



In Spirit and Truth

Sing to Your Name

Music by **M. Roger Holland II**

SATB Choir, Cantor, Assembly,
Keyboard and Guitar

M. ROGER HOLLAND II, EDITOR



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Notes

The twenty Entrance and Communion Antiphons I selected for inclusion in the *Honey from the Rock* collections were chosen quite intentionally. The first criterion was selecting text that had the potential to be used on Sundays beyond the prescribed Sunday. The second criterion was that the text speak to me, in the hopes that a setting I composed would be inspiring to other Black Catholics as well as the wider Church. I believe “Sing to Your Name” has that capacity. It is the Entrance Antiphon designated for the Second Sunday in Ordinary Time.

The *General Instruction of the Roman Missal* (GIRM) states that the purpose of the Entrance Chant is to “open the celebration” and “foster the unity of those who have been gathered.” (GIRM 47) One of the greatest ways we can foster unity and celebrate our gathering together is through the act of singing! Science has shown that the act of singing, the very act of breathing together, fosters unity and community. Singing also releases endorphins in the body as well as other hormones that support feelings of community. How better for the assembly to prepare to engage in the festivities of the liturgy than to sing to the Lord?

The recurring antiphon is accessible enough for the assembly to embody and sing after hearing a few times. I suggest having the choir sing the antiphon completely in unison before singing the harmony in the second half. The verses may be sung by the choir in unison, a cantor, or in alternation.

As the piece is intended to accompany the ritual action, one may choose to sing only as many verses as needed to support the ritual action. A gospel “vamp” section begins at m. 104. It is possible to conclude the piece at m. 104 by simply playing the tonic chord (D^b) in place of the F7 that begins the vamp. The vamp pays homage to the contrapuntal gospel choir vamp of the 1980s and 1990s. Beginning with the sopranos at m. 108, the voices are layered in one at a time, each taking joy in their particular exhortation. Once all the parts enter you may repeat the vamp as many times as desired. If the piece is sung without choir, the vamp may be omitted.

With its extended gospel vamp at the end, “Sing to Your Name” may be most useful and appropriate for times of great solemnity and times of high celebration. This setting was inspired in part by my recollection of choir processions in the Black Church. It was always a joy to hear and see the choir process with great energy, excitement, and joy. It set the atmosphere for what was to come. I pray this setting does that for your assembly.

—M. Roger Holland II

About the Composer

M. Roger Holland II is a Teaching Associate Professor in Music and Religion and Director of The Spirituals Project at the Lamont School of Music, University of Denver. He earned his MDiv degree from Union Theological Seminary in New York City, where he also served as Artist-in-Residence and director of the Union Gospel Choir for over thirteen years. Union awarded him the 2015 Trailblazers Distinguished Alumni Award (the first for a graduate whose ministry is music), for his contributions to the legacy of African American music. He received a master’s (piano performance) from the Manhattan School of Music (New York City) and majored in music education (concentration in piano and voice) at Westminster Choir College (Princeton, New Jersey).

Roger is Liturgical Music Consultant for the Archdiocese of New York Office of Black Ministry, as well as Music Director for their special Masses at St. Patrick’s Cathedral. Commissioned works include *The Dream and The Dreamer*, *The Tribulation Suite*, *The Call*, *Agnus Dei* and *Magnificat*. Original music collections include *Building Up the Kingdom* (featuring the single “Worthy God”) and his four-volume *Honey from the Rock*. He has played for the Broadway productions of *The Color Purple* and the Tony®-winning *Memphis*. Timothy Cardinal Dolan, Archbishop of New York, presented Roger with the Pierre Toussaint Medallion for service in November 2016.

SING TO YOUR NAME

Psalm 66:1b–3a, 4, 6c–9
The Revised Grail Psalms

M. Roger Holland II

Brightly ♩ = 90

Chords: D \flat E \flat m D \flat /F G \flat A \flat G \flat /B \flat A \flat /C D \flat E \flat m D \flat /F

Refrain

All f

4

Chords: G \flat A \flat G \flat /B \flat A \flat /C D \flat E \flat m D \flat /F

All the earth shall bow down

6

Chords: G \flat A \flat G \flat /B \flat A \flat /C D \flat E \flat m D \flat /F

be - fore you, O God,

8

Chords: G \flat A \flat G \flat /B \flat A \flat /C D \flat E \flat m D \flat /F

all the earth shall bow down

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10

— be - fore — you, O God, —

G \flat A \flat G \flat /B \flat C \flat maj 7 B \flat m 7 A \flat m 7

12

vibrant

and shall sing — to you,

D \flat E \flat m D \flat /F D \flat 13(\flat 9) G \flat maj 9 A \flat ADD2/G \flat

14

and shall sing — to you,

D \flat /F E \flat ADD2/G A \flat m 9 D \flat 13 G \flat maj 9 G \flat 13(\sharp 11)

16

shall sing — to your name,

D \flat ADD2/F E \flat ADD2/G A \flat m 9 D \flat 13 G \flat maj 9 A \flat ADD2/C F7(\sharp 9, \sharp 5) B \flat m 7

18 *rhythmic*

O Most High!—

G7(#9, #5) A♭7 D♭ E♭m D♭/F

20 G♭ A♭ G♭/B♭ A♭/C D♭ E♭m D♭/F

1. G♭ A♭ G♭/B♭ A♭/C

23 **Verse 1**
Cantor or Solo *mf*

1. Cry out with joy to

G♭ A♭ G♭/B♭ G♭/A♭ D♭ADD2/F G♭maj9

mf

25

God, all the earth;— O sing— to the glo -

A♭ B♭m7 D♭ADD2/F G♭maj9

27

ry of his name.. O ren - der him

$G\flat/A\flat$ $B\flat m^{11}$ $D\flat ADD2/F$ $G\flat maj^9$

29

glo - ri - ous praise. Say to God, "How awe -

$A\flat$ $B\flat m^7$ $D\flat ADD2/F$ $G\flat maj^9$

31

some your deeds!"

$G\flat/A\flat$ $B\flat m^{11}$ $E\flat 7SUS4$ $E\flat 7$

Refrain

All f

33

All the earth shall bow down

$E\flat m^7/A\flat$ $D\flat$ $E\flat m$ $D\flat/F$

f

35

— be - fore — you, O God, —

G \flat A \flat G \flat /B \flat A \flat /C D \flat E \flat m D \flat /F

37

all — the earth — shall bow down

G \flat A \flat G \flat /B \flat A \flat /C D \flat E \flat m D \flat /F

39

— be - fore — you, O God, —

G \flat A \flat G \flat /B \flat C \flat maj 7 B \flat m 7 A \flat m 7

41

vibrant

and shall sing — to you,

D \flat E \flat m D \flat /F D \flat 13(\flat 9) G \flat maj 9 A \flat ADD2/G \flat

43

and shall sing _____ to you,

Chords: $D\flat/F$ $E\flat\text{ADD}2/G$ $A\flat m^9$ $D\flat^{13}$ $G\flat\text{maj}^9$ $G\flat^{13}(\sharp 11)$

45

shall sing _____ to your name,

Chords: $D\flat\text{ADD}2/F$ $E\flat\text{ADD}2/G$ $A\flat m^9$ $D\flat^{13}$ $G\flat\text{maj}^9$ $A\flat\text{ADD}2/C$ $F7(\sharp 9, \sharp 5)$ $B\flat m^7$

47

rhythmic

O Most High! _____

Chords: $G7(\sharp 9, \sharp 5) A\flat^7$ $D\flat$ $E\flat m$ $D\flat/F$

49

Chords: $G\flat$ $A\flat$ $G\flat/B\flat$ $A\flat/C$ $D\flat$ $E\flat m$ $D\flat/F$ $G\flat$ $A\flat$ $G\flat/B\flat$ $G\flat/A\flat$

Verse 2

Cantor or Solo

mf

52

2. Let our joy,— then, be in him;—

mf

$D\flat\text{ADD}2/F$ $G\flat\text{maj}^9$ $A\flat$ $B\flat m^7$

54

he rules— for - ev - er by his might.

$D\flat\text{ADD}2/F$ $G\flat\text{maj}^9$ $G\flat/A\flat$ $B\flat m^{11}$

56

His eyes keep watch on— the na - tions:

$D\flat\text{ADD}2/F$ $G\flat\text{maj}^9$ $A\flat$ $B\flat m^7$

58

let reb - els not ex - alt them - selves.

$D\flat\text{ADD}2/F$ $G\flat\text{maj}^9$ $G\flat/A\flat$ $B\flat m^{11}$

60 $E\flat 7^{SUS4}$ $E\flat 7$ $E\flat m 7 / A\flat$

Refrain

62 *All f*

All — the earth — shall bow down — be - fore — you, O God,

$D\flat$ $E\flat m$ $D\flat / F$ $G\flat$ $A\flat$ $G\flat / B\flat$ $A\flat / C$

64

$D\flat$ $E\flat m$ $D\flat / F$ $G\flat$ $A\flat$ $G\flat / B\flat$ $A\flat / C$

66

all — the earth — shall bow down — be - fore — you, O God,

$D\flat$ $E\flat m$ $D\flat / F$ $G\flat$ $A\flat$ $G\flat / B\flat$

68

$C\flat\text{maj}^7$ $B\flat\text{m}^7$ $A\flat\text{m}^7$ $D\flat$ $E\flat\text{m}$ $D\flat/F$ $D\flat^{13}(\flat 9)$

70

S, A, Assembly vibrant

and shall sing ——— to you,

T, B

$G\flat\text{maj}^9$ $A\flat\text{ADD}^2/G\flat$ $D\flat/F$ $E\flat\text{ADD}^2/G$ $A\flat\text{m}^9$ $D\flat^{13}$

72

and shall sing ——— to you,

$G\flat\text{maj}^9$ $G\flat^{13}(\sharp 11)$ $D\flat\text{ADD}^2/F$ $E\flat\text{ADD}^2/G$ $A\flat\text{m}^9$ $D\flat^{13}$

74

rhythmic unis.

shall sing — to your name, — O Most High!

G \flat maj⁹ A \flat ADD2/C F7(\sharp 9, \sharp 5) B \flat m⁷ G7(\sharp 9, \sharp 5) A \flat 7

76

D \flat E \flat m D \flat /F G \flat A \flat G \flat /B \flat A \flat /C D \flat E \flat m D \flat /F

Verse 3

Cantor or Solo *mf*

79

3. O peo - ples, bless,

G \flat A \flat G \flat /B \flat G \flat /A \flat D \flat ADD2/F G \flat maj⁹

mf

81

bless— our God;— let the voice of his praise

$A\flat$ $B\flat m7$ $D\flat ADD2/F$ $G\flat maj9$

83

re - sound, of the God— who gave

$G\flat/A\flat$ $B\flat m11$ $D\flat ADD2/F$ $G\flat maj9$

85

life to our souls— and kept our feet— from stum -

$A\flat$ $B\flat m7$ $D\flat ADD2/F$ $G\flat maj9$

87

bling.

$G\flat/A\flat$ $B\flat m11$ $E\flat 7SUS4$ $E\flat 7$ $E\flat m7/A\flat$

Refrain

90 *All f*

*S, A, Assembly
vibrant*

98

and shall sing ——— to you,

T, B

Gbmaj⁹ A^bADD2/G^b D^b/F E^bADD2/G A^bm⁹ D^b13

100

and shall sing ——— to you,

Gbmaj⁹ G^b13(#11) D^bADD2/F E^bADD2/G A^bm⁹ D^b13

102

shall sing ——— to your name, ——— O Most High!

rhythmic unit.

Gbmaj⁹ A^bADD2/C F7(#9, #5) B^bm7 G7(#9, #5) A^b7

Musical score for measures 104-105. The key signature has four flats (B-flat major or D-flat minor). Measure 104 features a vocal line with a half note G4 and a whole rest, and a piano accompaniment with a half note G3 and a whole rest. Measure 105 features a vocal line with a half note G4 and a whole rest, and a piano accompaniment with a half note G3 and a whole rest. The piano accompaniment for measure 105 includes the instruction *swung 16th until the end*. The piano accompaniment for measure 105 includes the chords $F7(\sharp 5)$ and $G\flat maj^9$.

Musical score for measures 106-107. The key signature has four flats (B-flat major or D-flat minor). Measure 106 features a vocal line with a half note G4 and a whole rest, and a piano accompaniment with a half note G3 and a whole rest. Measure 107 features a vocal line with a half note G4 and a whole rest, and a piano accompaniment with a half note G3 and a whole rest. The piano accompaniment for measure 107 includes the chords $F7(\sharp 5)$, $G\flat maj^9$, $A\flat$, and $B\flat m^7$.

Musical score for measures 108-109. The key signature has four flats (B-flat major or D-flat minor). Measure 108 features a vocal line with a half note G4 and a whole rest, and a piano accompaniment with a half note G3 and a whole rest. Measure 109 features a vocal line with a half note G4 and a whole rest, and a piano accompaniment with a half note G3 and a whole rest. The piano accompaniment for measure 109 includes the chords $F7(\sharp 5)$ and $G\flat maj^9$. The instruction *- Assembly* is written above the vocal line, and *S f* is written below the vocal line.

Musical score for measures 110-111. The key signature has four flats (B-flat major or D-flat minor). Measure 110 features a vocal line with a half note G4 and a whole rest, and a piano accompaniment with a half note G3 and a whole rest. Measure 111 features a vocal line with a half note G4 and a whole rest, and a piano accompaniment with a half note G3 and a whole rest. The piano accompaniment for measure 111 includes the chords $F7(\sharp 5)$, $G\flat maj^9$, $A\flat$, and $B\flat m^7$. The instruction *Sing to your name!-* is written below the vocal line.

112

Your name!

A f accented

You are God, and God a-lone. O Most High, I will

F7(#5) Gbmaj⁹ F7(#5) Gbmaj⁹

114

Sing to your name!

sing to your name!

F7(#5) Gbmaj⁹ F7(#5) Gbmaj⁹ A^b Bbm⁷

116

Your name!

You are God, and God a-lone. O Most High, I will

T f *accented*

All the earth shall bow down be-fore— you, and

116 F7(#5) Gbmaj⁹ F7(#5) Gbmaj⁹

118

Sing to your name!—

sing to your name!—

8 sing to your name!

118 F7(#5) Gbmaj⁹ F7(#5) Gbmaj⁹ A^b Bbm⁷

Detailed description: This block contains the first system of music, measures 118 and 119. It features three vocal staves and a piano accompaniment. The vocal parts enter with the lyrics 'Sing to your name!—'. The piano accompaniment consists of chords and moving lines in both hands. Measure 118 has a key signature of three flats and a common time signature. Measure 119 continues the accompaniment with specific chord markings: F7(#5), Gbmaj⁹, F7(#5), Gbmaj⁹, A^b, and Bbm⁷.

120

Your name!

You are God, and God a-lone. O Most High, I will

All the earth shall bow down be - fore— you, and

B f accented

O God, Most High, all the earth shall bow down and

120 F7(#5) Gbmaj⁹ F7(#5) Gbmaj⁹

Detailed description: This block contains the second system of music, measures 120 and 121. The vocal parts continue with the lyrics 'Your name!', 'You are God, and God a-lone. O Most High, I will', 'All the earth shall bow down be - fore— you, and', and 'O God, Most High, all the earth shall bow down and'. The piano accompaniment provides harmonic support. Measure 120 has a key signature of three flats and a common time signature. Measure 121 continues the accompaniment with specific chord markings: F7(#5) and Gbmaj⁹.

122

Sing to your name!— Your name!

sing to your name!— You are God, and

8 sing to your name! All the

8 sing to your name! O God,

122 F7(#5) Gbmaj⁹ F7(#5) Gbmaj⁹ A^b Bbm⁷ D^bADD2/F

125

— Sing to your name!—

God a-lone. O Most High, I will sing to your name!—

8 earth shall bow down be - fore— you, and sing to your name!

Most High, all the earth shall bow down and sing to your name!

SING TO YOUR NAME

Psalm 66

M. Roger Holland II

Refrain

All the earth shall bow down be - fore you,
O God, all the earth shall bow down
be - fore you, O God,
and shall sing to you,
and shall sing to you,
shall sing to your name,
O Most High!

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