Other music: _____ Omit
(ex: seating of the parents and/or grandparents)

Procession

Hymn to accompany procession: _____

or

Instrumental for procession: _____
Plus
Hymn after all are in place: _____

or

Instrumental alone: _____

Introductory Rites (within Mass)

Act of Penitence: A (*Confiteor*): The Kyrie is then spoken sung
 B
 C (*Kyrie* with tropes; # _____)
Tropes are proclaimed or sung by: _____
Response is spoken or sung
 Sprinkling Rite
Accompaniment [NOT GLORIA]: _____

Gloria: Sung Recited Omitted (if not required)

Liturgy of the Word (within and outside of Mass)

Responsorial Psalm (Psalm # _____) Sung (version): _____ Recited

Gospel Acclamation with Verse: Sung (version): _____
 Omitted if not sung (must be sung if there are 2 reading before the gospel)

Marriage Rite (within and outside of Mass)

Song or Hymn of Praise after Exchange of Rings: _____ Omit

Other music: _____ Omit
(for example, to accompany any additional rite; please describe)

Liturgy of the Eucharist (Mass)

Mass setting: _____

Holy, Holy sung (preferred) spoken

Mystery of Faith sung (preferred) spoken
 We proclaim your death... When we eat... Save us, Savior of the world...

Great Amen sung (preferred) spoken

Lord's Prayer: sung (setting: _____) spoken

Lamb of God sung (preferred) spoken

During Communion:

Hymn: _____

Solo: _____

Instrumental: _____

After Communion:

Hymn: _____

Solo: _____

Instrumental: _____

Silence

Recessional (within or outside of Mass)

Hymn: _____

or

Instrumental: _____