

DIOCESE OF MANCHESTER



DIOCESAN GUIDELINES FOR MUSIC AT FUNERALS

Diocesan Guidelines for Music at Funerals

Office for Divine Worship

Diocese of Manchester, New Hampshire

Music is integral to the funeral rites. It allows the community to express convictions and feelings that words alone may fail to convey. It has the power to console and uplift the mourners and to strengthen the unity of the assembly in faith and love. The texts of the songs chosen for a particular celebration should express the paschal mystery of the Lord's suffering, death, and triumph over death and should be related to the readings from Scripture. *Order of Christian Funerals*, #30

In the celebration of her funeral rites, the Church recalls and participates in the redemption won for humanity by the Passion, Death, and Resurrection of Jesus Christ. In these same liturgies, the Church ministers to those who mourn the loss of a loved one and prays for those who have completed their earthly journey. The music which is chosen for the celebration of these important rites can play a powerful role in supporting, consoling, and uplifting the participants, helping to "create in them a spirit of hope in Christ's victory over death and in the Christian's share in that victory."¹ The following diocesan guidelines are meant to assist family and friends of the deceased, music directors, and celebrants in the selection of music for funeral liturgies that will reflect Christ's Paschal Mystery and the Church's hope in eternal life.

ACTIVE PARTICIPATION

The Second Vatican Council's *Constitution on the Sacred Liturgy (Sacrosanctum Concilium)* states that full, conscious, and active participation is the right and duty of every baptized person, and is demanded by the very nature of the liturgy. By means of this participation, the liturgy also functions as the "indispensable source from which the faithful are to derive the true Christian spirit."²

Singing and listening to sacred music is one of the principal means by which active participation can take place within the liturgy. This form of participation:

- (a) Should be above all *internal*, in the sense that by it the faithful join their minds to what they pronounce or hear and cooperate with heavenly grace;
- (b) must be, on the other hand, *external* also, that is, such as to show the internal participation by . . . the acclamations, responses, and singing. The faithful should also be taught to unite themselves interiorly to what the ministers or choir sing so that by listening to them they may raise their minds to God.³

¹ *Order of Christian Funerals [OCF]*, #31.

² Second Ecumenical Council of the Vatican, *Constitution on the Sacred Liturgy, Sacrosanctum Concilium* (4 December, 1963), #14.

³ Sacred Congregation of Rites, *Musicam Sacram* (5 March, 1967), #15.

Pope Saint John Paul II summarized the Church’s understanding of active participation in this way:

In gesture, word, song, and service, all the members of the community take part in an act of worship, which is anything but inert or passive. Yet active participation does not preclude the active passivity of silence, stillness, and listening; indeed, it demands it. Worshippers are not passive, for instance, when listening to the readings or the homily, or following the prayers of the celebrant, and the chants and music of the liturgy. These are experiences of silence and stillness, but they are in their own way profoundly active.⁴

This description of active participation reflects the reality at Christian funerals that some who are present may be inspired to sing, while other mourners may be inclined to prayerfully listen to a cantor, soloist, or choir.⁵ The music that is chosen for the funeral rites should ideally allow for both forms of participation, bearing in mind the diverse needs of a grieving community.

MUSIC SELECTION

Qualities of Sacred Music

The Church has indicated that music must have three qualities in order to be considered sacred and suitable for liturgy. It must be *holy*, and therefore must exclude all which is not sacred in character. It must be *true art*, and have a goodness and beauty of form. Finally it must, at the same time, be *universal*, so that “nobody of any nation may receive an impression other than good on hearing”⁶ this music. These three qualities, or characteristics, enable sacred music to “express and interpret the [sacred] text correctly and make it more meaningful.”⁷

The church has also indicated that the style of music which best exemplifies the three qualities of sacred music is Gregorian chant which, by virtue of its intimate connection with the Word of God, is recognized as “especially native to the Roman liturgy. Therefore, other things being equal, it should be given pride of place in liturgical services.”⁸ Classical polyphony and modern music also have a valued place in Catholic worship, provided that this music corresponds “to the spirit of the liturgical action and. . .fosters the participation of the faithful”⁹

⁴ John Paul II, (Address to the Bishops of the Northwest Provinces of the USCCB) in *Ad Limina Addresses: The Addresses of His Holiness John Paul II to the Bishops of the United States, February 1998 – October 1998* (Washington, DC: United States Conference of Catholic Bishops, 1998), no. 3.

⁵ *OCF*, #33.

⁶ Pius X, motu proprio *Tra le sollecitudini* (22 November, 1903), #2.

⁷ Bishops’ Committee on the Liturgy of the United States Catholic Conference. *Music in Catholic Worship* (Washington, DC: United States Conference of Catholic Bishops, 1972), #32.

⁸ *Sacrosanctum Concilium*, #116.

⁹ *General Instruction of the Roman Missal (GIRM)*, Liturgy Document Series 14 (Washington DC: United States Conference of Catholic Bishops, 2011), #41.

No matter what style of music is selected for the celebration of the Church's funeral rites, it is "necessary. . .to emphasize that music destined for sacred rites must have *holiness* as its reference point."¹⁰ That is, such music should be intimately linked to the liturgical action and possess the qualities of prayer, dignity, and beauty. When this occurs, sacred music will serve to make "the liturgical prayers of the Christian community more alive and fervent so that everyone can praise and beseech the Triune God more powerfully, more intently, and more effectively."¹¹

Popular Music

Family and friends of the deceased sometimes wish to include secular songs or instrumental works within Christian funerals. Even when such works have special meaning to the deceased or the mourners, they still may be inappropriate for use in liturgical celebrations when thoughtfully and carefully considered in light of the focus of the Church's funeral liturgies and the purpose of sacred music. It may be best to suggest that these pieces be used during the wake service or at the gathering following the burial.

The *Order of Christian Funerals* indicates that the music selected for funeral rites should express Christ's Paschal Mystery and a Christian's participation in that Mystery.¹² As well, "the texts intended to be sung [at the liturgy]. . .should be drawn chiefly from Holy Scripture and from liturgical sources."¹³ In sum, "music should never be used to memorialize the deceased, but rather to give praise to the Lord, whose Paschal Sacrifice has freed us from the bonds of death."¹⁴

Pre-recorded Music

The Bishops of the United States have indicated that pre-recorded music "lacks the authenticity provided by the living liturgical assembly gathered for the Sacred Liturgy."¹⁵ It is not pre-recorded music, but rather, the "lives of the faithful, their praise, sufferings, prayer, and work [which are to be] united with those of Christ and so acquire a new value"¹⁶ through the celebration of the liturgy. For this reason, pre-recorded music should not, as a general norm, be used within the Church's funeral rites.

¹⁰ John Paul II, *Chirograph for the Centenary of the Motu Proprio "Tra le sollecitudini" on Sacred Music* (22 November, 2003), #4.

¹¹ Pius XII, *Musicae sacrae disciplina* (25 December, 1955), #31.

¹² *OCF*, #30.

¹³ *Sacrosanctum Concilium*, #121.

¹⁴ United States Conference of Catholic Bishops, *Sing to the Lord: Music in Divine Worship* (Washington DC: United States Conference of Catholic Bishops, 2007), #248.

¹⁵ *Sing to the Lord: Music in Divine Worship* (USCCB, 2007), #93.

¹⁶ *Catechism of the Catholic Church* (CCC), #1368.

Musical Instruments

Instruments which are used to accompany the singing of the congregation or to provide instrumental accompaniment to liturgical actions should be suitable for sacred use. In the Catholic Church, the pipe organ “is the traditional musical instrument” because it can “most effectively elevate people’s spirits to God and things above.” However, other wind, string, or percussion instruments may be used, “provided they are truly suitable for sacred use or can be made suitable.”¹⁷

Musicians

In addition to the organist, or other instrumentalist, the presence of the Cantor – in keeping with Diocesan policy – should also be arranged for the funeral rites.¹⁸ Due to the unique nature and circumstances surrounding the funeral rites, the Cantor, as a leader and supporter of congregational song, should take a part in singing with the entire gathered assembly. In addition to the presence of the Cantor, “the practice of developing funeral choirs within parish communities should be encouraged. The funeral choir is commonly made up of individuals who tend to be available on weekday mornings and who gather to lend their collective voice in support of the assembly song at the funeral Mass.”¹⁹

The Vigil

The *Order of Christian Funerals* indicates that music is an integral part of the *Vigil for the Deceased*. The rite makes provision for an opening song following the greeting.²⁰ The responsorial psalm may be sung.²¹ An option is also given to conclude the vigil with a song, either in place of or in conjunction with a period of silent prayer.²²

When some portion of the Office for the Dead is celebrated during the vigil liturgy, the singing of the hymn, psalmody, and gospel canticle is strongly encouraged.²³ The other parts of the Office may be sung, as circumstances may suggest.

¹⁷ *Sacrosanctum Concilium*, #120.

¹⁸ C.f. *Guidelines of Cantors – Diocese of Manchester*, p. 24 (document may be accessed: <https://www.catholicnh.org/assets/Documents/Worship/Our-Faith/Music-Ministries/Cantors-DiocesanGuidelines.pdf>).

¹⁹ *Sing to the Lord*, #257.

²⁰ *OCF*, #70.

²¹ *OCF*, #75.

²² *OCF*, #81.

²³ *OCF*, #372.

When the Vigil is celebrated in a funeral home which lacks a suitable musical instrument, the choice of music should be guided by the principles of noble simplicity and adaptability. Many liturgical publishers produce small booklets for the Vigil which may be useful in aiding the assembled mourners to sing the ritual dialogues and hymns.²⁴

The Mass of Christian Burial

The *Order of Christian Funerals* indicates that, within the Mass of Christian Burial, “preference should be given to the singing of the acclamations, the responsorial psalm, the entrance and communion songs, and especially the song of farewell at the final commendation.”²⁵ What follows are guidelines and suggestions which may assist the mourners, music director, and celebrant in choosing appropriate music at these and other times within the liturgy. These indications are also applicable to the celebration of a *Funeral Liturgy Outside of Mass*, where appropriate.

Family Involvement in Music Selection

Family members are encouraged to play a role in the planning of the music for the funeral Mass.²⁶ Many pastors and pastoral associates have found it helpful to provide the mourners with a simple guide to selecting music for this liturgy. The guide may include a list of antiphons, psalms, and hymns which are appropriate for the funeral liturgy. A sample list of music may be found in the appendix of this document.

Prelude Music

As the assembly begins to gather, it should be greeted by music which invites a sincere and sober reflection on the sacred mysteries which will be celebrated. Chorale preludes based upon the hymn tunes to be sung during the Mass are often an excellent means of familiarizing worshipers with the melodies that will be sung during the liturgy.



²⁴ Ibid.

²⁵ *OCF*, #157.

²⁶ *OCF*, #17.

The Entrance Procession

The purpose of the entrance is to “open the celebration, foster the unity of those who have been gathered, introduce their thoughts to the mystery of the liturgical time or festivity, and accompany the procession of the priest,”²⁷ other ministers, and mourners.

The first option given for sacred music at the entrance of the Mass is the antiphon from the *Roman Missal* or the antiphon and its psalm from the *Roman Gradual*.²⁸ Other settings of the antiphon, other psalms or antiphons, or even hymns approved by the Bishops of the United States may also be used during the Entrance. In addition, the *Order of Christian Funerals* offers the option of using any of the *alternative* texts for the Song of Farewell during the entrance procession.²⁹

The entrance song should not be sung only by the cantor. Rather, it may be sung alternately by the choir or cantor along with the people or entirely either by the people or choir.³⁰

Psalm

The psalm “fosters meditation on the Word of God.”³¹ It is preferred that the psalm be sung rather than spoken, as the psalms were written as hymns for the people of Israel. The psalmist or cantor is to sing the verse of the psalm from the ambo or another suitable place. The response to the psalm is sung by the assembly unless the psalm is sung straight through without a response (through-composed).

Because the texts of Scripture in the *Order of Christian Funerals* are interchangeable,³² the psalm which is selected should “most closely reflect the particular circumstances and needs of the mourners.”³³ However, “songs or hymns may not be used in place of the Responsorial Psalm”³⁴ as set forth in the liturgical books. It is to be noted that while paraphrases of psalms – such as *On Eagle’s Wings* (Joncas) or *Shepherd Me, O God* (Haugen) – may be used within the liturgy (communion, etc.) they may not be used as a responsorial psalm.

²⁷ *GIRM*, #47.

²⁸ *GIRM*, #48.

²⁹ *OCF*, #403.

³⁰ *GIRM*, #48.

³¹ *GIRM*, #61

³² See Part III of the *OCF*.

³³ *OCF*, #344.

³⁴ *GIRM*, #61. See also Congregation for Divine Worship and Discipline of the Sacraments, *Redemptionis Sacramentum* (25 March, 2004), #62.

Sequence

It should be noted that there is no Sequence (*e.g.*, the *Dies irae*) in the Masses of the Dead in the Ordinary Form of the Roman Rite.

Acclamation before the Gospel

The Alleluia or Verse Before the Gospel (depending on the liturgical season) is sung in order to welcome and greet the Lord in the proclamation of the Gospel. A cantor or choir should lead the singing of the Acclamation by the congregation, while the cantor or choir alone sing the Verse.³⁵ If the Acclamation is not sung, it may be omitted when there is only one reading before the Gospel.³⁶

Gospel

The Gospel may be chanted by the deacon or priest, if no deacon is present.³⁷

Universal Prayer (Prayer of the Faithful)

This prayer, in which the faithful “offers prayers to God for the salvation of all,”³⁸ may be sung by a deacon or cantor if no deacon is present or simply unable to sing. The congregation may also respond in song.

Preparation of the Gifts

During this rite, the bread and wine are brought to the altar. This action is accompanied by the Offertory Chant, “which continues at least until the gifts have been placed on the altar.”³⁹ Suitable sacred music for this procession may be selected by following the norms for the Entrance Chant (*i.e.*, an antiphon, psalm, or suitable song approved by the Bishops of the United States).⁴⁰ A secondary option could possibly include a cantor singing an appropriate solo, such as the *Ave Maria*, or, if present, the *schola cantorum* may offer a choral motet. The length of this, or any chant, should not excessively delay in the action of the liturgy or make the liturgy to appear secondary and at the service of the music.⁴¹ When choosing repertoire, musicians should

³⁵ *GIRM*, #62.

³⁶ *GIRM*, #63.

³⁷ *GIRM*, #38, #40.

³⁸ *GIRM*, #69.

³⁹ *GIRM*, #74.

⁴⁰ *Ibid.*

⁴¹ *Tra le sollecitudini*, #23.

also consider whether or not incense will be used as that ritual action may impact what music is selected.

The Eucharistic Prayer

The three acclamations during the Eucharistic Prayer are the *Sanctus* (Holy, Holy, Holy), Mystery of Faith/Memorial Acclamation, and Great Amen. These acclamations do not accompany any liturgical action; they are the prayer of the liturgy and they are to be sung or said by all the people with the priest.⁴²

It is not unusual today for the congregation at a Mass of Christian Burial to include worshipers who have little or no experience of Catholic liturgy. In such cases, it may be advisable to use a simple English chant setting of the ordinary which may be easily sung by the gathered faithful. Another option is to use a setting of the ordinary whose common melodic material ties together the three acclamations during the Eucharistic Prayer.⁴³

The Lord's Prayer

The Lord's Prayer is sung or said by all the faithful.⁴⁴ It should never be sung by a soloist alone.

Agnus Dei

The *Agnus Dei* (Lamb of God) accompanies the Fraction Rite during which the priest breaks the host(s). It is "usually sung by the choir or cantor with the congregation replying; or at least recited aloud."⁴⁵ "It is not permitted to substitute other chants for those found in the Order of Mass, for example, at the *Agnus Dei*."⁴⁶ As well, it is not permitted to use versions of the text of the *Agnus Dei* which differ from those given in the *Roman Missal* (e.g., *Agnus dei, qui tollis peccata mundi, dona eis requiem*).

Holy Communion

"While the priest is receiving the Sacrament, the Communion Chant is begun, its purpose being to express the spiritual union of the communicants by means of the unity of their voices, to show gladness of heart, and to bring out more clearly the 'communitarian' character of the procession to receive the Eucharist. The singing is prolonged for as long as the Sacrament is being administered to the faithful."⁴⁷

⁴² *GIRM*, #79.

⁴³ Cf. *GIRM*, #385.

⁴⁴ *GIRM*, #81.

⁴⁵ *GIRM*, #83.

⁴⁶ *GIRM*, #366.

⁴⁷ *GIRM*, #86.

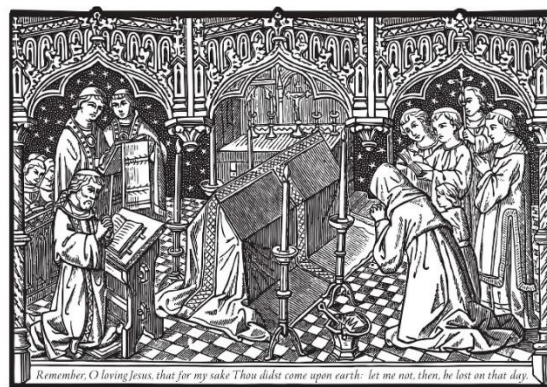
The first option given for the Communion chant is the antiphon from the *Roman Missal* or the antiphon with its psalm from the *Roman Gradual*.⁴⁸ As with the Entrance chant, other settings of the antiphon, other psalms or antiphons, or hymns approved by the United States Conference of Catholic Bishops may also be used during the Communion of the congregation. If instrumental music is played during the reception of Holy Communion, then the antiphon in the *Roman Missal* is recited or sung.

After the reception of Holy Communion by the congregation, a psalm, canticle of praise, or other hymn may be sung.⁴⁹

Song of Farewell

Following the Prayer after Communion, the Mass of Christian Burial continues with the Final Commendation. At this time, the Song of Farewell is sung. This song “should affirm hope and trust in the Paschal Mystery, [and] is the climax of the Rite of Final Commendation. It should be sung to a melody simple enough for all to sing. It may take this form of a responsory or even a hymn.”⁵⁰ Most hymnals and liturgical music resources offer settings of the proper texts which utilize well-known melodies. It is important to keep in mind that this ritual moment – the Final Commendation – is one of the most beautiful and moving ritual actions where the Priest commends the deceased into the hands of the Lord and then incenses the casket or cremated remains.

It should be noted that although the text of the Song of Farewell is the first preference, one may also choose from any one of the alternative texts offered in Part V of the *Order of Christian Funerals* or use some other suitable song.⁵¹ Because this moment is the “climax” for the Rite of Final Commendation, any settings of the Song of Farewell paired to the tune *Londonderry Air* (Danny Boy) are not permitted (see page 4).



⁴⁸ *GIRM*, #87.

⁴⁹ *GIRM*, #88.

⁵⁰ *OCF*, #147.

⁵¹ *OCF*, #174.

Procession to the Place of Committal

As the final procession makes its way to the doors of the church, one of the texts listed in the rite may be sung.⁵² It is laudable that the *In Paradisum* be used at this point. The singing may continue during the transition to the place of committal. Provision is made for the substitution of other songs in place of these texts.⁵³

The Rite of Committal

The *Rite of Committal* observes that the “singing of well-chosen music at the Rite of Committal can help the mourners as they face the reality of the separation. . .A hymn or liturgical song that affirms hope in God’s mercy and in the resurrection of the dead is desirable at the conclusion of the rite.”⁵⁴ Appropriate songs may be found in Part V of the *Order of Christian Funerals*. It should be noted that a song may also be added to the beginning of the *Rite of Committal* if the funeral liturgy was celebrated on a different day or in a different community.⁵⁵

Special Circumstances

The introduction to *Funeral Rites for Children* states, “If children will be present at the funeral rites, those with requisite ability should be asked to exercise some of the liturgical roles. During the funeral Mass, for example, children may serve as readers, acolytes, or musicians.”⁵⁶

Celebrants and parish musicians are encouraged to exercise pastoral discretion when asking children to serve as musicians at funeral liturgies in light of the burden that the exercise of this ministry might place on a child at a time of great emotion and loss.



⁵² *OCF*, #176.

⁵³ *GIRM*, #176; #403.

⁵⁴ *OCF*, #214.

⁵⁵ *OCF*, #211.

⁵⁶ *OCF*, #242.

SACRED MUSIC FOR THE FUNERAL MASS

Music is integral to the Funeral Mass. It allows family, friends and the whole community to express convictions and feelings that words alone may not convey. It has the power to console and uplift those who mourn and strengthen the unity of all gathered in faith and love. As such, the text of the songs chosen need to express our belief in our Lord's suffering, death and resurrection and find their basis in Sacred Scripture. Doing so allows us to know and understand the mystery and presence of our Lord's love for the deceased and for all of us. The following is *not* an exhaustive list of possibilities but rather is meant to serve as a guide and model.

PROCESSIONAL HYMN

(Please Note: Christmas carols may be used at funeral liturgies taking place on 26 December through the Feast of the Baptism of the Lord. Also, during the Season of Lent, the use of the word 'Alleluia' is suspended.)

Proper Introit for the Funeral Mass sung in Latin: *Requiem Aeternam*
or sung English: *Grant them eternal rest*

After the greeting and introductory prayers, the body is led in procession to its place in front of the altar. This procession of the body, the faithful, and the priest is accompanied by a hymn. By its very nature, a hymn is a song of praise by which the faithful express their gratitude and awe for God. Options for this hymn include:

Alleluia! Alleluia! [Hymn to Joy]
Alleluia! Sing to Jesus [Hyfrydol]
Amazing Grace [New Britain]
Be Not Afraid (Dufford)
Be Thou My Vision [Slane]
Christ Be Beside Me [Bunessan]
Crown Him With Many Crowns [Diademata]
Grant Them Eternal Rest, O Lord (Alstott)
For All The Saints [Sine Nomine]
Jerusalem, My Happy Home [Land of Rest]
Jesus Christ Is Risen Today [Easter Hymn]
Let Saints on Earth in Concert Sing [Dundee]
Lord of the Living [Christe Sanctorum]
Now Thank We All Our God [Nun Danket Alle Gott]
O God, Beyond All Praising [Thaxted]
O God, Our Help In Ages Past [St. Anne]
O Lord, You Died That All Might Live [Melita]
Praise, My Soul, The King of Heaven [Lauda Anima]
Sing With All The Saints in Glory [Hymn to Joy]
Requiem Aeternam [Land of Rest] (see *Introit Hymns* (WLP/GIA), Christopher Tietze)
There Is A Wideness In God's Mercy [In Babilone]
To Jesus Christ Our Sovereign King [Ich Glaub An Gott]
Any hymn from the "Recessional Hymn" section

ACT OF PENITENCE

The *Kyrie Eleison* or “Lord, have mercy” may be sung or recited at Memorial Masses. It is not normally sung at funeral Masses because of the sprinkling of the casket (or remains).

RESPONSORIAL PSALM

- Psalm 23: The Lord is my shepherd; there is nothing I shall want.
Psalm 25: To you, O Lord, I lift my soul.
Psalm 27: The Lord is my light and salvation.
Psalm 43: Like the deer that longs for running streams, my soul longs for you my God.
Psalm 63: My soul is thirsting for you, O Lord my God.
Psalm 84: How lovely is your dwelling place, O Lord of Hosts!
Psalm 103: The Lord is kind and merciful.
Psalm 116: I will walk in the presence of the Lord in the land of the living.
Psalm 121: I rejoiced when I heard them say: let us go to the house of the Lord.
Psalm 130: Out of the depths, I cry to you O Lord.
Psalm 143: O Lord, hear my prayer.

Please note: Neither paraphrases of psalms or other songs are allowed to replace the proper psalm.

GOSPEL ACCLAMATION

The acclamation *alleluia* (Hebrew for “Praise you the Lord”) calls to mind Christ’s Easter triumph over sin and death and our sure hope of the Resurrection with Christ at the end of time. During the season of Lent, it is replaced by *Praise to you, Lord Jesus Christ*.

Alleluia (Gregorian chant VI, and other settings)

During the season of Lent: various settings of the Lenten Gospel Acclamation

Praise to you, Lord Jesus Christ, King of endless glory.

Praise and honor to you, Lord Jesus Christ.

Glory and praise to you, Lord Jesus Christ.

Glory to you, Word of God, Lord Jesus Christ.



OFFERTORY / PREPARATION OF THE GIFTS

At this time, the gathered assembly, having just heard Scripture readings and a homily, turns its attention to the Eucharistic Mystery about to take place. Music options include:

- Singing of a hymn (options are found below or may be taken from *Processional* or *Recessional*)
- The singing of a solo vocal work (options are found below marked with a +)
- Instrumental music

Proper Offertory antiphon in Latin: *Domine Iesu Christe*

Proper Offertory antiphon in English: Out of the Depths

Abide With Me [Eventide]

+ Ave Maria (Chant, Schubert, Bach/Gounod, Franck)

Be Still, My Soul [Finlandia]

Come My Way, My Truth, My Life (“The Call”) (Vaughan-Williams)

Here I Am, Lord (Schutte)

I Heard the Voice of Jesus Say [Kingsfold]

+ I Know That My Redeemer Liveth (“Messiah”, Handel)

Jesus, Remember Me (Taizé)

The King of Love My Shepherd Is [St. Columba]

Lord, of All Hopefulness [Slane]

Love Divine All Loves Excelling [Hyfrydol]

My Shepherd, Lord [Brother James’ Air]

My Shepherd Will Supply My Need [Resignation]

Now The Green Blade Riseth [Noël Nouvelet]

O Jesus, Lord, Increase Thy Faith [Erhalt Uns Herr]

+ O Rest In the Lord (“Elijah”, Mendelssohn)

+ Pie Jesu (Duruflé or Fauré)

Psalm 42: As The Deer Longs [O Waly Waly]

The Strife Is O’er [Victory]

What Wondrous Love Is This [Wondrous Love]

EUCCHARISTIC PRAYER ACCLAMATIONS

For centuries the *Sanctus* (“Holy, holy, holy”) has been sung by the Catholic faithful at Masses for the Dead. We sing the *Holy, holy, holy* following the Priest’s exhortation that we join our voices with the angels who are continually singing God’s praise in the same way in heaven. In singing this hymn, we take our part in the Church universal, participation in the same ritual performed by Catholics for centuries.

*The Sanctus, Mystery of Faith, Great Amen, and Agnus Dei should all be sung.
Latin or English settings are appropriate provided they are known by the assembly.*

COMMUNION

As the faithful assembled come forward to receive Holy Communion and as non-Catholics come forward to receive a blessing, music options include:

- A familiar Eucharistic hymn or psalm
- A suitable solo work following the hymn (options found below marked with a +)

Proper communion antiphon in Latin: *Lux aeterna* (Chant)

Proper communion antiphon in English: May eternal light shine upon them (Bartlett, or other settings)

Adoro Te Devote [Adoro Te Devote]

+ Alleluia from *Exsultate Jubilate* (Mozart)

+ Ave Maria (Chant, Schubert, Bach/Gounod, Franck)

+ Ave Verum (Chant, Mozart, Elgar)

Draw Near and Take the Body of Your Lord [Coena Domini]

Draw Us In the Spirit's Tether [Union Seminary]

Eat This Bread (Taizé/Berthier)

+ Ecce Panis Angelorum (Chant, Mode VII)

Gift of Finest Wheat (Kreutz)

Godhead Here in Hiding [Adoro Te Devote]

+ He Shall Feed His Flock from *Messiah* (Handel)

I Am the Bread of Life (Toolan)

I Am the Good Shepherd (Hytrek)

I Received the Living God [Living God]

+ Jesu, Joy of Man's Desiring (Bach)

Jesus Christ, Bread of Life (Schaubel/Dvorák)

Jesus, My Lord, My God, My All [Sweet Sacrament]

+ Laudate Dominum (Mozart)

Let All Mortal Flesh Keep Silence [Picardy]

O Blessed Savior (Westendorf/Brubaker)

+ O For the Wings of a Dove from *Hear My Prayer* (Mendelssohn)

O Jesus, We Adore Thee [Fulda Melody]

On Eagle's Wings (Joncas)

+ Panis Angelicus (Franck)

Psalm 34 – Taste and see (various composers)

Psalm 84 – How Lovely Is Your Dwelling Place (DeBruyn)

Psalm 145 – The hand of the Lord feeds us (Gelineau)

+ Salve Regina (Chant)

Shepherd of Souls [St. Agnes]

Soul of My Savior [Anima Christi]

Take and Eat (Joncas)

Ye Sons and Daughters [O Filii et Filiae]



SONG OF FAREWELL

“The Song of Farewell, which should affirm hope and trust in the paschal mystery, is the climax of the rite of final commendation. It should be sung to a melody simple enough for all to sing. It may take the form of a responsory or even a hymn.” If the song of farewell is sung, it is not recited. OCF, #254

Song of Farewell [Old Hundredth]

Other appropriate settings of the Song of Farewell (including the text “Saints of God”)

RECESSIONAL HYMN | PROCESSION TO THE PLACE OF COMMITAL

At the end of the Funeral Mass, the venerable option, sung since ancient times, begins the procession of the body out of the church and to its place of burial. Ideally, the chant is sung in its original Latin text. However, an English setting may be used if the Latin is not possible.

In Paradisum (Chant)

“May angels lead you into paradise” (Chant)

Following the singing of the *In Paradisum* a hymn may be sung:

All Creatures of Our God and King [Lasst Uns Erfreuen]

At the Lamb’s High Feast [Salzburg]

By All Your Saints Still Striving [St. Theodulph]

Christ the Lord Is Risen Today [Llanfair]

Christ the Victorious [Russia]

Give Me Jesus (traditional spiritual)

Hail The Day That Sees Him Rise [Llanfair]

Holy God, We Praise Thy Name [Grosser Gott]

How Blest Are They [Truro]

How Great Thou Art [O Store Gud]

I Know That My Redeemer Lives [Duke Street]

Jesus Is Risen [Lasst Uns Erfreuen]

Lift High the Cross [Crucifer]

Lord, Bid Your Servant Go in Peace [Morning Song]

Precious Lord, Take My Hand [Precious Lord]

Salve, Regina (Chant)

The Day of Resurrection [Ellacombe]

Ye Watchers and Ye Holy Ones [Lasst Uns Erfreuen]

Any hymn from the “Processional Hymn” section



PATRIOTIC MUSIC

While the Church will allow the use of some patriotic music, it should be used sparingly and only when requested by the family (i.e., the deceased was a member of the military, etc.). The most appropriate choices are as follows:

Eternal Father, Strong to Save [Melita]

This Is My Song [Finlandia]

God of Our Fathers [National Hymn]

America the Beautiful [Materna]

America/“My Country, ‘Tis of Thee” [America]

Mine Eyes Have Seen the Glory [Battle Hymn of the Republic]

Please note that some patriotic music is not appropriate for church and may be best offered at the funeral home, cemetery, or gathering post burial.

IRISH THEMED LITURGICAL MUSIC

Acknowledging the large Irish American ancestry of our parish communities and respecting the Church’s rules concerning the use of secular music, we recommend the following music for your consideration should you desire any Irish-themed liturgical music.

All Honor To Saint Patrick [St. Patrick’s Harvest]

Be Thou My Vision [Slane]

Christ Be Beside Me [Bunessan]

Hail, Glorious St. Patrick (Traditional)

I Clasp Unto My Heart This Day [St. Patrick’s Breastplate]

Irish Blessing [“May the road rise to meet you”] (various arrangements)

The King of Love My Shepherd Is [St. Columba]

Lord Of All Hopefulness [Slane]

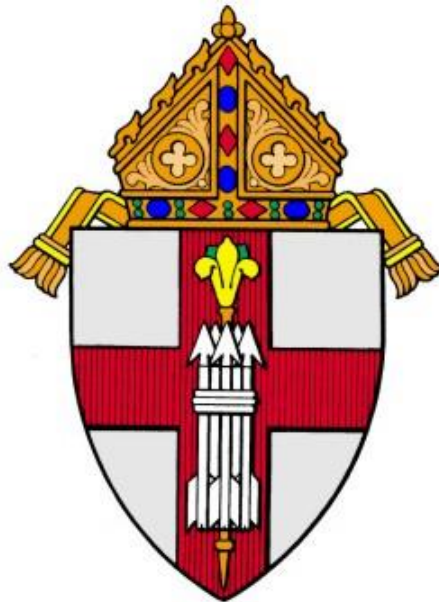
Morning Has Broken [Bunessan]

My Shepherd Lord [Brother James’ Air]

Spirit Seeking Light and Beauty [Domnach Trionide]

Concerning the use of bagpipes: If bagpipes are requested, they may be played outside the church, in the funeral home, at the cemetery after the service, or at the gathering following the burial. They may not be used as an accompaniment for the liturgy.





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