

## **Singing Our Faith** **Solemnity of the Most Holy Trinity – May 27, 2018**

Welcome back to Ordinary Time! Liturgical life after the Solemnity of Pentecost starts to head downhill for the summer – but our Mass attendance should stay consistent! Although we are in Ordinary Time, the two Sundays after Pentecost are the transferrable Solemnities of the Most Holy Trinity and the Most Holy Body and Blood of Christ. These are sort of “parting gifts” from the Easter season – when we’ve celebrated God advancing salvation history through the new covenant, Jesus himself as the new covenant, and the bestowing of the Holy Spirit at Pentecost. We celebrate the great mystery of the three divine persons united as one this weekend.

I’m offering practical thoughts this week rather than a reflection. While our parish community is pretty well formed to understand this practice, Trinity Sunday is my go-to example for backing it up: **Why do we always sing all the verses of hymns???** Well, if you look at the hymn below, you can easily see why only singing two verses would be erroneous and, perhaps, sinful. We would be neglecting the role of the Holy Spirit! You may think, “Why on earth would you not acknowledge all three persons of the Trinity on **Trinity Sunday?**” The sad reality is that this will happen in many parishes and no one will bat an eye.

There are many obvious examples of how cutting a hymn in half creates a “cliffhanger” effect. “Lord of the Dance,” for instance, poetically tells the story of the passion, death, and resurrection. This hymn, often sung during the Easter season, would not serve its

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purpose if the musician ended it when the priest got to his chair at the end of the verse that describes Jesus dying on the cross. I think you get the point.

Usually, people are curious as to why the music doesn't stop when the priest is at his chair or out the door. The Mass's rule book (General Instruction of the Roman Missal) states that the opening hymn "opens the celebration, fosters the unity of those who have been gathered, introduces their thoughts to the mystery of the liturgical time or festivity, and accompanies the procession of the Priest and ministers." Mother Church knows the importance of the unifying act of singing and the formation one gains from singing sacred texts. To contrast, I try to make the music during offertory and communion well-timed since those are points in the liturgy where we want one part of the Mass to flow into the next.

So whether you're a loud singer, a soft, singer, or that person who waits patiently with arms folded for the music to be over, I encourage you to sing **or read** the hymn texts with reverence, joy, and an open heart so that the sacred mysteries might be revealed to you in a new way.

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Come Now, Almighty King



1. Come now, al - might - y King, Help us your  
2. Come now, in - car - nate Word, Mer - ci - ful,  
3. Come, ho - ly Com - fort - er, Your sa - cred  
4. To the great One in Three, E - ter - nal



name to sing, Help us to praise.  
might - y Lord, Our prayer at - tend.  
wit - ness bear In this glad hour.  
prais - es be For - ev - er - more!



Fa - ther all glo - ri - ous, Ev - er vic - to - ri - ous,  
Come and your peo - ple bless, And give your word suc - cess,  
Your grace to us im - part, Now rule in ev - 'ry heart,  
Your sov - 'reign maj - es - ty May we in glo - ry see



Come and reign o - ver us, An - cient of Days.  
Grant us your ho - li - ness, Sav - ior and Friend.  
Nev - er from us de - part, Spir - it of pow'r.  
And, to e - ter - ni - ty, Love and a - dore.

Text: Anon.; *Collection of Hymns for Social Worship*, 1757, alt.  
Tune: ITALIAN HYMN, 66 4 666 4; Felice de Gardini, 1716–1796