

The Order of Celebrating Matrimony (Outside of Mass)

June 15, 2019

Casey Tierney - St. Gen's 2pm

Notes: Preludes begin at 1:40pm. They can be liturgical instrumentals, lite classical, or Irish Traditional, in keeping with the cultural themes being expressed in the Liturgy.

Introductory Rites

Prelude	Liturgical, Irish, or lite Classical
Bridal Party Entrance & Bridal Entrance	"Proclamation" - Irish Traditional arr. Minogue <i>Begin on piano for Bridal Party When the bride is ready at the door, stop the piece and either move to organ or Guitar/Accordion</i>

Liturgy of the Word

Responsorial Psalm	Haugen Psalm 33: "The Earth is Full of the Goodness of God"	
Gospel Acclamation	Celtic Alleluia (Celtic Mass) (Christopher Walker, Fintan O'Carroll)	CP3-202, BB19-939

Rite of Matrimony

Communion Rite (optional)

Concluding Rites

Final Song or Hymn	Ode to Joy (Beethoven) - organ solo
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Processional

www.minogue.com

Trad. Arr. A. Minogue

Harp or Piano

5

9

13

Melody

13

D A Bm D G A G A

D A Bm D D G A D

G A F#m Bm G A G A

D A Bm D D G A D

The musical score is written for Harp or Piano in 4/4 time, featuring a key signature of two sharps (F# and C#). The score is divided into four systems. The first system (measures 1-4) includes a repeat sign at the beginning. The second system (measures 5-8) continues the piece. The third system (measures 9-12) includes a key signature change to one sharp (F#) at measure 10. The fourth system (measures 13-16) includes a separate melody line for the first measure (measure 13) and then continues with the piano accompaniment. Chord symbols are placed above the staff: D, A, Bm, D, G, A, G, A in the first system; D, A, Bm, D, D, G, A, D in the second; G, A, F#m, Bm, G, A, G, A in the third; and D, A, Bm, D, D, G, A, D in the fourth. The piano part consists of chords and moving lines in both hands, while the melody part is a single line in the treble clef.

17 D A Bm D G A G A D A

Musical score for measures 17-21. The system includes a vocal line and a piano accompaniment. The key signature has two sharps (F# and C#). The vocal line consists of eighth and quarter notes. The piano accompaniment features chords and moving lines in both hands.

22 Bm D D G A D G A F#m Bm

Musical score for measures 22-26. The system includes a vocal line and a piano accompaniment. The key signature has two sharps (F# and C#). The vocal line consists of eighth and quarter notes. The piano accompaniment features chords and moving lines in both hands.

27 G A G A D A Bm D D G A D

Musical score for measures 27-31. The system includes a vocal line and a piano accompaniment. The key signature has two sharps (F# and C#). The vocal line consists of eighth and quarter notes. The piano accompaniment features chords and moving lines in both hands.

33 D A Bm D G A G A

37 D A Bm D D G A D

41 G A F#m Bm G A G A

45 D A Bm D D G A D

45

Brightly! (♩ = ca. 108)

Melody

Keyboard

mf

D Bm A D G G/B D G/D D

Glo - ry to God in the high - est, and on earth peace to peo - ple of good

Asus4 A Bm Asus4 A D G/B D/A G Em7

will. We praise you, we bless you, we a - dore you, we glo - ri - fy —

A A/C# D D/F# F#m A7 Bm A/C# Bm F#m

you, we give you thanks for your great glo - ry, Lord God, heav'n-ly King, O

Note: The text and music has been changed to reflect the new *Roman Missal* changes in the 2013 editions of OCP's missals and accompaniments. If you are using 'Choral Praise Comprehensive: 2nd Edition,' the comparable text in that book will no longer match your missal and its accompaniment. OCP has published a 3rd Edition of 'Choral Praise' which contains the changes shown for this song.

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Music: *Heritage Mass*; Owen Alstott, b. 1947, © 1987, 2009, OCP. All rights reserved.

G Em7 Asus4 A Dsus4 D Bm F#m/A Gmaj7 A7

God, al-might-y Fa - ther. Lord Je - sus Christ, On - ly Be-got - ten

mp (same tempo)

D Gmaj7 F#m7 Em7 A7 Dmaj7 C#7 F#m/C# G/B Asus4 A

Son, Lord God, Lamb of God, Son of the Fa - ther,

D Bm Asus4 A Dadd9 D D/C# Bm G A D

you take a-way the sins of the world, have mer - cy on us;

D/F# Gmaj7 Asus4 A Dadd9 D D/C# Bm G A D Bm

you take a-way the sins of the world, re - ceive our prayer;

cresc.

G Em7 Em/D A/C# A Bm Em7/B Asus4 A

you are seat-ed at the right hand of the Fa - ther, have mer - cy on us.

D Bm A D G G/B D G/D D Asus4 A Bm

For you a-lone are the Ho - ly One, you a - lone are the Lord, you a -

Asus4 A D G/B D/A G Em7 A A/C# D G/D D G/D D Em/D

lone are the Most High, — Je - sus — Christ, with the Ho - ly Spir-it, in the

D Bm7 G G/B Asus4 A7 D G Em D

glo - ry of God — the Fa - ther. A - men.

REFRAIN: (♩. = ca. 66) 1st time: Cantor, All repeat; thereafter: All

Melody

Keyboard

f

G D Em D C/E D/F# G Am/C Am7 D

Al - le - lu - ia, al - le - lu - ia.

G Am G/B C D Am D G C D

Al - le - lu - ia, al - le - lu - ia.

1, Final (1st time: D.C.) Fine 2 G to Verse

Al - le - lu - ia.

1, Final (1st time: D.C.) Fine 2 to Verse

Text: Verse 1, 1 Samuel 3:9, John 6:68; verse 2, 1 Peter 1:25; verse 3, Matthew 11:25; verse 4, John 15:15; verse 5, John 10:27; verse 6, Hebrews 4:12; verse 7, James 1:12; Advent, Matthew 24:37-44; Christmas, Luke 2:10-11; Holy Family, John 1:14, Galatians 4:1-7; Epiphany, Isaiah 60:1, 6, Psalm 72; Feasts of Mary, Luke 1:30; Easter, Psalm 118:1-2, 16-17, 22-23; Pentecost, John 7:37-39; Wedding, 1 John 4:7-12; adapt. by Christopher Walker, b. 1947.

Music: *Celtic Mass*; Fintan O'Carroll, d. 1977, and Christopher Walker.

Text and music © 1985, 1989, 1996, Fintan O'Carroll and Christopher Walker. Published by OCP. All rights reserved.

*VERSES: Cantor

Re - jice and be glad; re - jice

and be glad! Your re - ward will be

great in hea - ven

great in hea - ven

great in hea - ven

mf

cresc.

cresc.

D.C. al fine

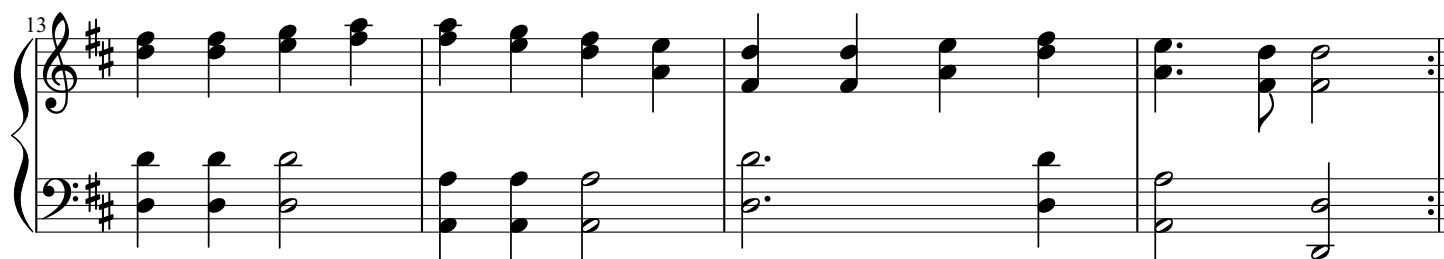
D.C. al fine

*Alternate verses on following page.

Ludwig van Beethoven

Ode to Joy (Theme from Symphony No 9)

Arranged for Piano Solo by RSB



308

JOYFUL, JOYFUL, WE ADORE THEE

G Gsus4 G D G D G D

1. Joy - ful, joy - ful, we a - dore thee, God of glo - ry, Lord of love;
 2. All thy works with joy sur - round thee, Earth and heav'n re - flect thy rays,
 3. Thou art giv - ing and for - giv - ing, Ev - er bless - ing, ev - er blest,
 4. Mor - tals, join the might - y cho - rus Which the morn - ing stars be - gan;

G Gsus4 G C Am G D G D7 G

1. Hearts un - fold like flow'rs be - fore thee, O - p'ning to the sun a - bove.
 2. Stars and an - gels sing a - round thee, Cen - ter of un - bro - ken praise;
 3. Well - spring of the joy of liv - ing, O - cean depth of hap - py rest!
 4. Love di - vine is reign - ing o'er us, Bind - ing all with - in its span.

D G D G D B7 Em A D

1. Melt the clouds of sin and sad - ness; Drive the dark of doubt a - way;
 2. Field and for - est, vale and moun - tain, Flow - 'ry mead - ow, flash - ing sea,
 3. Thou our Fa - ther, Christ our broth - er, All who live in love are thine;
 4. Ev - er sing - ing, march we on - ward, Vic - tors in the midst of strife;

G Gsus4 G C Am G D G D7 G

1. Giv - er of im - mor - tal glad - ness, Fill us with the light of day.
 2. Chant - ing bird and flow - ing foun - tain, Call us to re - joice in thee.
 3. Teach us how to love each oth - er, Lift us to the joy di - vine.
 4. Joy - ful mu - sic leads us sun - ward, In the tri - umph song of life.

Note: When guitar and keyboard play together, keyboardists should improvise using the guitar chords above the melody.

Text: 87 87 D; Henry van Dyke, 1852-1933, alt.

Music: HYMN TO JOY; Ludwig van Beethoven, 1770-1827; adapt. and keyboard acc. by Edward Hodges, 1796-1867.