

WEDDING GUIDELINES

DIOCESE OF PITTSBURGH

Introduction

The time of preparation for a wedding is filled with rituals - perhaps more than at any other time in a person's life. From rituals of engagement and family announcements through invitation lists, meal planning, wardrobe, honeymoon and selection of the first dwelling, the couple is immersed in details, protocol, and deadlines. The wedding liturgy raises spiritual concerns and planning considerations that must compete with all these events. Our role as church ministers is to help couples see amid this ritual forest the unique meaning of the sacramental rite and enable them to prepare for it in a way that enriches their experiences of God's call and presence in their life.

In terms of their relationship with the faith and worship of the Catholic Church, engaged couples represent a wide spectrum, e.g., active parishioners, marginal Catholics, inter-faith couples. Some may be completely unfamiliar with our liturgy, service planning, and music. As a result, we are often met with requests for music that is inappropriate to the wedding ritual or the addition of ritual practices that are not part of the Catholic rite of marriage. We are thus challenged to prepare a unique liturgical celebration that is both welcoming of the couple and faithful to the Church's ritual tradition.

Let us also acknowledge the challenge that comes from the larger context of Catholic ritual life. We are still in the early stages of the general liturgical renewal called for by the Second Vatican Council. Throughout the Church we are attempting to deepen our appreciation of the basic principles that guide all public worship, (Christ's presence in the community's celebration, the full conscious and active participation of the members of the assembly, the variety and mutuality of specific liturgical roles, the norm of "musical liturgy"). Our efforts to enrich our most basic liturgical celebration - the Sunday Eucharist - according to these principles need to guide our planning for weddings as well.

For all its challenges, the period of our ministry with couples in preparation for marriage is a time of God's grace. In this most significant step of their lives, a couple - at least on some profound level - recognizes a relationship with the faith of the Church, and seeks our ministerial care. In accepting this honor and responsibility, we hope that our efforts in liturgical planning will deepen this experience of faith and enable the couple and all who gather for the wedding liturgy to sing the praise of God who is love.

Musical Elements of the Wedding Liturgy

A. Principles of Music Planning

1. The celebration of a wedding in the Catholic Church is a "liturgical" event, an action of the whole Church in whose presence couples freely commit themselves in the covenant of marriage. (This distinguishes the marriage rite from the receptions and other private family or social functions that also frequently mark the beginning of married life.)

The fundamental purpose of this liturgical activity is the acknowledgement of God's presence and the offering of divine worship. This holy purpose is the reason why the bride, the groom, and their families and other participants come to the church that day. And this same purpose must guide all decisions relating to what happens there. Although the liturgy celebrates the love and hopes of the couple, it also celebrates the divine love showered upon the world, the holy vocation of the couple, and (reflected in their sacramental life of marriage), the destiny of love to which the whole human family is called.

2. This liturgical event should be planned by the couple in conjunction with the parish clergy and pastoral musician or other authorized persons to represent the policy and practice of the diocese and the parish community.

Parish leaders should establish with each other a basic understanding about how they will collaborate in liturgical preparation with the couple. Such preparation should include more than a list of choices regarding ceremonial details. It also requires some reflection on the meaning of the ritual acts which take place in the Catholic rite of marriage.

3. As an action of the whole liturgical assembly, the wedding liturgy should be prepared in a way that encourages the active participation of those who gather for the celebration primarily through sung and spoken prayer. It should be remembered that the bride and bridegroom are themselves members of the liturgical assembly and should participate fully along with and as examples for the rest of the community.
4. Just as at the Sunday liturgy the singing of the assembly should be enhanced with competent musical leadership, so too at weddings.
 - a) Since the ministry of cantor is a proper liturgical function, it is to be encouraged at wedding liturgies. Unlike the concept of a "vocal soloist," the cantor helps the assembly sing hymns, litanies, and acclamations. In addition, the cantor may sing alone the verses of the psalms or other responsorial music, and other appropriate ceremonial music.
 - b) The organist and/or other musicians support the singing of the assembly.
5. All music used before and during the liturgy must reflect the dignity of the occasion, intensify the Christian meaning of the liturgical service, and enhance the sacredness of the liturgy. Any texts used before or during the liturgy must be consistent with the theological and liturgical tradition of the Catholic Church.

- a) Music used before the liturgy prepares the community for sacramental worship. It creates a framework to enhance the liturgy and cannot be seen as something apart from it. What is not appropriate during the ceremony is also not appropriate in the church beforehand. Therefore, the following are to be avoided:
- 1) any music which is so secular in nature that it neglects or obscures the sacred purpose of the liturgy and the holy union of the couple with each other and with Christ;
 - 2) music that would merely recall sentimental, personal associations - like the first song the couple heard together, (within a public worship service such exclusive and private references are not appropriate).
 - 3) Pop tunes and theater music (such music should be reserved to the reception or other social functions).
- b) The music used during the ceremony must meet the three "judgements" proposed in the document of the Catholic bishops of the United, Music in Catholic Worship:
- 1) Liturgical - The text, form, placement and style are congruent with the nature of the liturgy, and further appropriate to the particular ritual act which it accompanies. (Music used during the communion rite, e.g., suitably speaks of the Lord's supper, our communion in the body and blood of Christ, our unity in his sacrifice, etc.)
 - 2) Musical - The music is technically, ecstatically, and expressively good, irrespective of the musical idiom or style.
 - 3) Pastoral - It helps the specific gathered community to pray and give expression to the faith-witness of the Church.
6. The musical program should reflect the relative importance of the parts of the service.
- a) Certain important parts of the liturgy should always be sung: the Gospel Acclamation, the Holy, Holy, the Memorial Acclamation, and the Great Amen.
 - b) By contrast, music should not highlight or overemphasize secondary elements, especially those not prescribed as parts of the liturgy, e.g., and extended sign of peace, distribution of flowers to parents, a "unity candle" or private prayer before an image of the Mother of God.
7. The sung repertoire for the gathered community should include hymns and acclamations that are familiar and common to many parishes, so that the sung participation of a diverse assembly is possible (see repertoire section for suggestions).
8. Since the liturgy is the living prayer of a particular assembly of the church, prerecorded music is not appropriate.

9. The Parish Director of Music Ministries, who is responsible for musical leadership at every parish liturgy, should be consulted by the wedding couple to initiate the process for music planning.
 - a) All visiting musicians should be of the highest quality and have background in the current Catholic liturgical practice.
 - b) Approval of music and musicians rests with the parish Director of Music in consultation with the parish pastor.
10. Fees for musicians should be fair to both musicians and the wedding parties, and should reflect the current diocesan practice. Additional time necessary to meet with and rehearse with outside musicians may require additional compensation.
11. The parish staff, in consultation with the parish worship committee, should review these principles and, in accord with the, establish a pastoral policy for weddings in their parish. Ideally, such a policy will be in written form and readily available.

B. The Musical Elements of the Ritual

1. **Gathering Music:** Before the liturgy begins, instrumental, choral or choral music may be used. This music, though "background" in nature, helps to establish an atmosphere of religious joy and solemnity, assisting the participants to form the liturgical assembly.
2. **Processional Music:** A congregational hymn may be sung here, in accord with *The Rite of Marriage (1990)*. Often, however, instrumental, vocal, or choral music is more workable since the assembly may be watching the procession rather than joining in song.
3. **Gathering Hymn:** Appropriate hymn may be sung after the procession if the assembly has not sung during the procession. (Optional)
4. **Psalm:** The psalms are biblical "hymns" - musical in their very origin. Therefore, it is best for the psalm to be sung, led by the cantor, with the assembly taking its proper part.
5. **Gospel Acclamation:** This acclamation, usually led by the cantor, is always sung with the assembly taking its part. (Remember that "Alleluia" is not used during Lent).
6. **Acclamation of the Consent:** After the exchange of consent (vows), the cantor may lead the assembly in a short sung acclamation, using an appropriate text. (Optional)
7. **Hymn or Canticle of Praise:** After the exchange of rings, the assembly may sing an appropriate short hymn or song of praise. (Optional)
8. **The Preparation of the Gifts and the Altar:** In this transitional moment, an instrumental, vocal, or choral meditation is appropriate.
9. **Eucharistic Acclamations:** The *Holy*, *Memorial Acclamation*, and *Amen* should be sung by the assembly. It is important that these melodies be familiar to most people.
10. **Lamb of God:** This litany may be sung during the breaking of bread.
11. **Communion Procession:** A refrain-with-verse psalm or hymn may prove the most useful here. In accord with the normal considerations for selecting communion music, the text should match the action and spirit of the communion rite or reflect the theme of the day's gospel. The same criteria are used to select other music sung at this time either by cantor or choir.
12. **Recessional Music:** Most often an instrumental recessional is chosen. A hymn by the assembly or choir may be chosen instead.
13. **Postlude:** Appropriate instrumental music may accompany the departure of the assembly.
14. **Other ritual texts:** As with any other celebration of the liturgy, other texts may also be sung, e.g., the Lord's Prayer or the General Intercessions. As prayers of the community, the assembly's parts may never be taken over by the cantor or choir. In addition, the

presidential prayers may be sung (the Opening Prayer, Solemn Blessing, etc.)

C. Repertoire for the Wedding Liturgy

1. RITUAL MUSIC

RESPONSORIAL PSALMS

The Lectionary recommends one of the following psalms to be used after the Old Testament reading: Psalm 33, 34, 103, 112, 128, 145, and 148.

GIA-PFCY *Psalms for the Church Year*, published by GIA Publications, 1993. 6 vol.

OCP-PSC Kreutz, Robert. *Psalms and Selected Canticles*, published by Oregon Catholic Press, 1983

WLP-PFC *Psalms for the Cantor*, published by World Library Publications, 1987. 7 vol.

PSALM 33

Happy the People the Lord Has Chosen	Robert Kreutz	OCP-PSC
Lord, Let Your Mercy Be On Us	J.G.Phillips	WLP-PFC/5
Lord, Let Your Mercy Be On Us	Roy James Stewart	GIA-PRCY/5
The Earth Is Full of the Goodness of God	Marty Haugen	GIA-PRCY/2

PSALM 34

Taste and See	Marty Haugen	GIA-PFCY/1
Taste and See	James Moore	GIA
Taste and See	Stephen Dean	OCP

PSALM 103

The Lord Is Kind and Merciful	Marty Haugen	GIA-PFCY/1
Psalm 103	Donald J. Reagan	WLP-PFC
The Lord Is Kind and Merciful	Roy James Stewart	GIA-PFCY/5

PSALM 112

Psalm 112	H. Hamilton Smith	WLP-PFC/7
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PSALM 128

Blest Are Those Who Love You	Marty Haugen	GIA-PFCY/2
Happy Are Those	Roy James Stewart	GIA-PFCY/5
O Blessed Are Those	Paul Inwood	OCP
Psalm 128	James J. Chepponis	GIA

PSALM 145

I Will Praise Your Name	David Haas	GIA-PFCY/1
The Hand of the Lord	Roy James Stewart	GIA-PFCY/5
Psalm 145: The Lord Is Near	Howard Hughes	WLP-PFC/4

PSALM 148

I Want to Praise Your Name	Bob Hurd	OCP
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OTHER RESPONSORIAL PSALMS ALSO SUITABLE

PSALM 16

Center of My Life	Paul Inwood	OCP
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PSALM 23

Shepherd Me, O God Marty Haugen GIA

PSALM 25

To You, O Lord Marty Haugen GIA-PFCY/1
To You, O Lord Scott Soper OCP

PSALM 89

Forever I Will Sing Howard Hughes GIA

PSALM 118

This Is the Day Michael Joncas OCP-Music
Issue
This Is the Day Marty Haugen GIA-PFCY/1
This Day Was Made By the Lord Christopher Walker OCP

GOSPEL ACCLAMATION

Celtic Alleluia Christopher Walker OCP
A Joyful Alleluia Howard Hughes GIA

ACCLAMATION OF THE CONSENT

Celtic Alleluia Christopher Walker OCP
Other acclamations could include the three-fold amen from the conclusion of the Eucharistic prayer, or other antiphonal settings of the gospel acclamation. The settings of the lenten gospel acclamations may also be appropriate.

HYMN OR CANTICLE OF PRAISE FOLLOWING THE EXCHANGE OF RINGS

Magnificat (refrain only) James J. Chepponis GIA
Magnificat (refrain) Peter Jones OCP
See other settings in the collection, When Love Is Found, published by GIA, as well as listings under the hymn heading which follows.

HYMNS AND SONGS

The following are useful at the entrance, the preparation of gifts, communion, and the recessional. These hymns were taken from various indices of current Catholic Hymnals, including: Worship Third Edition, (GIA Publications); Gather Hymnals (I,II, Comprehensive), (GIA Publications); Breaking Bread and Journey Songs, (Oregon Catholic Press); We Celebrate Hymnal (Paluch), and the People's Mass Book (World Library Publications). Some of the hymn texts may be found to be set to different tunes, depending upon hymnal, edition, and publisher.

All Creatures of Our God and King
All People That on Earth Do Dwell
Blessing the Marriage (Sussex Carol)
Christ Is Made the Sure Foundation
Christ Be Beside Me
Christians Let Us Love One Another
For the Beauty of the Earth
Gather Us In
In Christ There Is No East or West
Joyful, Joyful, We Adore You
Lord of All Hopefulness
Love Divine, All Loves Excelling

Not for Tongues of Heaven's Angels
Now Thank We All Our God
Praise My Soul, The King of Heaven
Sing of the Lord's Goodness
The Church's One Foundation
This Day God Gives Me
When Love Is Found
Where Charity and Love Prevail
Within Your House, O God Today

SONGS WITH CONGREGATIONAL REFRAINS

Bread, Blessed and Broken
Bread for the World
Blest Are They
Dwelling Place
Eat This Bread
Gift of Finest Wheat
God Is Love
God Is a God of Love
Here I Am, Lord
Jesus, Wine of Peace
Life Giving Bread, Saving Cup
Lord, We Share in This One True Bread
Love in His Word
Love One Another
Love Which Never Ends
No Greater Love
Not for Tongues of Heaven's Angels
Now in This Banquet
Nuptial Blessing
One Bread, One body
The Greatest of These Is Love (Ridge)
This Is the Bread (Ridge)
Ubi Caritas
WE Have Been Told
We Live a Mystery
We Remember
Where These Is Love
You Are Our Living Bread

2. COLLECTIONS OF MUSIC FOR CANTOR AND CONGREGATION

A Ring of Gold: Seven Wedding Hymns Concordia	Donald Busarow	
*Music for Wedding Services: An Ecumenical Collection Liturgical		
Press		
*United As One (2vol.)		OCP
*Wedding Blessings Concordia	Paul Bunjes, ed.	
*When Love Is Found	Cotter and Haas	GIA

*Available with an accompanying cassette.

3. ORGAN MUSIC

Canon in D Concordia	J. Pachelbel/Wolff	
Carillon (24 Pieces en style libre) Durand	Louis Vierne	
Emperor's Fanfare Fanfare various	A Soler Jacques Lemmens	Gray
Finale (Symphony No. 1) Kalmus	Louis Vierne	
Finale (Symphony No. 6) Kalmus	Charles-Marie Widor	
Jesu, Joy of Man's Desiring various	J.S. Bach	
La Rejouissance (Royal Fireworks Music) Concordia	G.F. Handel/Wolff	
Marche en Rondeau Boosey &	Mac Antoine Charpentier	
Hawkes		
Marche Pontificale various	Charles Gounod	
Entre Du Cortege (Messe de Mariage) various	Theodore Dubois	
Now Thank We All Our God Now Thank We All Our God Schrimer	J.S. Bach/Fox Sigfrid Karg-Elert	Gray C.
Ode to Joy various	Ludwig van Beethoven	
Praise the Lord Belwin Mills	Sigfrid Karg-Elert	
Prince of Denmark's march* various	J. Clarke/H Purcell	
Procession Alegre* Celebrations	Carry Cornell	
Unlimited		
Processional March Novello	William Harris	
Psalm XIX various	Benedetto Marcello	
Riguadon various	Andre Campra	
Sinphonies de Fanfares* Gray	Jean Joseph Mouret	HW
Six Organ Concertos, Opus 4 Kalmus	G.F. Handel	
Suite for Organ Oxford	John Stanley	
Suite Gothique Kalmus	Leon Boellmann	
Three Preludes on Welsh Tunes Galaxy Music	Ralph Vaughan Williams	
Toccatà (Symphony No. 5) Kalmus	Charles Marie Widor	

Trumpet Tune in D various	Henry Purcell
Water Music Suite Belwin Mills	G.F. Handel
Wedding Processional	Leo Sowerby

- Indicates optional trumpet included.

4. ORGAN MUSIC/COLLECTIONS

A Book of Wedding Pieces for Organ Oxford	Forbes	
A Wedding Bouquet Novello		
Classical Wedding Music Lorenz	Gilbert Martin	
Five Hymn Improv. for Weddings & General Use Morning Star	Paul Manz	
Five Postludes	John Lee	GIA
Heures Mystiques	L. Boellmann	Enoch
Nuptialia Library	Liber Organi Series 4	World
Nuptial Suite Library	Jan Nieland	World
Wedding Music Concordia	ed. T. Gieschen	
Processionals & Recessionals Suite in D Morning Star	Carroll T. Andrews Charles Callahan	GIA
Suite in G Morning Star	Charles Callahan	
Suite for Organ Concordia	G.P. Telemann	
Three Pieces for Organ Oxford	William Walton	
Three Trumpet Tunes Augsburg	David Johnson	
Three Trumpet Tunes Concordia	Harold Rohlig	
Traditional Wedding Music Columbia Pictures Publications	Richard Bradley, ed.	
Twelve Voluntaries Flammer	Gordon Young	
Twenty-Four Pieces in Free Style Durand	Louis Vierne	
Two Pieces for Festive Occasions Morning Star	Paul Manz	
Wedding Music, Book I, II, III (opt. Trumpet) Augsburg	David Johnson	
Wedding Music for the Church Organist & Soloist Abingdon	Austin Lovelace	
Wedding Service Music Belwin Mills	David Drinkwater, ed.	

Westminster Abbey (Voluntary)	Purcell/Lee Scott
Morning Star	

5. ORGAN MUSIC/BRASS INSTRUMENTS

Airs for Trumpet and Organ	G.P. Telemann	Gray
Antiphon for Two Trumpets and Organ	Powell	
Concordia		
Awake the Trumpets Lofty Sound (2 trumpets)	G.F. Handel/Wolff	
Concordia		
Baroque Composers of the Chapels Royal (2 trpt)	Wolff	
Concordia		
Classical Wedding for Trumpet & Organ (3 vol.)	Wallace & Head, arr.	Hope
Publishing		
Concerto in C for Two Trumpets	A. Vivaldi	
International		
Eight Fanfares for Organ and Brass	D. Johnson	
Augsburg		
Music of Jubilee (Organ & one or two trpt.)	Wolff	
Concordia		
My Spirit Be Joyful (2 trumpets)	J.S. Bach/Biggs	H.W.
Gray		
Prelude to a Te Deum	M.A. Charpentier	Brass
Press		
Psalm XVIII	B. Marcello	Gray
Sinfonies de Fanfares	J.J. Mouret	Gray
Six Processionals	G.F. Handel/Wolff	
Concordia		
Sonata for Trumpet and Organ	H. Purcell	Gray
Suite in C Major	H. Purcell	
Billaudot		
Three Celebrated Trumpet Tunes	H. Purcell	GIA
Three Processionals for Trumpet and Organ	C. Callahan	
Concordia		
Three Trumpet Tunes	T. Albinoni/Wolff	
Concordia		
Trumpet Voluntary in D (Organ & three trpt.)	J. Clarke/Kingsburg	Gray
Trumpet Voluntary (Organ & 2 trpt, one trb.)	J. Clark/Nelhybel	Hope
Voluntary in Re Majeur	J. Stanley	
Billaudot		
Wedding Sonata (Organ & trpt., trb., or oboe)	J. Bender	
Hinshaw		

6. VOCAL SOLOS

Behold How Faire	Howard Vogel	H.W.
Gray		
Beloved, Let Us Love	Richard Proulx	
Augsburg		
God Is Love	David Haas	GIA
How Happy Are You Who Fear the Lord	Joseph Wilcox Jenkins	World
Library		
Love One Another	James J. Chepponis	GIA
May the Light of Christ	James j. Chepponis	GIA
Not For tongues of Heaven's Angels	Michael Joncas	GIA
Sacred Trust	Robert Kreutz	GIA

The Gift of Love
The Greatest Gift
Library
The Wedding Song
 Peeters
Thy Perfect Love
 Oxford

Hal Hopson
James Marchionda

Hope
World

Flor Peeters

John Rutter