



## **Holy Trinity Music Ministry**

**ENGAGING** worshipers in  
**ENCOUNTERING** Christ for  
**EVANGELIZING** others and ourselves  
**THROUGH MUSIC**

# **HANDBOOK FOR MUSIC MINISTERS**

**Organists and Pianists**

**Cantors/Psalmists**

**Choirs/Ensembles**

**(Chorale, Folk Choir, Bells of Joy)**

**Other Instrumentalists**

**Holy Trinity Catholic Church**

**Lenexa, Kansas**

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**<http://www.htlenexa.org/holytrinity-music>**

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## WHY A “HANDBOOK”?

Even within the largest, most well developed music ministries, our service to the liturgy can become routine—more of a habitual task than a continually reflective, informed, and intentional self-offering. This handbook is not meant to be a comprehensive guide for all music ministries, but rather an occasion to review ministry highlights and raise awareness regarding some of our current practices here at Holy Trinity.

Two recently published and very readable resources are available to supplement this material, and are highly recommended:

*Guide for Music Ministers*, **third edition**, Jennifer Kerr Budziak, Christopher J. Ferraro, Corinna Laughlin, Paul Turner. Archdiocese of Chicago, IL: Liturgy Training Publications. \$7.95. **September 2021** [GFMM]

*Guide for Cantors*, **third edition**, Jennifer Kerr Budziak, Christopher J. Ferraro, Corinna Laughlin, Paul Turner. Archdiocese of Chicago, IL: Liturgy Training Publications. \$7.95. **July, 2021** [GFC]

These books can be ordered online at:

<https://www.ltp.org/products/details/ELMM3/guide-for-music-ministers-third-edition>  
<https://www.ltp.org/products/details/ELCAN3/guide-for-cantors-third-edition>

*Sing to the Lord: Music in Divine Worship*, [STL], **revised to reflect changes in the Roman Missal, third edition**, is available at:

<https://store.usccb.org/products/sing-to-the-lord-music-in-divine-worship>

## MUSIC MINISTRIES—ENGAGING/ENCOUNTERING/EVANGELIZING

What is it, besides (of course) attention to the words we sing, that makes the music we hear and do at Mass different from the music we hear and do elsewhere in our lives? Even before we consider the *what*, it is well to consider the *why*. Only after some reflection on the nature, purpose, and role of music within the liturgy do the *when*, the *where*, the *who*, and the *how* become clearer.

Paul Turner, priest of the Diocese of Kansas City-St. Joseph, MO writes, “ Music is not just something *in* the liturgy; it is *of* the liturgy.” (GFMM, 2<sup>nd</sup> ed., 7, see above) “Within the liturgy . . . when words are to be sung, music enhances the text. . . Music involves people. . . Music sets a mood. . . Music creates beauty. . . Whenever we encounter beauty, we encounter an attribute of God. . . Music is a sign of civilization, an endowment for society, and a doorway into the presence of God.” (GFMM, 2<sup>nd</sup> ed., 6-7) Music *belongs* in the liturgy.

Music belongs in the liturgy because it arises from within the public and communal nature of the liturgy itself—words, actions, calendar, lectionary—the *what*, here listed in the order of “Progressive Solemnity” (prioritized) as outlined in paragraphs 110-155 of the U.S. bishops’ music document *Sing to the Lord: Music in Divine Worship* (see above for websites):

- 1) The priest-celebrant and the assembly sing actual liturgical dialogues (e.g., “The Lord be with you” “And with your spirit”).
- 2) Acclamations arise from the whole gathered assembly as assents to God’s Word and action (*Gospel Acclamation, Holy, Memorial Acclamation, Amen*).
- 3) Psalms and antiphons proclaim scripture (responsorial psalms) and may also accompany the two most important liturgical processions—at the entrance and at communion.
- 4) Other refrains and responses (“Lord, Have Mercy,” “Lamb of God,” response to Prayers of the Faithful) may be sung as appropriate.
- 5) In addition to the “Glory to God” and other hymns or spiritual songs, choral anthems or reflective instrumentals can musically reinforce calendar- and lectionary-based biblical themes at appropriate times in the liturgy.



Music elevates the “stuff” of liturgy to a higher level (at the *when* and the *where*), and becomes a window through which we are able not only to glimpse, but to come into actual contact with, the triune God. When best practices are employed, liturgical music can become *sacramental*.

If this is the nature and possibility of liturgical music, then the role of liturgical music ministers (the *who*) clearly assumes a place of great importance to our faith. If music is organic to liturgy, and if the Eucharistic liturgy is the “source and summit” of the Christian life, then *musical liturgy*, in which music is seamlessly and artfully wed to liturgical texts and actions, has the potential to draw actively participating clergy, liturgical ministers and assembly into a most profound experience of the mysteries we celebrate—a depth of experience that already exists within the liturgy itself and to which we are already invited. Music can do this only if liturgical musicians understand their role as one of “servant leadership,” using our God-given talents and gifts to point to the God beyond ourselves (the *how*), and not to give in to the temptation to showcase our own talents or the music itself. Although musicians may serve in various roles within the liturgy, “The first and most obvious role of music ministry is *to assist the assembly with finding its own voice*—to empower the people with whom you worship how to express their faith with the music they carry within. ... Every time you stand up to sing or play, your primary goal and function is *to support the song of the assembly*.” (GFMM, 2<sup>nd</sup> ed., 25-26, emphasis added)

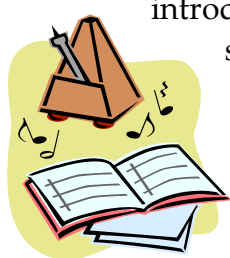
This represents both an art and a difficulty. Liturgical musicians are not only called to servant leadership, we are called to excellence (defined as our personal best) and beauty as well. Balancing these sometimes divergent goals requires humility and continuous musical and spiritual practice. All liturgical music ministry decisions (the *what, when, where, who, and how*) flow from the nature of our baptismal call to nurture others into mature faith in Christ through appropriately chosen, placed, and executed liturgical music (the *why*). By both striving for our personal best in musical skill and being humble in service, music ministers are truly formers of faith—we are participants in God’s ongoing creation and models of the Gospel who announce God’s good news through music.

## ORGANISTS AND PIANISTS: LEADERS OF THE ASSEMBLY'S SONG

Musical leadership (N.B.: not “accompaniment”) at almost every liturgy is provided by either an organist or a pianist, whether partnered with a cantor or with other instrumentalists and vocalists in an ensemble. Because keyboard instruments, especially the (pipe) organ (STL, ¶87-88), are particularly suited for leading congregational song, liturgical organists and pianists have a great responsibility. Their primary liturgical role—and that of *any* instrumentalists/ensembles—is to lead and support singing without dominating or overpowering it. (STL, ¶41) Keyboardists, not cantors, set and sustain congregational tempos and breathe life into the words that congregations sing. They may offer preludes and postludes. They may improvise (e.g. after the song at the Preparation of the Altar or during Communion) if the congregation’s song ends before the liturgical action that it supports is completed. “Ultimately, it is the person at the keyboard who has the ability to shape the music within a liturgy and make it ‘work.’” (GFMM, 2<sup>nd</sup> ed., 33-34)

### Rhythm

Perhaps the most important technical requirement needed for keyboardists to be effective leaders of congregational song is to maintain rhythmic consistency. The tempo of introduction should be the SAME as the tempo of the hymn/psalm refrain/mass part being introduced. If the keyboardist holds the last chord of the introduction or verse beyond the written note values, this time should be metered and predictable. Otherwise, the beat is simply lost in the *ad libitum* extension, and no one—cantor, assembly, bell choir, etc.—really knows when the singing will begin or what the tempo will be. This issue is compounded if the keyboardist slows down the last phrase of the



introduction or takes a *ritardando* at the end of every verse. Such tempo stretching is best saved for the final phrase just before the song ends. If you’re not sure whether you are a source of renegade tempo stretching—try recording your practice session for later listening, or practice a few times with the metronome (sometimes affectionately called “Mr. Beat”) that is kept on the organ console. The playback is an objective (and private) source of feedback.

Once the assembly begins singing, try to maintain the tempo of the introduction. While it’s tempting to slow down, the assembly actually expects to sing at the same tempo they have just heard. If keyboardists (and/or cantors) listen only to the delayed sound coming through the speakers, chances are the tempo will begin to drag.

*Intending* the beat and tempo mentally *before* notes are played, rather than reacting to the sound *after* notes are played, effectively reduces the likelihood of tempo drag, and better supports congregational singing. It’s also best to communicate and rehearse any final-measure extensions or between-verse interludes with the cantor or ensemble beforehand, so that all breathe together, and there are no surprises in the middle of Mass.

## **Volume**

Because liturgical pianists are leaders, your hymn and service music sound should be full and confident. Do not depend on the piano microphones to amplify your sound for you. The piano may sound really loud from your vantage point, but you are seated directly in front of the sound source. The Holy Trinity sanctuary is quite large, with many acoustical challenges. Play out, pianists! Exceptions are when the cantor/psalmist is singing solo, as on the verses of the responsorial psalm, the verse between the Gospel alleluias, or on the cantor verses of some Communion songs/psalms. The best practice (and the best aural cue for the congregation) would be for the pianist to play more softly when the cantor is singing alone, and increase the volume when it's time for the congregation to sing. This can be accomplished by a decrescendo before the cantor parts, and a crescendo between the cantor's part and the congregation's entrance. Organists may accomplish this same goal by setting softer stops (e.g. Flutes 8' and 4' on the Choir manual, uncoupled) for the cantor parts, and a fuller registration (e.g. Principals 8', 4', 2', and perhaps Mixtures on Swell and Great manuals, coupled with Swell to Great 8') for the assembly's song.

## **Melody**

Most assemblies also feel more supported in singing when they hear their melody stand out above the harmonic accompaniment. Remember, the keyboardist is the primary leader of congregational song. In much of the current Catholic hymnal repertoire, the congregation's part is not doubled (sometimes it's nowhere to be found) within the accompaniment. The pastoral keyboardist should find a way to incorporate that tune into the keyboard part, and (if a pianist) to put more arm weight into the melodic notes or (if an organist) to "solo out the melody" on a louder manual or solo stop on some verses, so that the congregation's notes stand out over and above the rest of the accompaniment notes. Hymn accompaniments written primarily for the piano can be modified for playing on the organ, and vice versa. With a bit of thought and practice, and taking advantage of available local resources (hymn playing workshops, diocesan scholarships for organ lessons, or your local music director☺), developing these skills really is within the realm of possibility.

Some congregational songs have multiple verses (e.g. "I Am the Bread of Life" or "I Danced in the Morning"), with each verse setting a different number of syllables to the same melodic contour. With hymns such as these, the challenge for the keyboardist is not only to project the melodic notes, but also to play the notes that exactly match the syllables of each verse. If it's likely that all verses will be sung, keyboardists need to take the time to practice all the verses, even talking or singing through each one while playing, in order to have a clear sense of how best to capture the syllabic rhythm accurately on each verse.

## **Movement, Preparation, Cues**

Keyboardists who move back and forth between the piano and organ by timing their movements to coincide with the movement of other liturgical ministers create less visual distraction, e.g. by moving from the organ to the piano for the psalm at the same

time that the lector approaches the ambo for the first reading. In our sanctuary, it is also probably less distracting for keyboardists to remain seated on the bench during the Eucharistic Prayer (than to try to kneel), and to turn slightly if necessary, so that you face the altar during the spoken portions of that prayer.

Please at least communicate with, and rehearse as needed with your assigned cantor during the week prior to your scheduled Mass. Plan to meet with the cantor in the Social Room (not in the church) one half hour before Mass to discuss and practice all musical cues, and to alleviate the need for verbal communication between the keyboardist and cantor/ensemble during Mass. (Discreet eye contact can serve as a reminder cue.) Because our instruments and choir “loft” are in full view at the front of the church, please be mindful of the need to model for the assembly your attentiveness to and respect for the liturgical action at all times.

If you play a Prelude, please time the music to stop at/a few seconds before the time Mass is scheduled to begin, and be aware when the liturgical ministers are ready at the back of the church and the lector is approaching the ambo for pulpit announcements.

Organists, please remember to 1) press the CANCEL button before you turn the organ off, 2) leave Great/Choir/Swell expression pedals OPEN (Crescendo pedal on far right CLOSED), and 3) close the console cover before you leave.

### **SUMMARY - ORGANISTS AND PIANISTS**

#### **A) rhythmic consistency**

- 1) steady tempo for introductions and hymns/mass parts**
- 2) *intend* the tempo before and as you play; avoid reacting to delayed sound bouncing back from speakers**
- 3) metered pauses between verses—no guessing**
- 4) breathe with text; breathe with cantor**
- 5) rhythmic self-check: recording or metronome (or recording with metronome)**

#### **B) appropriate volume—varied**

- 1) less for cantor only**
- 2) more for full assembly**

#### **C) assembly’s melody**

- 1) incorporate assembly’s part into accompaniment**
- 2) “voice” assembly’s melody louder than other notes**
- 3) assembly’s melody should “speak” the syllables of the text**

#### **D) movement, preparation, and cues**

- 1) communicate w/assigned cantor prior to weekend**
- 2) meet cantor thirty (30) minutes before Mass in Social Room**
- 3) reduce/eliminate verbal cues with cantor during Mass**
- 4) prelude music ends at scheduled Mass time**
- 5) movement between keyboards coincides with liturgical action**
- 6) demeanor models liturgical attentiveness**
- 7) CANCEL; leave Gt/Ch/Sw pedals OPEN; close console cover**



## CANTORS, PSALMISTS AND CHOIRS/VOCAL ENSEMBLES: ANIMATORS OF THE ASSEMBLY'S SONG

Cantors and vocal ensembles serve a multifaceted role within the liturgy. As Song Leaders or Animators, they invite, support, and enliven the song of the assembly. As Assembly Members, they model what the assembly is asked to do throughout the liturgy. As Psalmists, they proclaim the sung Word. It's no secret that skilled musicians are confronted with a number of paradoxes in liturgical service—the paradox of encouraging the singing of the assembly without overpowering them with their own voices; the paradox of proclaiming the Responsorial Psalm as the sung word of God with beauty and skill without drawing attention to themselves; the paradox of leaving listeners remembering the beauty of the word of God rather than the beauty of the sounds *they* make; the paradox of remaining transparent, pointing toward God, and letting the music serve, rather than dominate, the liturgy. “At leadership moments, we want people to remember *what* we sang, so that they can sing it again. So that the music they sing is a rhythm of prayer. . . . At moments when the people are secure enough in their own singing not to need us, we don't want them to remember that we were there at all.” (GFC, 2<sup>nd</sup> ed., 25) The God who gave us musical gifts will also give us the grace to use these gifts in the most appropriate manner. Helpful information regarding the spiritual formation of liturgical leaders of song may be found in both of the printed resources mentioned at the beginning of this Handbook. What follows here are some technical considerations that parallel the remarks in the “Organists and Pianists” section above.

### Rhythm

Keyboardists and cantors work both separately and together to maintain rhythmic consistency in leading and supporting congregational song. Cantors, too, need to hear internally and intend the tempo of congregational song, and not react to the sound reflected back through the sanctuary speakers. Best practice is for the cantor's ear to already “be in the tempo” of the music during the introduction, so that the cantor's (modest) arm gesture in cueing the congregation is an extension of, and not an event separate from, the keyboardist's introduction. From the assembly's point of view, it's disconcerting to see the cantor's arm go up at the very instant the singing is to begin. Rather, the cantor's gesture should help the assembly to breathe in the tempo of the music, and to see as well as hear the exact starting point of the singing. This presumes that the keyboardist maintains a steady tempo in the introduction, and does not stretch the beat or hold the last chord indeterminately just before the assembly begins to sing. These cues should be discussed and practiced before Mass. As congregational participation at Holy Trinity is still a work in progress, all



congregational acclamations and recurring refrains, plus first verses of all hymns should be cued with an arm gesture, or minimally with cantor-assembly eye contact that connects the cantor to the assembly and invites participation. Once the singing/ response begins, the arm may be brought down.

Thoughtful attention to grammatical phrasing, whether or not it coincides with musical phrasing, helps to unify the voices of the assembly into one voice and to express the full intent of the words. Punctuation marks in the verses are the best clues for breathing and phrasing. Cantors and keyboardists should agree on breathing and phrasing in advance.



## Volume



Nothing impacts the “servant leader” role of cantors and vocal ensembles quite as much as the volume of amplified voice(s). Currently, the main soundboard/mixer settings are fixed for ease of use. There is a difference, however, between the two main types of microphones that cantors may encounter in our sanctuary. Typically, both the lectern and ambo are fitted with condenser microphones—the long skinny black goosenecks and small black microphones. These mics are very live/“hot”, and have wide pickup patterns. An appropriate mic-to-mouth distance is at least two hand widths, fingers extended for solo cantor singing (intoning refrains, singing solo verses of responsorial psalms and other similar songs, e.g. at communion) and spoken announcements. Vocal solo mics require a shorter mic-to-mouth distance (approximately one hand width, fingers extended), i.e., cantors need to stand closer to this type of microphone for intoning and solo verses, and for speaking. Differences in individual voices may require either more or less mic-to-mouth distance, depending on individual cantors’ natural volume and inflection. Please make a point of doing a volume check at both the lectern and ambo microphones each time you serve.



Current church documents and other pastoral music resources recommend that cantors step back from the microphone during congregational singing, so that the amplified voice of the cantor does not overshadow or dominate the unamplified voice of the assembly, which is primary. (STL, ¶38) By extension, this principle also applies to choirs or other vocal or combination ensembles. (STL, ¶28-32) Individual cantors and ensembles will need to work with keyboardists and ensemble directors in order to determine how best to become more faithful to this Catholic liturgical principle. STL also calls for clergy microphones to be turned off during congregational singing, so the priest’s voice does not dominate the singing or compete with the cantor’s role. (STL, ¶21)

## Movement and Cues

Sometimes we focus so much on the musical aspects of our ministry that we forget about other components. Because our music ministry area is in full view of the assembly, it is especially important that we understand another responsibility—that of modeling for the assembly what “full, conscious, and active participation” not only sounds like, but looks like. Paying attention to the whole liturgical action, from the beginning of the prelude through the end of the postlude, and participating actively, whether outwardly or inwardly, helps the assembly to understand what *they* are to be doing. Every movement and action communicates something; we want to communicate our connectedness to the liturgy and not our preoccupation with equipment or printed materials, our disorganization, or our impatience with any other liturgical minister/s.

*The lectern is a place of liturgical leadership and action. Cantors should stand at the lectern ONLY when it's time to make an announcement or facilitate singing.* Music books/binders should be placed on the lectern and in order well before the prelude music begins, underscoring the importance of arriving thirty minutes before Mass to rehearse with the keyboardist (most often in the Social Room). Be seated after you have placed your music. The clergy, sacristans, and lectors (for pre-Mass pulpit announcements) have been asked to respect the prelude music as prayer, and not to interrupt. Please do likewise. Most keyboardists, and certainly our ensembles, spend precious time preparing and practicing music that has been chosen precisely because of its connection to the liturgy of the day. The cantor's quiet, attentive listening (not rustling papers, marking hymnals, or staring at the back of the church) can be a positive visual model for the congregation during this time of liturgical leadership by the keyboardist or ensemble. Trust that those who are engaged in the prelude music have timed it to stop by the scheduled beginning of Mass. Likewise, respect the postlude if one is being played. The music requires the keyboardist's full attention. Cantors, please either leave quietly without speaking to the keyboardist, or wait until the postlude ends before saying goodbye. Chorale and Bells of Joy, please be seated and wait for the postlude to end before beginning to put chairs and equipment away. And, although our organists know you appreciate their Postlude playing, applauding can be misinterpreted by the Assembly as our musicians being self-congratulatory - it's probably best to express your verbal thanks personally as you leave.

**Even if there is no prelude, please be seated behind the lectern in a spot from where you can see the church entrance, rather than be standing at the lectern waiting. Your moving to the lectern should communicate that something is about to happen at that moment.**

After any prelude/new music teaching, a lector will approach the ambo, greet the assembly, read the pulpit announcements, then step away from the ambo. When the lector announces the Celebrant's name, the cantor approaches the lectern. When the lector is finished, the cantor reads the cantor's introduction. **Eye contact with the assembly is received as a hospitable gesture, and is encouraged.** Please read from the cantor script provided, with no added words or phrases.

As soon as the assembly's song is finished, step away from the lectern. Model your attentiveness to the liturgical action by your posture (facing the liturgical action) and your spoken participation. For example, when you come back from the ambo after the responsorial psalm, keep your music with you and go directly to your seat to listen to the second reading, rather than stopping at the lectern to rearrange notebooks while the second reading is beginning.

### **Preparation, Hymn Boards**

All needed communication between cantor and keyboardist should happen in the pre-Mass rehearsal thirty minutes before Mass, and out of direct sight of the congregation (usually in the Social Room), reducing or eliminating any need to communicate verbally back and forth during Mass. Remember, the entire assembly can see you and may be distracted from its worship by your actions.



At Holy Trinity, the placing and removal of hymn numbers on the two hymn boards (choir loft and baptismal font) are the cantor's responsibility. Practically speaking, this means that the Saturday evening cantor puts number up, and the 11:30am Sunday cantor puts them away. Those responsible for hymn numbers at school Masses are also asked to put those numbers away afterward. Consistency in the way the numbers are posted would be helpful for the assembly. The recommended arrangement is:

**Scripture Reference Number**

**Entrance Hymn      Psalm**

**Preparation Hymn**

**Communion Hymn      Second Communion Hymn**

**Closing Hymn**

**A WORD ABOUT BOWING OR GENUFLECTION**

When the liturgical procession approaches the altar at the entrance procession and when it departs at the dismissal all but the Cross and Candle Bearers genuflect to the tabernacle (if present in the sanctuary). During the celebration of Mass genuflection is not done (unless there is a need for the reserved hosts). During the Mass all reverence is made by a bow **to the altar**. Unless one passes across the sanctuary in front of or behind the altar the GIRM requires no reverence, either by genuflection or bow, made to the altar, tabernacle, ambo, lectionary, or priest. This could apply to cantors approaching or leaving the ambo (responsorial psalm) and to cantors and instrumentalists entering the altar area to receive communion alongside the communion ministers. However, GIRM 160 now states that a bow is to be done "before the sacrament" when receiving Holy Communion.

**A WORD ABOUT APPAREL**

Music ministers are servants at the Lord's banquet table. Part of being attentive to the liturgy is wearing clothing that is appropriate for liturgical leadership. Since Holy Trinity musicians do not wear liturgical vestments such as albs or choir robes, care should be taken that what we do wear communicates respect for the dignity of the occasion and the privilege of our leadership role. (STL, ¶ 33, 40) Just as with the music, our attire should not be distracting or call attention to itself or to us. Mass is not a sports event or a picnic; neither is it a fashion show.

"Sunday best" is a term that could serve as a guide for music ministers. "Business casual" (in contrast to "street casual") is another term that might suggest a minimum standard for cantor, choir, or ensemble attire. Because cantors use their arms for cueing and gesturing, blouses with more discreet necklines are more appropriate than spaghetti straps, tank or halter or tube tops, or form hugging knits. Shirts tucked inside waistbands and full length trousers or slacks are more dignified and less distracting than loosely hanging shirttails, jeans, or shorts. Closed or open toe shoes or dress sandals are preferred over sneakers or flip flops. Let our focus be on Christ, and let our liturgical attire point toward him, not toward ourselves.

## A WORD ABOUT SCHEDULING

The music director maintains contact lists for all keyboardists, cantors, choirs, ensembles, and instrumentalists who are available for scheduling at the Saturday 4pm and Sunday 7:30, 9:30, and 11:30am Masses. Keyboardists and cantors who are only available for, or who prefer, particular Mass times are welcome to communicate those to the music director.

Our scheduling goals are: 1) to publish a long term schedule (at least seasonally, if not longer term), and 2) to encourage keyboardists and cantors to take responsibility for obtaining their own substitutes when scheduling conflicts arise. Experience has demonstrated that predictability in music scheduling encourages more people to participate in music ministry. Expectations are clear from the beginning of the rehearsal season, and people are much better able to incorporate music ministry into their other activities and commitments. Keyboardist and cantor contact information is shared, so potential substitutes may be contacted directly. Keyboardists and cantors are asked to copy the parish music director on any scheduling changes, so the director can maintain an accurate online master schedule. The current ensemble rotation is:



Chorale: 1<sup>st</sup> and 3<sup>rd</sup> Sundays @ 9:30am; 2<sup>nd</sup> Saturdays @ 4:00pm

Folk Choir: 2<sup>nd</sup> Sundays @ 9:30am; 4<sup>th</sup> Saturdays @ 4:00pm

Bells of Joy: 2<sup>nd</sup> OR 4<sup>th</sup> weekends as available, within above rotation framework

Music ministry support is expected at all four Saturday evening and Sunday morning Masses, not just at our “preferred” times. There is a difference between truly being “unavailable” versus merely not wanting to serve at a particular time slot. Every effort is made to respect Mass time preferences. However, it is expected that, unless (especially keyboardists and cantors) are *truly* unavailable, you may occasionally be scheduled to serve at a lesser preferred time because you are needed for that liturgy.

Not every music minister will be satisfied with every scheduling detail. This is the nature of living in community. Every scheduling decision impacts every other scheduling decision. Hopefully, when we understand that our preferences may either inconvenience or even eliminate someone else on/from the ministry schedule, it becomes easier to practice charity on behalf of the common good.

## Practicing in the Church or Chapel

The instruments in the church and chapel are available for personal practice. Rather than assuming that the space you want will be open when you want it, it's best to **contact the administrative secretary** to reserve a specific day and time on the campus computer calendar (Google Calendar). The church is especially busy during the school year, and parish and school staff are working on ways to be more mutually conscientious of everyone's needs for program space. While we are working toward that goal, please plan, and call, ahead if you would like some practice time in the church or chapel.



## SUMMARY: CANTORS, PSALMISTS AND CHOIRS/VOCAL ENSEMBLES

### A) rhythmic consistency

- 1) steady tempo
  - a) work with keyboardist
  - b) *intend* the tempo before and as you sing; avoid reacting to delayed sound bouncing back from speakers
- 2) metered pauses between verses—no guessing
- 3) begin breathing with the tempo during the introduction
- 4) breathe with text; breathe with keyboardist

### B) appropriate volume—distance from microphones

- 1) check distance at both lectern and ambo mics
  - a) vocal solo (fat) mic—stand closer (1 hand width, fingers extended)
  - b) condenser (skinny) mic—stand back (at least 2 hand widths, fingers extended)
- 2) discern volume needs according to STL principles
  - a) mic distances in #1 appropriate for spoken announcements and solo cantor singing
  - b) stand farther away during congregational singing
  - c) responsorial psalm, gospel acclamation, some communion refrain-verse songs require moving toward and away from mic, according to who is singing

### C) movement, cues, preparation, hymn boards, appearance

- a. may rehearse with music director during the week prior
- b. communicate w/assigned keyboardist prior to weekend
- c. meet keyboardist 30 minutes before Mass in the Social Room
- d. reduce/eliminate verbal cues with keyboardist during Mass
- e. be at lectern/ambo ONLY when announcing/leading music
- f. bowing to altar not required before/after responsorial psalm; bowing “before the sacrament” is done at communion
- g. model attentiveness to liturgical action
- h. eye contact with assembly when speaking and cueing
- i. read scripted announcements without added words
- j. modest arm gestures/cues should be breathing or readiness gestures in tempo, as a conductor’s upbeat
- k. cue all congregational acclamations, recurring refrains, and first verses of all hymns;
- l. cantors are responsible for hymn board numbers
- m. “Sunday best” or “business casual” attire

### D) scheduling

- 1) Saturday 4pm, Sunday 7:30, 9:30, and 11:30am
- 2) Mass time preferences respected when possible
- 3) Longer term scheduling is the goal when possible
- 4) Keyboardists and Cantors obtain their own substitutes, copying information to music director
- 5) Reserve church/chapel practice time through administrative secretary

## HOLY TRINITY MUSIC MINISTRY HANDBOOK: APPENDIX A

### 2023-2024 ENSEMBLE MUSIC AND HEALTH COVENANTS

#### PREREQUISITES

- High school age & above
- Vocal ability to match pitch; Instrumental proficiency appropriate to the repertoire
- Availability for weekly rehearsals & scheduled Masses
- Music reading ability is helpful but not required
- Meet with ensemble director before attending first-time rehearsal

#### EXPECTATIONS

The global COVID-19 pandemic remains a significant health threat. Holy Trinity Music Ministry seeks music ministers who are vaccinated and ideally, fully boosted according to the most recent CDC guidelines. Aspiring music ministers who demonstrate a medical condition preventing them from taking the COVID-19 vaccine will be reasonably accommodated (ADA) insofar as the requirements of their music ministry permit (e.g. asked to wear a mask, observe physical distancing, and practice healthy hand hygiene [CDC Update, May 13, 2021]).

Because no currently available COVID-19 vaccine is 100% effective, including the recently (September 1, 2022) approved bivalent BA.5 (Omicron variant) booster vaccine, pandemic protocols (e.g., wearing masks, distancing, seating arrangements, sanitizing, etc.) may be reinstated for all music ministers at any time if conditions warrant, or at the discretion of the music or ensemble director. Even so, music ministry is not risk free. Music ministers agree to release Holy Trinity Church and its employees and representatives from all liability and/or claims should a Covid-19 exposure or illness traceably occur as a result of their participation.

**Music ministers having ANY COVID-19 RELATED SYMPTOMS (Fever or chills, Cough, Shortness of breath or difficulty breathing, Fatigue, Muscle or body aches, Headache, New loss of taste or smell, Sore throat, Congestion or simple runny nose, Nausea or vomiting, Diarrhea. This list does not include all possible symptoms.) are expected to notify the ensemble or music director and stay home. Any music minister seeking to attend any rehearsal or Mass with any of these symptoms will immediately be sent home, and encouraged to pursue COVID-19 testing.**

#### EXPECTATIONS (continued)

- Respecting the Ministry
  - a) Read, know, and apply the information contained in the parish Handbook for Music Ministers (revised annually; posted on music webpage linked below)

- Respecting Rehearsals and Masses
  - a) Prioritize rehearsals and Masses in personal calendars as soon as the schedule is given
  - b) Arrive on time (weekly & pre-Mass practices)
  - c) Practice blocks limited to 30" (vocal) OR 45" (instruments) with 10"-15" breaks between, at the discretion of the ensemble conductor
  - d) Once rehearsal begins, give full attention to the ensemble conductor
  - e) Personally communicate any absences to the ensemble conductor in advance if possible
  
- Respecting Fellow Choir/Ensemble Members
  - a) Sick? Stay home
  - b) Avoid wearing personal fragrances in choir (allergens for some)
  - c) Avoid engaging section-mates in conversation during rehearsal/Mass
  - d) Know your part (individual part practices are available - just ask)
  
- Respecting the Conductor's Position
  - a) Attendance =<sub>Def</sub> willingness to accept the musical leadership of the appointed conductor
  - b) Avoid commenting contrarily re: the conductor's instructions
  - c) Address any disagreements with the ensemble conductor or parish music director personally, outside of rehearsal time
  
- Respecting the Music Library
  - a) Remember your folder/anthem number
  - b) Keep track of anthem calendar
  - c) (Chorale) Turn in each anthem when finished singing (after Mass/at next rehearsal)

<http://www.htlenexa.org/holytrinity-music>



## APPENDIX B

### HOLY TRINITY ORDER OF MASS – MUSIC CUES

4:00pm Saturday cantors are responsible for putting up numbers on both hymn boards.  
11:30am Sunday cantors are responsible for removing **all** numbers from both hymn boards.

#### PRELUDE (3-5 min. max., ENDING WITHIN 1 MINUTE OF MASS START TIME)/ NEW MUSIC PRACTICE

I have asked that the prelude music not be interrupted by any announcements.

When we teach new music, this practice time replaces the prelude, and precedes any lector announcements.

#### CANTOR ANNOUNCEMENT

After the prelude ends, a lector approaches the ambo and reads any parish announcements, including last minute requests for more Eucharistic ministers. **When the lector steps down from the ambo, the cantor approaches the cantor podium and reads the cantor announcements.** (If there are no parish announcements, the cantor will be given a signal [a wave] from the entrance that it is time to begin. In these cases, the cantor should add a simple greeting at the beginning.)

#### ENTRANCE HYMN

Verse numbers will be printed on the music list/s. If no verses are printed, assume that we will sing all verses.

#### GLORY TO GOD

Most often sung. Pay attention to the form of the Penitential Act. **If it's the Confiteor, the Glory to God begins after the Kyrie**, which follows the Absolution prayer. (Occasionally a priest will forget to include the Kyrie - so please listen.) **If it's Form C**, the Kyrie is included in the invocations, and the **Glory to God begins after the Absolution prayer.**

#### (9:30am ONLY) CHILDREN'S DISMISSAL ACCLAMATION

The lector invites children forward. The priest/deacon blesses them. As they turn to leave, begin the music. There is no Children's dismissal on Easter Sunday or on First Communion Sundays.

#### RESPONSORIAL PSALM

The cantor moves to the ambo, and may or may not announce the psalm (yes if it's in the hymnal; no if there is no printed resource).

#### GOSPEL ACCLAMATION

**The cantor should move to the ambo when the lector has returned to the pew.**

The keyboard introduction then begins.

#### (9:30 am ONLY) RCIA DISMISSAL ACCLAMATION

Holy Trinity has a year around catechumenate process. Potentially, we sing this acclamation weekly, but watch to see if anyone comes up to be dismissed. There is a brief spoken dismissal, then the music begins.

#### PRESENTATION OF GIFTS

Congregational hymn, ensemble anthem, or keyboard instrumental

#### EUCCHARISTIC ACCLAMATIONS (Holy, MemAcc, Amen)

The usual cues, typically spoken by the priest, only occasionally chanted.

#### LAMB OF GOD

Begin the introduction when the priest returns to the altar to break the host.

#### COMMUNION

*General Instruction of the Roman Missal #86: "While the Priest is receiving the sacrament, the Communion Chant is begun . . . The singing is prolonged for as long as the Sacrament is being administered to the faithful . . . Care should be taken that singers, too, can receive Communion with ease."*

Our practice at Holy Trinity: Cantors and keyboardists who plan to receive Communion move to the foot of the altar steps right after the Lamb of God, or no later than the ending of the priest's prayer "Behold the Lamb of God. . ." After the priest has communed from the chalice, musicians ascend to the top step (as do Communion Ministers from the opposite side). When there is a deacon who immediately follows the priest with the chalice, musicians stay to receive the precious Blood. When there is no deacon, musicians return to their places after receiving the consecrated Host, and the cantor announces the Communion music as soon as his/her throat is clear from swallowing.

If the keyboardist is not receiving Communion or can wait to receive toward the end of the distribution, s/he begins playing "while the Priest is receiving the sacrament," improvising until the cantor returns to the lectern.

Choir Communion anthems may replace one of the Communion songs. To receive Communion, Choir members line up in the aisle in front of the piano, taking their seats in the loft after receiving Communion. All should be in place before the choir joins in congregational singing or the anthem.

If the (second) Communion song/anthem ends before the distribution ends, the keyboardist may continue to play until the sacrament is reposed in the tabernacle. Silence is also appropriate.

#### CLOSING HYMN

Announced by the cantor. Selected verses will be listed; if not listed, then do them all.

#### POSTLUDE

Choirs have been asked to be seated quietly, neither talking nor adjusting books/notebooks, while the postlude is played, waiting until the music ends before stacking chairs and moving about.

## APPENDIX C: HOLY TRINITY & ARCHDIOCESAN STATEMENTS RE: DAVID HAAS



### HOLY TRINITY CATHOLIC PARISH

9150 Pleasant - Lenexa, KS 66215  
913-888-2770 • (fax) 913-888-4403  
holysena.org

August 5, 2020; References updated November 3, 2020

Dear Holy Trinity Parish Family:

At the request of Holy Trinity Pastor Fr. Mike and with my concurrence, our parish music ministry will suspend the use of all music composed by David Haas because of multiple credible allegations of sexual abuse and spiritual manipulation (cf. references below) that date back at least to the mid-1980s, and which have become widely known over the past two months. We expect that this suspension will continue until the allegations are retracted or proven to be without merit.

We take very seriously Jesus' teachings regarding forgiveness, and we acknowledge Mr. Haas' statement of apology (see below). However, following Christ's example, we at the same time assert that with such openness of spirit comes an equivalent moral responsibility to care for – and advocate for justice on behalf of – vulnerable persons who have been hurt by trusted church leaders. We believe that this care includes not singing or promoting the use of music that risks triggering fresh emotional trauma for abuse survivors.

We also want to acknowledge that the loss of these songs will certainly cause disappointment for many, perhaps even deep disappointment. But we recognize that other songs possess similar musical, affective, and theological qualities. With many alternatives (*Ritual Song 2* hymnal, annual copyright licenses), we are well equipped with resources to continue faithfully singing the Lord's song moving forward.

A list of songs that will be excluded from our repertoire follows this letter. Psalms that have been co-written by Mr. Haas with other composers will be evaluated on an individual basis. If you have a question regarding a title you don't see on the list, please ask, as no list can claim to be all-complete.

With hope,

Dr. Chloë Stodt, Director of Music

Fr. Mike Koller, Pastor

#### REFERENCES

[5/29/20 Important Information concerning David Haas \(IntoAccount.org email\)](#)  
[6/13/20 GIA Publications suspends ties with David Haas](#)  
[6/14/20 Catholic composer David Haas accused of 'sexual battery' and 'spiritual manipulation'](#)  
[6/15/20 OCP Publications suspends ties with David Haas](#)  
[6/15/20 NPM suspends ties with David Haas](#)  
[6/16/20 Archdiocese of St. Paul-Minneapolis Statement Re: David Haas](#)  
[6/16/20 Catholic composer David Haas denies sexual battery and coercion allegations](#)  
[6/16/20 Haas, Twin-Cities Catholic composer, denies sexual misconduct allegations](#)  
[6/24/20 Three women who accuse David Haas of sexual misconduct speak with NCR](#)  
[7/2/20 Alleged David Haas sexual assault victim speaks out](#)  
[7/8/20 Archdiocese of St. Paul-Minneapolis Additional Statement Re: David Haas](#)  
[7/9/20 David Haas Apology Statement](#)  
[7/27/20 Catholic music publisher \(GIA\) vows investigation into Haas as allegations mount](#)  
[8/11/20 Catholic Churches Drop Hymns After Accusations Against Composer](#)  
[8/27/20 Diocese of Kansas City-St. Joseph: Music of David Haas Memo](#)  
[8/28/20 Why my church is done singing David Haas' songs](#)  
[10/01/20 IntoAccount.Report.DavidHaas](#)  
[10/05/20 ArchKCK Music of David Haas Statement](#)  
[11/03/20 GIA Quarterly.BelieveWomen](#)

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# PIP MEMO

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## FOR PRIESTS' INFORMATION

**TO:** ALL PASTORS AND PASTORAL MUSICIANS

**FROM:** OFFICE FOR LITURGY AND SACRAMENTAL LIFE

**SUBJECT:** STATEMENT ON THE LITURGICAL MUSIC OF COMPOSER DAVID HAAS

**DATE:** OCTOBER 5, 2020

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This past spring, it was reported that popular Catholic Composer David Haas of the Archdiocese of Saint Paul and Minneapolis had been accused of several instances of inappropriate sexual behavior beginning in the 1980's against a young woman. In the weeks that followed the initial report, the number of allegations against Mr. Haas has increased, revealing an alleged pattern of predatory behavior altogether inconsistent with ministry in the Catholic Church.

In response, to date, several dioceses, parishes and schools and other ecclesial and private institutions have severed ties with Mr. Haas and have dropped his music from their repertoires, formation programs and publishing endeavors, including the two major publishers of liturgical music in the United States, GIA Publications and OCP Publications.

After initially denying the accusations voiced against him, he has publicly admitted the harmfulness of his actions and his desire to amend.

The Office for Liturgy and Sacramental Life, out of respect and solicitude for those who have experienced sexual abuse within the Church, has determined that the music composed by Mr. Haas will not be used in future archdiocesan liturgical celebrations.

Additionally, the Office of Liturgy and Sacramental Life supports those pastors and pastoral ministers who may likewise determine that Mr. Haas' musical compositions should be discontinued in parish worship and catechesis, and strongly encourages all those responsible for liturgical and catechetical preparation to use due diligence in determining whether or not music composed by Mr. Haas is appropriate for continued use in their respective communities.

Let us pray for both the continued healing of those harmed by sexual misconduct as well as the continuing conversion and amendment of life of those having caused such harm in this manner.

**DAVID HAAS titles in RITUAL SONG,  
2<sup>nd</sup> edition (published 2016), alpha-titles**

At Evening (EVENING HYMN), 951

Baptismal Responses, 166

Blest Are They, 839

Christ Will Be Your Strength (RCIA), 144

Creating God (PRESENCE), 665

Deep Within, 574

Do Not Let Your Hearts Be Troubled, 828

Gloria from Mass of Christ, Our Hope, 402

Go Forth, Now (Children's Dismissal), 404

God Is Alive (SUMMIT HILL), 945

Jesus, Heal Us, 1059

Lenten Gospel Acclamation (KINGSFOLD),  
429

Luke 1:46-55/ Holy Is Your Name (WILD  
MOUNTAIN THYME), 123

Luke 2:29-34/ Nunc Dimittis (PEACETIME),  
133

Mass of Light, 321-329

May the Word Be a Lamp (RCIA), 147

Now We Remain, 889

Open Their Minds (RCIA), 152

Prayer of Peace, 913

Psalm 100: We Are God's People, 81

Psalm 103: My Soul, Give Thanks to the Lord,  
85

Psalm 116: The Name of God, 91

Psalm 131: My Soul Is Still, 106

Psalm 145: I Will Praise Your Name, 112

Psalm 19: Lord, You Have the Words, 36

Psalm 27: The Lord Is My Light, 43

Psalm 95: If Today You Hear God's Voice, 76

Psalm 96: Proclaim to All the Nations, 79

Psalm 98: All the Ends of the Earth, 80

Saints of God (Funerals: Commendation), 216

Scrutiny Responses (RCIA), 150

Send Us Your Spirit, 654

Song of the Body of Christ (NO KE ANO'  
AHI AHI), 1042

Take Me Home, 964

The God of Second Chances (NEW  
BEGINNING), 1058

We Are Called, 902

We Give You Thanks (WE GIVE YOU  
THANKS), 751

We Have Been Told, 883

We Stand with You (RCIA), 139

Wherever You Go, 1072

Who Calls You by Name, 1018

Without Seeing You, 791

You Are God's Work of Art (RCIA), 155

You Are Mine, 822



**DAVID HAAS titles in GATHER  
COMPREHENSIVE (1994, 1998),  
alpha-titles**

Alive in Christ Jesus, 799  
Alleluia, Sing!, 473  
At Evening (EVENING HYMN), 759  
Be Light for Our Eyes, 509  
Blest Are They, 659  
Child of Mercy, 357  
Christ Is Risen! Shout Hosanna!  
(HOSANNA), 431  
Christ Will Be Your Strength, 811  
Come to Me, 650  
Creating God (PRESENCE), 580  
Deep Down in My Soul, 880  
Deep Within, 399  
Dust and Ashes (text: Brian Wren), 381  
Faith, Hope, and Love, 624  
Final Blessing, 8  
For the Life of the World, 801  
God Is Love, 629  
God of All Creation (CREATION), 497  
God of All People (KINGDOM), 331  
He Healed the Darkness of My Mind  
(ARLINGTON), 976  
Here in This Place, 839  
Holy God! Fill us this day, 1  
Holy Is Your Name/Luke 1:46-55, 147  
Hosanna, 403  
How Shall I Sing to God? (HOPE), 591  
I Know That My Redeemer Lives, 854  
I Want to Call You, 884

Jesus, Heal Us, 875  
Jesus, the Living Bread of God (text), 826  
Jesus, Wine of Peace, 817  
Lord's Prayer, 7  
Love Is the Sunlight (SHADE), 866  
Magnificat, 788  
Mass for the Life of the World, 214-225  
Mass of Light, 18-195  
Morning Prayers, 6  
My Lord Will Come Again, 769  
No Longer Strangers, 734  
Now We Remain, 694  
Onward to the Kingdom (MARIE'S  
WEDDING arr.), 660  
People of the Night (SHEPHERD'S SONG),  
340  
Prayer of Peace, 729  
Psalm 1: Happy Are They, 18  
Psalm 100: We Are God's People, 97  
Psalm 116: The Name of God, 110  
Psalm 117: Go Out to All the World, 112  
Psalm 118: Alleluia, Alleluia, 113  
Psalm 122: I Was Glad, 121  
Psalm 131: My Soul Is Still, 129  
Psalm 138: The Fragrance of Christ, 134  
Psalm 145: I Will Praise Your Name, 137  
Psalm 15: They Who Do Justice, 22  
Psalm 19: Lord, You Have the Words, 27  
Psalm 25: Remember Your Mercies, 35  
Psalm 27: The Lord Is My Light, 39  
Psalm 31: I Put My Life in Your Hands, 42  
Psalm 51: Create in Me, 57

Psalm 62: In God Alone, 59  
 Psalm 71: I Will Sing, 71  
 Psalm 95: If Today You Hear God's Voice, 89  
 Psalm 96: Give the Lord Glory and Honor  
 (Ref II), 93  
 Psalm 98: All the Ends of the Earth, 95  
 Send Us Your Spirit, 470  
 Shout for Joy (stanzas 5-6), 559  
 Sing Our God Together, 523  
 Sing Your Joy, Proclaim God's Glory  
 (SUMMIT HILL), 2  
 So the Day Dawn for Me (NEW  
 FREEDOM), 651  
 Song of the Body of Christ (NO KE ANO'  
 AHI AHI), 847  
 Song of the Stable (PRIOR LAKE), 364  
 Stand Up, Friends (text: Brian Wren), 478  
 Table Song, 849  
 The Harvest of Justice, 711  
 The Stars Declare His Glory (DEERFIELD),  
 489  
 This Day God Gives Me (ANDREA), 757  
 Voices That Challenge, 721  
 We Are Called, 718  
 We Have Been Told, 699  
 We Will Drink the Cup, 709  
 We Will Serve the Lord, 869  
 Wherever You Go, 867  
 Without Seeing You, 844  
 You Are God's Work of Art, 810  
 You Are Mine, 649  
 You Are the Voice, 549

**DAVID HAAS titles in GATHER,  
 3<sup>rd</sup> edition (published 2011), alpha-titles**  
 Amen (Mass of Light), 363  
 At Evening (text: Fred Pratt Green), 857  
 Blest Are They, 735  
 Blest Are We, 789  
 Child of Mercy, 431  
 Christ Is Risen! Shout Hosanna!  
 (HOSANNA), 521  
 Christ Will Be Your Strength! (RCIA), 110  
 Come My Children, Come to Me (RCIA), 112  
 Coming Together for Wine and for Bread  
 (BLACKHAWK LANE), 836  
 Deep Within, 486  
 Do Not Let Your Hearts Be Troubled, 869  
 Dust and Ashes (text: Brian Wren), 468  
 For the Life of the World, 901  
 Gloria (Mass of Light), 321  
 God Is Love, 699  
 God of All People (KINGDOM), 412  
 Gospel Acclamation (Mass of Light), 340  
 Gospel Acclamation, 330  
 He Healed the Darkness of My Mind (tune:  
 ARLINGTON), 953  
 Holy, Holy, Holy (Mass of Light), 361  
 I Know That My Redeemer Lives, 972  
 Increase Our Faith, 655  
 Jesus, Heal Us, 952  
 Look to Christ, 779  
 Luke 1:46-55: Holy Is Your Name (WILD  
 MOUNTAIN THYME), 102  
 Luke 2:29-34: Nunc Dimittis (PEACETIME),  
 104  
 Magnificat, 892  
 Mass for a New World, 217-228  
 May God Bless and Keep You (ADORO TE  
 DEVOTE), 675



**DAVID HAAS titles in GATHER,  
3<sup>rd</sup> edition (alpha-titles, continued)**

May the Word Be a Lamp (RCIA), 117  
Memorial Acclamation B (Mass of Light), 362  
My Song Will Be for You Forever, 704  
Now We Remain, 785  
People of the Night (SHEPHERD'S SONG),  
407  
Philippians 2:6-11: Jesus Christ Is Lord!, 105  
Prayer of Peace, 821  
Psalm 100: We Are God's People, 71  
Psalm 116: The Name of God, 80  
Psalm 131: My Soul Is Still, 89  
Psalm 138: The Fragrance of Christ, 91  
Psalm 145: I Will Praise Your Name, 92  
Psalm 15: They Who Do Justice, 28  
Psalm 19: Lord, You Have the Words, 31  
Psalm 25: Remember Your Mercies, 38  
Psalm 27: The Lord Is My Light, 41  
Psalm 95: If Today Your Hear God's Voice,  
66  
Psalm 96: Proclaim to All the Nations, 67  
Psalm 98: All the Ends of the Earth, 70  
Send Us Your Spirit, 552  
Sing Your Joy, Proclaim God's Glory  
(SUMMIT HILL), 3  
Song of the Body of Christ (NO KE ANO'  
AHI AHI), 924  
Song of the Lord's Command, 506  
Song of the Stable (PRIOR LAKE), 452  
Stand Up, Friends! (text: Brian Wren), 565  
Table Song, 923  
Take Me Home, 866  
Take Up Your Cross, 787  
The Harvest of Justice, 806  
The Living Bread of God (text), 921

The Peace of God, 823  
This Day God Gives Me (tune: ANDREA),  
856  
We Are Called, 807  
We Give You Thanks (WE GIVE YOU  
THANKS), 631  
We Have Been Told, 784  
We Praise You, 608  
We Stand with You (RCIA), 108  
Wherever You Go, 968  
Who Calls You by Name, 900  
With You by My Side, 722  
Without Seeing You, 922  
You Are All I Want, 726  
You Are Mine, 721  
You Are the Voice, 609

**DAVID HAAS titles published by OCP**

Advent/Christmas Gospel Acclamation, 1986  
He Is the Lord, 1981, 1982  
I Am the Living Bread, 1985  
Jesus, Come to Us, 1981  
To Be Your Bread, 1981  
We Will Rise Again, 1985  
We Will Sing Again, 1985  
Where There Is Love, 1985

**DAVID HAAS titles in RITUAL SONG,  
2<sup>nd</sup> edition (published 2016), hymnal numbers**

36	Psalm 19: Lord, You Have the Words	654	Send Us Your Spirit
43	Psalm 27: The Lord Is My Light	665	Creating God (PRESENCE)
76	Psalm 95: If Today You Hear God's Voice	751	We Give You Thanks (WE GIVE YOU THANKS)
79	Psalm 96: Proclaim to All the Nations	791	Without Seeing You
80	Psalm 98: All the Ends of the Earth	822	You Are Mine
81	Psalm 100: We Are God's People	828	Do Not Let Your Hearts Be Troubled
85	Psalm 103: My Soul, Give Thanks to the Lord	839	Blest Are They
91	Psalm 116: The Name of God	883	We Have Been Told
106	Psalm 131: My Soul Is Still	889	Now We Remain
112	Psalm 145: I Will Praise Your Name	902	We Are Called
123	Luke 1:46-55/ Holy Is Your Name (WILD MOUNTAIN THYME)	913	Prayer of Peace
133	Luke 2:29-34/ Nunc Dimittis (PEACETIME)	945	God Is Alive (SUMMIT HILL)
139	We Stand with You (RCIA)	951	At Evening (EVENING HYMN)
141	Christ Will Be Your Strength (RCIA)	964	Take Me Home
147	May the Word Be a Lamp (RCIA)	1018	Who Calls You by Name
150	Scrutiny Responses (RCIA)	1042	Song of the Body of Christ (NO KE ANO' AHI AHI)
152	Open Their Minds (RCIA)	1058	The God of Second Chances (NEW BEGINNING)
155	You Are God's Work of Art (RCIA)	1059	Jesus, Heal Us
166	Baptismal Responses	1072	Wherever You Go
216	Saints of God (Funerals: Commendation)		
321-329	Mass of Light		
402	Gloria from Mass of Christ, Our Hope		
404	Go Forth, Now (Children's Dismissal)		
429	Lenten Gospel Acclamation (KINGSFOLD)		
574	Deep Within		

**DAVID HAAS titles in GATHER  
COMPREHENSIVE (1994, 1998), hymnal  
numbers**

1 Holy God! Fill us this day  
2 Sing Your Joy, Proclaim God's Glory  
(SUMMIT HILL)  
6 Morning Prayers  
7 Lord's Prayer  
8 Final Blessing  
18 Psalm 1: Happy Are They  
22 Psalm 15: They Who Do Justice  
27 Psalm 19: Lord, You Have the Words  
35 Psalm 25: Remember Your Mercies  
39 Psalm 27: The Lord Is My Light  
42 Psalm 31: I Put My Life in Your  
Hands  
57 Psalm 51: Create in Me  
59 Psalm 62: In God Alone  
71 Psalm 71: I Will Sing  
89 Psalm 95: If Today You Hear God's  
Voice  
93 Psalm 96: Give the Lord Glory and  
Honor (Ref II)  
95 Psalm 98: All the Ends of the Earth  
97 Psalm 100: We Are God's People  
110 Psalm 116: The Name of God  
112 Psalm 117: Go Out to All the World  
113 Psalm 118: Alleluia, Alleluia  
121 Psalm 122: I Was Glad  
129 Psalm 131: My Soul Is Still  
134 Psalm 138: The Fragrance of Christ  
137 Psalm 145: I Will Praise Your Name  
147 Holy Is Your Name/Luke 1:46-55  
185-195 Mass of Light

214-225 Mass for the Life of the World  
331 God of All People (KINGDOM)  
340 People of the Night (SHEPHERD'S  
SONG)  
357 Child of Mercy  
364 Song of the Stable (PRIOR LAKE)  
381 Dust and Ashes (text: Brian Wren)  
399 Deep Within  
403 Hosanna  
431 Christ Is Risen! Shout Hosanna!  
(HOSANNA)  
470 Send Us Your Spirit  
473 Alleluia, Sing!  
478 Stand Up, Friends (text: Brian Wren)  
489 The Stars Declare His Glory  
(DEERFIELD)  
497 God of All Creation (CREATION)  
509 Be Light for Our Eyes  
523 Sing Our God Together  
549 You Are the Voice  
559 Shout for Joy (stanzas 5-6)  
580 Creating God (PRESENCE)  
591 How Shall I Sing to God? (HOPE)  
624 Faith, Hope, and Love  
629 God Is Love  
649 You Are Mine  
650 Come to Me  
651 So the Day Dawn for Me (NEW  
FREEDOM)  
659 Blest Are They  
660 Onward to the Kingdom (MARIE'S  
WEDDING arr.)  
694 Now We Remain

**DAVID HAAS titles in GATHER  
COMPREHENSIVE (hymnal numbers,  
continued)**

699	We Have Been Told
709	We Will Drink the Cup
711	The Harvest of Justice
718	We Are Called
721	Voices That Challenge
729	Prayer of Peace
734	No Longer Strangers
757	This Day God Gives Me (ANDREA)
759	At Evening (EVENING HYMN)
769	My Lord Will Come Again
788	Magnificat
799	Alive in Christ Jesus
801	For the Life of the World
810	You Are God's Work of Art
811	Christ Will Be Your Strength
817	Jesus, Wine of Peace
826	Jesus, the Living Bread of God (text)
839	Here in This Place
844	Without Seeing You
847	Song of the Body of Christ (NO KE ANO' AHI AHI)
849	Table Song
854	I Know That My Redeemer Lives
866	Love Is the Sunlight (SHADE)
867	Wherever You Go
869	We Will Serve the Lord
875	Jesus, Heal Us
876	He Healed the Darkness of My Mind (ARLINGTON)
880	Deep Down in My Soul
884	I Want to Call You

**DAVID HAAS titles in GATHER,  
3<sup>rd</sup> edition (published 2011), hymnal numbers**

3	Sing Your Joy, Proclaim God's Glory (SUMMIT HILL)
28	Psalm 15: They Who Do Justice
31	Psalm 19: Lord, You Have the Words
38	Psalm 25: Remember Your Mercies
41	Psalm 27: The Lord Is My Light
66	Psalm 95: If Today Your Hear God's Voice
67	Psalm 96: Proclaim to All the Nations
70	Psalm 98: All the Ends of the Earth
71	Psalm 100: We Are God's People
80	Psalm 116: The Name of God
89	Psalm 131: My Soul Is Still
91	Psalm 138: The Fragrance of Christ
92	Psalm 145: I Will Praise Your Name
102	Luke 1:46-55: Holy Is Your Name (WILD MOUNTAIN THYME)
104	Luke 2:29-34: Nunc Dimittis (PEACETIME)
105	Philippians 2:6-11: Jesus Christ Is Lord!
108	We Stand with You (RCIA)
110	Christ Will Be Your Strength! (RCIA)
112	Come My Children, Come to Me (RCIA)
117	May the Word Be a Lamp (RCIA)
217-228	Mass for a New World
321	Gloria (Mass of Light)
330	Gospel Acclamation
340	Gospel Acclamation (Mass of Light)
361	Holy, Holy, Holy (Mass of Light)
362	Memorial Acclamation B (Mass of Light)

**DAVID HAAS titles in GATHER,  
3<sup>rd</sup> edition (hymnal numbers, continued)**

363 Amen (Mass of Light)  
407 People of the Night (SHEPHERD'S  
SONG)  
412 God of All People (KINGDOM)  
431 Child of Mercy  
452 Song of the Stable (PRIOR LAKE)  
468 Dust and Ashes (text: Brian Wren)  
486 Deep Within  
506 Song of the Lord's Command  
521 Christ Is Risen! Shout Hosanna!  
(HOSANNA)  
552 Send Us Your Spirit  
565 Stand Up, Friends! (text: Brian  
Wren)  
608 We Praise You  
609 You Are the Voice  
631 We Give You Thanks (WE GIVE  
YOU THANKS)  
655 Increase Our Faith  
675 May God Bless and Keep You  
(ADORO TE DEVOTE)  
699 God Is Love  
704 My Song Will Be for You Forever  
721 You Are Mine  
722 With You by My Side  
726 You Are All I Want  
735 Blest Are They  
779 Look to Christ  
784 We Have Been Told  
785 Now We Remain  
787 Take Up Your Cross  
789 Blest Are We  
806 The Harvest of Justice  
807 We Are Called

821 Prayer of Peace  
823 The Peace of God  
836 Coming Together for Wine and for  
Bread (BLACKHAWK LANE)  
856 This Day God Gives Me (tune:  
ANDREA)  
857 At Evening (text: Fred Pratt Green)  
866 Take Me Home  
869 Do Not Let Your Hearts Be Troubled  
892 Magnificat  
900 Who Calls You by Name  
901 For the Life of the World  
921 The Living Bread of God (text)  
922 Without Seeing You  
923 Table Song  
924 Song of the Body of Christ  
(NO KE ANO' AHI AHI)  
952 Jesus, Heal Us  
953 He Healed the Darkness of My Mind  
(tune: ARLINGTON)  
968 Wherever You Go  
972 I Know That My Redeemer Lives

**DAVID HAAS titles published by OCP**

Advent/Christmas Gospel Acclamation, 1986  
He Is the Lord, 1981, 1982  
I Am the Living Bread, 1985  
Jesus, Come to Us, 1981  
To Be Your Bread, 1981  
We Will Rise Again, 1985  
We Will Sing Again, 1985  
Where There Is Love, 1985