PLANNING GUIDE FOR SACRED MUSIC IN THE LITURGY

The Marriage Rite is a Sacrament of the Church, a solemn exchange of vows between a bride and a groom, and an act of worship through which the community offers thanks and praise for God’s blessings on the couple’s life together as husband and wife. All of the music before, during and after the wedding liturgy reflects on the Christian meaning of the Rite. Therefore, all music must conform to the local custom of the Cathedral of Saint Paul and be taken from the treasury of sacred repertoire.

Sacred music is sung prayer; put simply, music that has been created in petition or thanks to God. The Cathedral of Saint Paul offers sacred music to the glory of God. As the Mother Church for the Archdiocese and the seat of the Archbishop, liturgies offered at the Cathedral are modeled with excellence to the glory of God and the sanctification and edification of the faithful. Therefore, we uphold the most traditional guidelines of musical, liturgical and pastoral judgment of the Roman Catholic Church.

Music and musicians for all liturgical celebrations at the Cathedral of Saint Paul are provided exclusively by the Cathedral Sacred Music Department.

**STEPS TO PLAN THE LITURGY**

1. Once the engaged couple has:
   a. Had the initial meeting with the Celebrant or Officiant
   b. Selected readings and Responsorial Psalm for their celebration from those provided
   c. Requested the Wedding Party Template for the liturgy guide: llawyer@cathedralsaintpaul.org
      (please put the date and time of the wedding in the subject line of all email correspondence)

2. they are invited to listen to the music choices provided by the Cathedral Sacred Music Department on the cathedral website at www.cathedralsaintpaul.org/wedding-music

3. The engaged couple then completes the Wedding Celebration Planning Sheet they have been given

4. and submit it to Lawrence Lawyer (at least one month in advance of the wedding) either electronically as a PDF scan: llawyer@cathedralsaintpaul.org or as a hardcopy left to Mr. Lawyer’s attention at the Cathedral Rectory along with a count for printing.

A member of the Sacred Music staff will confirm that your music has been received and a liturgy guide proof will be sent for review.

**MUSICAL COMPONENTS AT WEDDINGS**

*Please note:* The services of a cantor and organist are included in your wedding fee. Arrangements for additional musicians such as strings, trumpet, harp, and choir can be discussed if desired. Advance payment in full is required for additional musicians. Early booking recommended.

A. Prelude Music

The arrival of your wedding guests may be accompanied by instrumental and prayerful organ music. The music selected by the sacred music department it suitable to the Cathedral’s instruments, acoustic, and joy of the occasion.
**B. Processional Music** (*Instrumental*)

The procession is a liturgical action described in the Rite of Marriage, as the ritual entrance of the ministers for the liturgy. The couple, who minister to one another the sacrament of marriage, is included in the procession. This also reflects the Church’s understanding that the bride and groom are complementary in marriage. The actual order of the procession may be planned with the presiding priest or deacon, led by an altar server or crossbearer and a reader carrying the Book of the Gospels, but equal attention should be given to both families. The procession and the music accompanying it should reflect the joyous dignity of the moment. Many appropriate selections were originally composed for royal or state, as well as religious occasions.

The so-called “traditional wedding marches” by Wagner and Mendelssohn and Pachelbel’s “Canon” are not to be used. The Wagner and Mendelssohn are “theater” pieces which have nothing to do with the Sacred Liturgy. The “Bridal Chorus” from Wagner’s opera, *Lohengrin*, actually accompanies the couple to the bedroom, not the altar! Mendelssohn’s incidental music to Shakespeare’s *Midsummer Night’s Dream* accompanies a farcical wedding (the play is a comedy). More importantly, they have been used to accompany “weddings” in countless movies, TV shows and game shows. The majority of images these pieces conjure in the minds of the congregation may have a lot to do with sentimentality but very little to do with worship. Because of this, even though they are frequently used in the United States in Protestant churches or non-religious wedding settings, they are rarely used in Catholic churches.

Pachelbel’s *Canon* is not used for some of the same reasons as within the past 20 years, the piece has been used excessively in commercials, films, and of course – millions of weddings. Our Cathedral sacred music strives to exemplify the highest standards aligning with the Church of Rome.

- Rigaudon - Georg Boehm
- Prélude (from *Te Deum*) – Marc-Antoine Charpentier
- The Prince of Denmark’s March – Jeremiah Clarke
- Trumpet Tune in D – David Johnson
- Trumpet Voluntary – John Stanley
- Deus Israel – Introit for Wedding Mass (sung)

- OR –

**Procesional Hymn** (*Sung*)

On Sunday, the opening hymn acts as the “processional music”, and an opening hymn can accompany a wedding procession in place of the selections above.

- Love Divine, All Loves Excelling, W588 (denotes WORSHIP pew hymnal)
- All Creatures of Our God and King, W520
- Joyful, Joyful, We Adore Thee, W525
- Praise My Soul, the King of Heaven, W530
- O God, Beyond All Praising, W541

**C. Responsorial Psalm** *(select according to textual preference; not found at online listening)*

A brief period of reflective silence follows the first reading, then, the responsorial psalm is sung. The congregation sings the antiphon, with the cantor singing the verses.

- Psalm 33, Psalm 34, Psalm 103, Psalm 145, Psalm 148, or Psalm 118 (during Easter Octave)
D. Intercession to the Blessed Virgin Mary (optional)
Where the custom exists of placing flowers before Our Lady, a Marian song, or an instrumental piece is appropriate. It takes place after the Exchange of Rings in the Marriage Rite.

- Regina Cæli – Gregorian Chant (during the season of Easter)
- Salve Regina – Gregorian Chant (during the season of Ordinary Time)
- Alma Redemptoris Mater – Gregorian Chant (Advent through February 1)
- Ave Regina Cælorum – Gregorian Chant (February 2 through Good Friday)
  - Ave Maria (mode I) – Gregorian Chant
  - Ave Maria – Franz Schubert
  - Ave Maria – Bach/Gounod
  - Ave Maria in E – Camille Saint-Saëns
  - Ave maris stella – Gregorian Chant

E. Preparation (at Masses) and Meditation Music (at Liturgy of the Word services)
An instrumental or vocal selection or a congregational hymn (from the list for processions) may accompany the Presentation and Preparation of the Altar and Gifts. The music used here should not prolong this brief part of the liturgy.

- Come, My Way, My Truth, My Life – Ralph Vaughan Williams
- O God of Love – Gerre Hancock
- Ubi caritas – Gregorian Chant
- A Nuptial Blessing – Richard Proulx
- Adoro te devote – Gregorian Chant
- Panis Angelicus – Gregorian Chant
- Panis Angelicus - Camille Saint-Saëns
- Panis Angelicus – César Franck

F. Communion Music (at Masses)
Congregational singing is appropriate here because it gives expression to our unity in the Body of Christ. Preferably a song with repeated refrain for the congregation should be sung. A suitable vocal or instrumental solo or a choral piece may also be used here.

- God Is Love (Mandatum) – Richard Proulx
- You Satisfy the Hungry Heart, W736
- Ave verum – Gregorian Chant
- Ave verum – Jean Langlais
- Ecce sic benedicetur – Gregorian Chant – (Communio for Wedding Mass)
- God is Love – A. Gregory Murray

G. Recessional Music
- G. F. Handel – Hornpipe (from Water Music)
- G. F. Handel – The Rejoicing (from Royal Fireworks Music)
- Jacques Lemmens – Fanfare
- Henry Purcell – Trumpet Tune
- Benedetto Marcello – Psalm 19