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Psalm VIII

Margaret Sandresky

SATB and organ

DO NOT COPY

Margaret Sandresky

Margaret Vardell Sandresky grew up on the Campus of Salem Academy and College, an institution founded by the Moravians in 1802 where her father was Dean of the School of Music. Their appreciation of the importance of this art had enabled the college to develop an outstanding and historic music department. Graduating with a major in organ in 1942 she then received a Masters in Composition from the Eastman School of Music in 1944 where she was a pupil of Howard Hanson and Harold Gleason. As an organist she studied further on a Fulbright Grant with Helmuth Walcha at the State Institute of Music in Frankfurt am Main, Germany. Her teaching positions have been at the Oberlin Conservatory of Music, the University of Texas at Austin, at Salem College and at the University of North Carolina School of the Arts where she founded the organ department. She has been a prolific composer and writer on music theory and history and has composed over one hundred pieces which have been catalogued by the Moravian Music Foundation

Recently elected to "Who's Who in America", she has had commissions funded by the National Endowment for the Arts, the North Carolina Arts Council, the Reynolda House Museum of American Art, the North Carolina Music Teachers Association, The American Guild of Organists and private individuals. She was co-founder of the North Carolina Composers Symposium and was a delegate to the International Congress On New Music Notation held in Belgium in 1974. A Standards Award-winning ASCAP composer, she also received the 2004 American Guild of Organists "Distinguished Composer Award" and in 2006 the Sam Ragan Award for extended exemplary service to the arts in North Carolina. In 1976 she was married to Clemens Sandresky and they had three children. She still lives in Winston- Salem, North Carolina.

Commissioned by High Point Community Chorus
in honor of Anne Carroll, director
May 15, 2005

Psalm VIII

SATB and organ

Margaret V. Sandresky

Maestoso $\bullet = 80$
Great

Organ

ff

5 Antiphonal

f

9 Great

f

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13 *f*

S
A

O Lord, our Lord, how ex - cel - lent is thy

T
B

Swell

f

17 *mf*

name in all the earth! how ex - cel - lent,

mf

how

Choir

Swell

mf

3 3 3 3 3 3 3 3

reduce pedal

21

how ex-cel-lent, how ex-cel-lent is thy
ex-cel-lent, how ex-cel-lent,

f

25

name in all the earth! Who hast set thy

Swell *f* *3* *3* *3* Choir *f* *3* *3* *3*

29

glo - ry a - bove the heav - ens,
Who hast set thy

Detailed description: This block contains the vocal line for measures 29, 30, and 31. The music is in G major (one sharp) and 4/4 time. Measure 29 has a melodic line starting on G4, moving to A4, B4, and C5. Measure 30 continues with D5, E5, and F5. Measure 31 has G5, A5, and B5. The lyrics are "glo - ry a - bove the heav - ens, Who hast set thy".

3 3 3 3 3 3 3 Swell 3 3 3

Detailed description: This block contains the piano accompaniment for measures 29, 30, and 31. The right hand features a triplet of eighth notes in the treble clef, moving up stepwise from G4 to C5. The left hand provides a harmonic accompaniment with chords in the bass clef. A "Swell" instruction is placed above the piano part in measure 31.

32

How
glo - ry a - bove the heav - ens, How

Detailed description: This block contains the vocal line for measures 32, 33, and 34. Measure 32 has a melodic line starting on G4, moving to A4, B4, and C5. Measure 33 continues with D5, E5, and F5. Measure 34 has G5, A5, and B5. The lyrics are "How glo - ry a - bove the heav - ens, How".

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

Detailed description: This block contains the piano accompaniment for measures 32, 33, and 34. The right hand features a triplet of eighth notes in the treble clef, moving up stepwise from G4 to C5. The left hand provides a harmonic accompaniment with chords in the bass clef.

35

ex - cel-lent is thy name. _____

ex - cel-lent is thy name. _____

Musical notation for measures 35-38, vocal line. Treble and bass staves with lyrics.

Musical notation for measures 35-38, piano accompaniment. Includes triplets and dynamics like *f* and *p*.

39

Musical notation for measures 39-42, vocal line. Treble and bass staves.

Choir or Positiv

sostenuto

Pedal 8'

pp

8^{va}

Musical notation for measures 39-42, piano accompaniment. Includes 'Choir or Positiv', 'sostenuto', 'Pedal 8'', and dynamics like *pp* and *8^{va}*.

45 *pp*

When I con - sid - er the heav'ns, the

pp

(8^{va})

work of thy fin - gers, the moon and the

pp

When I con - sid - er the heav'ns, the

(8^{va})

53

stars, _____ which thou hast or - dain'd, which

work of thy fin - gers, the moon and the stars, which

(8^{va})

This system contains the first two vocal staves and the first two staves of the piano accompaniment. The vocal staves are in treble and bass clefs with a key signature of two sharps (F# and C#). The piano accompaniment consists of a right-hand staff with chords and a left-hand staff with a bass line. A large watermark 'DONOT COPY' is overlaid diagonally across the page.

57

thou hast or - dain'd;

thou hast or - dain'd; _____

(8^{va})

This system contains the second two vocal staves and the second two staves of the piano accompaniment. The vocal staves continue the melody and lyrics. The piano accompaniment continues with chords and a bass line. A large watermark 'DONOT COPY' is overlaid diagonally across the page.

61

Musical notation for measures 61-64. The vocal line consists of whole rests. The piano accompaniment features a steady eighth-note pattern in the right hand and a single eighth note in the left hand.

8^{va}

Musical notation for measures 61-64, vocal line. The notes are marked with an 8^{va} (octave) marking. The piano accompaniment continues with the same rhythmic pattern as in the previous system.

65

pp

When I con - sid - er the heav'ns, the

Musical notation for measures 65-68. The vocal line begins with the lyrics "When I con - sid - er the heav'ns, the" and continues with a melodic line. The piano accompaniment features a steady eighth-note pattern in the right hand and a single eighth note in the left hand.

(8^{va})

Musical notation for measures 65-68, vocal line. The notes are marked with an (8^{va}) marking. The piano accompaniment continues with the same rhythmic pattern as in the previous system.

69

work of thy fin - gers, the moon and the

pp
When I con - sid - er the heav'ns, the

(8^{va})

stars, which thou hast or - dain'd, which

work of thy fin - gers, the moon and the stars, which

73

work of thy fin - gers, the moon and the stars, which

(8^{va})

77

mp

thou hast or - dain'd; What is

thou hast or - dain'd;

(S^{ua}) -----

mf Swell Choir

mf Swell

Pedal 16'

81

mp

man, that thou art mind - ful of him?

What is man, that thou art mind - ful of him?

mf

85

What is man, that thou —
mf

What is
mf

— art mind - ful of him?

89

man, that thou art mind - ful of him?

92

f

What is man, what is man, what is

f

What is man, what is man,

Great

Great

add to pedal

95

ff *mf*

man, what is man, _____ that thou art

ff *mf*

what is man, _____

ff *mf*

98

mind - ful of him?

Swell

mp

102

mp

For thou hast made him a

Choir
mp

105

lit - tle low - er than the an - gels, For thou hast

For thou hast
mp

108

made him a lit - tle low - er than the an - gels, For thou hast

made him, For thou hast made him, For

For thou hast
mf

112 *mf*

made him a lit-tle low-er than the an-gels, For thou hast

thou hast made him a lit-tle low-er

Great *mf*

116 *f*

made him a lit-tle low-er than the an-gels, and hast crown'd him with

than the an-gels, and hast crown'd him with

f

120

poco rit. *a tempo*

glo - ry and hon - or.

glo - ry and hon - or.

poco rit. *a tempo*

ff

3

3

124

ff

O Lord, our Lord,

ff

129

slower

faster

how ex - cel - lent is thy name in

slower

faster

f *ff*

133

all the earth! in all the earth! in

f

137

all the earth! _____

141

fff

145

poco rit.