



*James Fry*

# *SANCTUS*

*for Double Chorus  
a Cappella*





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# SANCTUS

James Fry

Con moto  $\text{♩} = 138$

Soprano 1 *p*  
San- ctus, \_\_\_\_\_ San- ctus, \_\_\_\_\_ San- ctus, \_\_\_\_\_ San- ctus, \_\_\_\_\_

Alto 1 *p*  
San- ctus, \_\_\_\_\_ San- ctus, \_\_\_\_\_ San- ctus, \_\_\_\_\_ San- ctus, \_\_\_\_\_

Tenor 1

Bass 1

Soprano 2 *p*  
San- ctus, \_\_\_\_\_ San- ctus, \_\_\_\_\_ San- ctus, \_\_\_\_\_ San- ctus, \_\_\_\_\_

Alto 2 *p*  
San- ctus, \_\_\_\_\_ San- ctus, \_\_\_\_\_ San- ctus, \_\_\_\_\_ San- ctus, \_\_\_\_\_

Tenor 2

Bass 2

Con moto  $\text{♩} = 138$   
*p*  
for rehearsal only

for James Rodde and the UND Concert Choir - November, 1994

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S. *sim.* *cresc.*  
San-ctus, San-ctus, San-ctus, San-ctus, San-ctus,

A. *sim.* *cresc.*  
San-ctus, San-ctus, San-ctus, San-ctus, San-ctus,

T. *mp* *cresc.*  
San-ctus, San-ctus,

B. *mp*  
San-ctus,

S. *sim.* *cresc.*  
San-ctus, San-ctus, San-ctus, San-ctus,

A. *sim.* *cresc.*  
San-ctus, San-ctus, San-ctus, San-ctus,

T. *mp* *cresc.*  
San-ctus,

B.

*cresc.*



S. *mf*  
San- ctus, Do- mi- nus Do- mi- nus Sa- ba- oth.

A. *mf*  
San- ctus, Do- mi- nus Do- mi- nus Sa- ba- oth.

T. *mf*  
San- ctus, Do- mi- nus De- us, Do- mi- nus Sa- ba- oth.

B. *cresc.* *mf*  
San- ctus, Do- mi- nus De- us, Do- mi- nus Sa- ba- oth.

S. *mf*  
San- ctus, San- ctus, Do- mi- nus Do- mi- nus Sa- ba- oth.

A. *mf*  
San- ctus, San- ctus, Do- mi- nus Do- mi- nus De- us Sa- ba- oth.

T. *mf*  
San- ctus, San- ctus, Do- mi- nus Do- mi- nus De- us Sa- ba- oth.

B. *mp* *cresc.* *mf*  
San- ctus, San- ctus, Do- mi- nus Do- mi- nus Sa- ba- oth.

*mf*

S. Do-mi-nus Sa-ba-oth. Do-mi-nus

A. Do-mi-nus Sa-ba-oth. Do-mi-nus

T. Do-mi-nus Sa-ba-oth. Do-mi-nus De-us, De-us

B. Do-mi-nus Sa-ba-oth. Do-mi-nus De-us, De-us

S. Do-mi-nus Sa-ba-oth. Do-mi-nus

A. Do-mi-nus De-us Sa-ba-oth. Do-mi-nus De-us,

T. Do-mi-nus De-us Sa-ba-oth. Do-mi-nus De-us,

B. Do-mi-nus Sa-ba-oth. Do-mi-nus

Piano accompaniment: Right hand chords and single notes; Left hand chords and single notes.

S. *p* *cresc.* *mf*  
 Sa- ba- oth, Sa- ba- oth, Sa- ba- oth, Sa- ba- oth. Ple- ni sunt

A. *p* *cresc.* *mf*  
 Sa- ba- oth, Sa- ba- oth, Sa- ba- oth, Sa- ba- oth. Ple- ni sunt

T. *p* *cresc.* *mf*  
 Sa- ba- oth, Sa- ba- oth, Sa- ba- oth, Sa- ba- oth.

B. *p* *cresc.* *mf*  
 Sa- ba- oth, Sa- ba- oth, Sa- ba- oth, Sa- ba- oth.

S. *p* *cresc.* *mf*  
 Sa- ba- oth, Sa- ba- oth, Sa- ba- oth, Sa- ba- oth. Ple- ni sunt

A. *p* *cresc.* *mf*  
 Sa- ba- oth, Sa- ba- oth, Sa- ba- oth, Sa- ba- oth. Ple- ni sunt

T. *p* *cresc.* *mf*  
 Sa- ba- oth, Sa- ba- oth, Sa- ba- oth, Sa- ba- oth.

B. *p* *cresc.* *mf*  
 Sa- ba- oth, Sa- ba- oth, Sa- ba- oth, Sa- ba- oth.

*p* *cresc.* *mf*  
 (Piano accompaniment)

coe- li et ter- ra, Ple- ni sunt coe- li et ter- ra glo- ri- a

coe- li et ter- ra, Ple- ni sunt coe- li et ter- ra glo- ri- a

Ple- ni sunt coe- li et ter- ra, Ple- ni sunt coe- li et ter- ra

Ple- ni sunt coe- li et ter- ra, Ple- ni sunt coe- li et ter- ra

coe- li et ter- ra, Ple- ni sunt coe- li et ter- ra glo- ri- a

coe- li et ter- ra, Ple- ni sunt coe- li et ter- ra glo- ri- a

Ple- ni sunt coe- li et ter- ra, Ple- ni sunt coe- li et ter- ra

Ple- ni sunt coe- li et ter- ra, Ple- ni sunt coe- li et ter- ra

The musical score is for a SATB choir and piano accompaniment. It consists of three systems of vocal parts and one system of piano accompaniment. The vocal parts are Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The piano accompaniment is written for the right and left hands. The lyrics are: 'coe- li et ter- ra, Ple- ni sunt coe- li et ter- ra glo- ri- a'. The score includes various musical notations such as notes, rests, and dynamic markings like accents and slurs.

S. tu-a, glo-ri-a tu-a, glo-ri-a tu-a.  
 A. tu-a, glo-ri-a, tu-a, glo-ri-a tu-a.  
 T. glo-ri-a tu-a, glo-ri-a, glo-ri-a tu-a.  
 B. glo-ri-a tu-a, glo-ri-a, glo-ri-a tu-a.

S. tu-a, glo-ri-a, tu-a, glo-ri-a tu-a.  
 A. tu-a, glo-ri-a, tu-a, glo-ri-a tu-a.  
 T. glo-ri-a tu-a, glo-ri-a, glo-ri-a tu-a.  
 B. glo-ri-a tu-a, glo-ri-a, glo-ri-a tu-a.

P. *p*

S. *f*  
O-san-na, O-san-na,

A. *f*  
O-san-na, O-san-na,

T. *f*  
O-san-na, O-san-na,

B. *f*  
O-san-na, O-san-na,

S. *f*  
O-san-na, O-san-na,

A. *f*  
O-san-na, O-san-na,

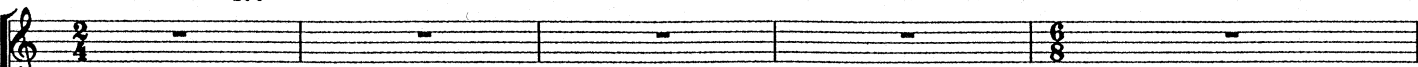
T. *f*  
O-san-na, O-san-na,

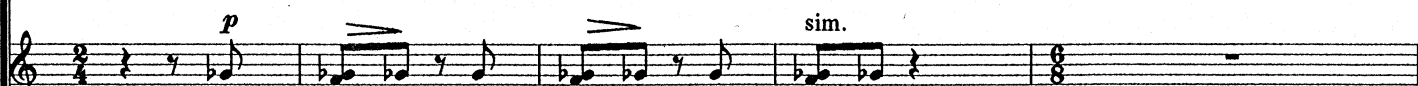
B. *f*  
O-san-na, O-san-na,

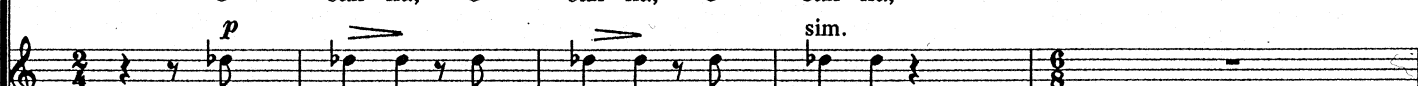
*f*

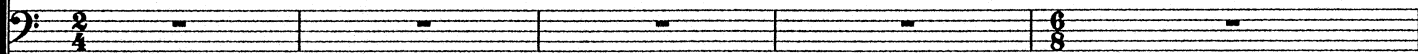
The musical score is arranged for SATB choir and piano. It consists of three systems. Each system has four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are 'O-san-na, O-san-na'. The score includes dynamic markings such as *f* (forte) and *ff* (fortissimo). The tempo and meter are indicated by the time signature, which changes from 3/4 to 4/4 and back to 3/4. The piano part features complex chordal textures and arpeggiated figures.

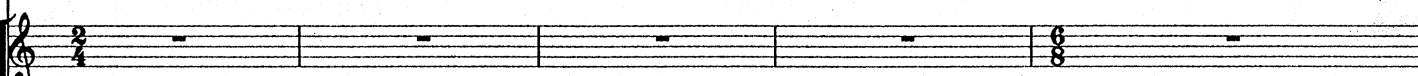
62 **Vivace** ♩-160

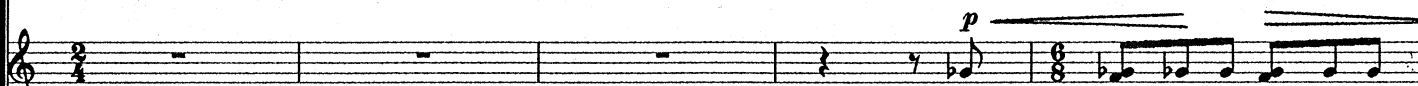
S. 

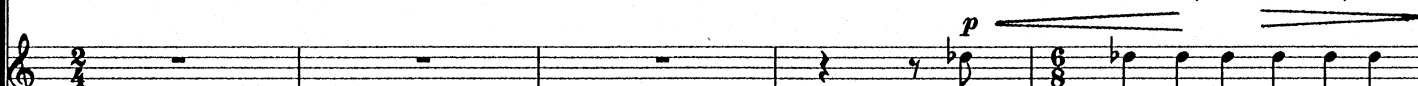
A.   
O- san- na, O- san- na, O- san- na, *sim.*

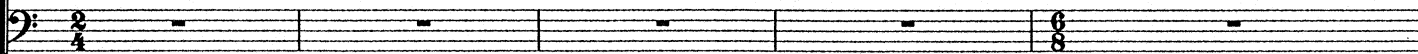
T.   
O- san- na, O- san- na, O- san- na, *sim.*

B. 

S. 

A.   
O- san- na, O- san- na, O-

T.   
O- san- na, O- san- na, O-

B. 

**Vivace** ♩-160



S. *p* in ex- cel-

A. O- san- na, O- san- na, O- san- na,

T. O- san- na, O- san- na, O- san- na,

B. *p* in ex- cel-

S. - - - - -

A. san- na, O- san- na, O- san- na, O-

T. san- na, O- san- na, O- san- na, O-

B. - - - - -



S. sis.

A. O- san- na, O- san- na, O- san- na,

T. O- san- na, O- san- na, O- san- na,

B. sis.

S. in ex- cel-

A. san- na, O- san- na, O- san- na, O- sim.

T. san- na, O- san- na, O- san- na, O- sim.

B. in ex- cel-

The musical score is for a choral setting in 2/4 time, with a key signature of one flat (B-flat). It features four vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.), along with a piano accompaniment. The lyrics are 'O-san-na, O-san-na, O-san-na, in excel-sim.' The score is divided into two systems. The first system contains the first four measures, and the second system contains the next four measures. The piano part provides harmonic support with a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. Dynamics include a piano (*p*) marking in the second measure of the second system.

S. in ex-cel-

A. O-san-na, O-san-na, O-san-na,

T. O-san-na, O-san-na, O-san-na,

B. in ex-cel-

S. sis.

A. san-na, O-san-na, O-san-na, O-

T. san-na, O-san-na, O-

B. sis.

- 13 -

82

S.   
 sis.

A.   
 O- san- na, O- san- na, O- san- na,

T.   
 O- san- na, O- san- na, O- san- na,

B.   
 sis.

S.   
 in ex-

A.   
 san- na, O- san- na, O- san- na, O-

T.   
 san- na, O- san- na, O- san- na, O-

B.   
 in ex-

Piano accompaniment

*mf*  
S. *mf* san- na, O- san- na, O- san- na,  
A. *mf* O- san- na, O- san- na, O- san- na, O- san- na,  
T. *mf* O- san- na, O- san- na, O- san- na, O- san- na,  
B. *mf* O- san- na, O- san- na, O- san- na,

*mf*  
S. cel- sis. *mf* O- san- na, O- san- na, O- san- na,  
A. san- na, O- san- na, O- san- na, O- san- na, O- san- na, O-  
T. san- na, O- san- na, O- san- na, O- san- na, O-  
B. cel- sis. *mf* O- san- na, O- san- na, O- san- na,

*mf*

S. O- san- na, O- san- na, O- san- na in ex-

A. O- san- na, O- san- na, O- san- na, O- san- na, O- san- na,

T. O- san- na, O- san- na, O- san- na, O- san- na, O- san- na,

B. O- san- na, O- san- na, O- san- na in ex-

S. O- san- na, O- san- na, O- san- na,

A. san- na, O- san- na, O- san- na, O- san- na, O-

T. san- na, O- san- na, O- san- na, O- san- na, O-

B. O- san- na, O- san- na, O- san- na,

piano accompaniment

S. *mf* cel- sis. O- san- na, O- san- na, O-

A. *mf* O- san- na, O- san- na, O-

T. *mf* O- san- na, O- san- na, O-

B. *mf* cel- sis. O- san- na, O- san- na, O-

S. *mf* O- san- na, O- san- na, O-

A. *mf* san- na, O- san- na, O- san- na, O- san- na, O- san- na, O- san- na, O-

T. *mf* san- na, O- san- na, O- san- na, O- san- na, O- san- na, O- san- na, O-

B. *mf* O- san- na, O- san- na, O-

*mf*

S. san- na, O- san- na, O- san- na. *pp*

A. san- na, O- san- na, O- san- na. *pp*

T. san- na, O- san- na, O- san- na. Be- ne- di- *pp* *p*

B. san- na, O- san- na, O- san- na. Be- ne- di- ctus, Be- ne- *pp* *p*

S. san- na, O- san- na, O- san- na. *pp*

A. san- na, O- san- na, O- san- na. *pp*

T. san- na, O- san- na, O- san- na. Be- ne- di- *pp* *p*

B. san- na, O- san- na, O- san- na. Be- ne- di- ctus, Be- ne- *pp* *p*

Piano accompaniment: *pp* *p*

S. *p* Be- ne- di- ctus, Be- ne- di-

A. *p* Be- ne- di- ctus, Be- ne- di- ctus,

T. ctus, Be- ne- di- ctus,

B. di- ctus,

S. *p* Be- ne- di- ctus, Be- ne- di-

A. *p* Be- ne- di- ctus, Be- ne- di- ctus,

T. ctus, be- ne- di- ctus,

B. di- ctus,

Piano accompaniment



S. ctus,

A. *mp* Be-

T. *mp* Be- - ne- di- ctus, Be- sim. - ne- di-

B. *mp* Be- ne- di- ctus, Be- - ne- di- ctus,

S. ctus,

A. *mp* Be-

T. *mp* Be- - ne- di- ctus, Be- sim. - ne- di-

B. *mp* Be- ne- di- ctus, Be- - ne- di- ctus,

*mp*

*mp* *sim.*

S. Be- - ne- di- ctus, Be- - ne- di- - ctus, Be-

A. - ne- di- ctus, Be- - ne- di- - ctus, Be- - ne-

T. ctus, Be- - ne- di- - ctus, Be- - ne- di-

B. Be- - ne- di- - ctus, Be- - ne- di- - ctus,

*mp* *sim.*

S. Be- - ne- di- ctus, Be- - ne- di- - ctus, Be-

A. - ne- di- ctus, Be- - ne- di- - ctus, Be- - ne-

T. ctus, Be- - ne- di- - ctus, Be- - ne- di-

B. Be- - ne- di- - ctus, Be- - ne- di- - ctus,

The score consists of three systems. Each system includes four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are 'Be- - ne- di- ctus, Be- - ne- di- - ctus, Be-'. The first system has dynamics *mp* and *sim.* above the vocal lines. The second system also has *mp* and *sim.* above the vocal lines. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand.

The musical score consists of five systems. The first four systems are for SATB voices, and the fifth is for piano accompaniment. Each system contains four staves. The vocal parts are labeled S., A., T., and B. on the left. The lyrics are written below the vocal staves. The piano part is at the bottom. The score includes dynamic markings such as *mf* and *f*, and various musical notations like slurs, ties, and accidentals. The time signature is 3/4, and the key signature has one flat (B-flat).

S. - ne- di- ctus qui ve- nit, qui ve -  
A. di- ctus qui ve- nit, qui ve -  
T. - ctus qui ve- nit, qui ve-  
B. Be- ne- di- ctus qui ve- nit, qui ve-  
S. - ne- di- ctus qui ve- nit, qui ve -  
A. di- ctus qui ve- nit, qui ve -  
T. - ctus qui ve- nit, qui ve-  
B. Be- ne- di- ctus qui ve- nit, qui ve-  
Piano accompaniment

S. nit in no-mi-ne, in no-mi-ne, in no-mi-  
A. nit in no-mi-ne, in no-mi-ne, in no-mi-  
T. - nit in no-mi-ne, in no-mi-ne, in no-  
B. - nit in no-mi-ne, in no-mi-ne, in no-

S. nit in no-mi-ne, in no-mi-ne, in no-mi-  
A. nit in no-mi-ne, in no-mi-ne, in no-mi-  
T. - nit in no-mi-ne, in no-mi-ne, in no-  
B. - nit in no-mi-ne, in no-mi-ne, in no-

S. *pp*  
ne Do- - mi- ni.

A. *pp p* *sim.*  
ne Do- - mi- ni. O- san- na, O- san- na, O- san- na,

T. *pp p* *sim.*  
mi- ne Do- - mi- ni. O- san- na, O- san- na, O- san- na,

B. *pp*  
mi- ne Do- - mi- ni.

S. *pp*  
ne Do- - mi- ni.

A. *pp p*  
ne Do- - mi- ni. O-

T. *pp p*  
mi- ne Do- - mi- ni. O-

B. *pp*  
mi- ne Do- - mi- ni.

*pp p*

S. *p* in ex-

A. O- san- na, O- san- na, O- san- na,

T. O- san- na, O- san- na, O- san- na,

B. *p* in ex-

S.

A. *sim.* san- na, O- san- na, O- san- na, O- *sim.*

T. san- na, O- san- na, O- san- na, O-

B.

S. cel- sis.

A. O- san- na, O- san- na, O- san- na,

T. O- san- na, O- san- na, O- san- na,

B. cel- sis.

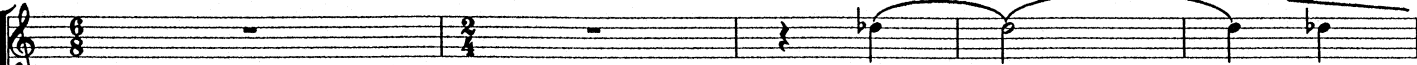
S. in ex-

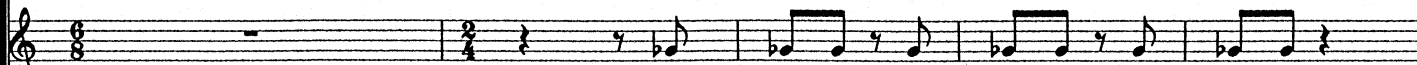
A. san- na, O- san- na, O- san- na, O-

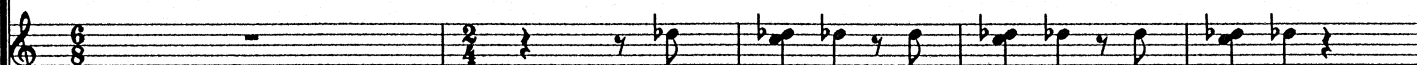
T. san- na, O- san- na, O- san- na, O-

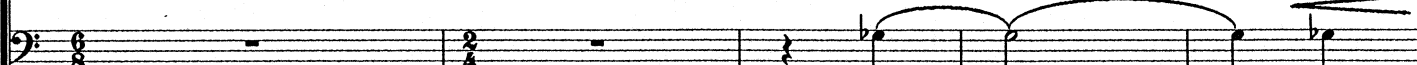
B. in ex-

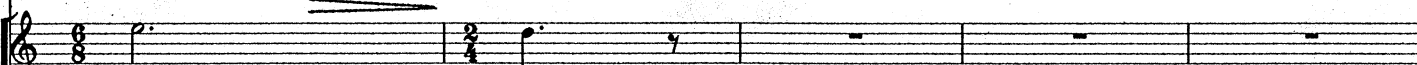
The musical score consists of six staves. The first four staves are for voices: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The fifth and sixth staves are for piano accompaniment. The score is divided into two systems. The first system covers measures 155-158, and the second system covers measures 159-160. The key signature is one flat (B-flat), and the time signature is 2/4. The lyrics are: 'cel- sis. O- san- na, O- san- na, O- san- na, in ex- san- na, O- san- na, O- san- na, O- san- na, O- in ex-'. Dynamics include a piano (*p*) marking in measures 159 and 160. There are hairpins indicating crescendos and decrescendos.

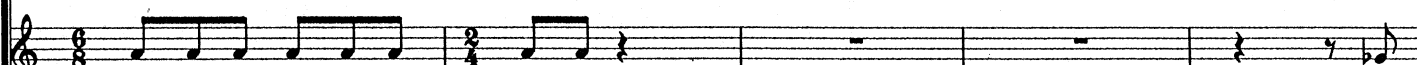
S.  in ex-

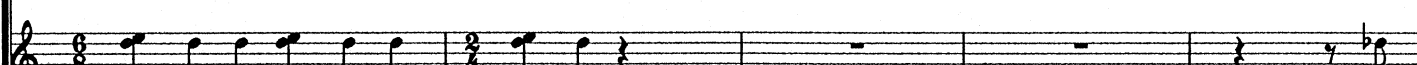
A.  O- san- na, O- san- na, O- san- na,

T.  O- san- na, O- san- na, O- san- na,


B.  in ex-

S.  cel- sis.

A.  san- na, O- san- na, O- san- na, O-

T.  san- na, O- san- na, O- san- na, O-

B.  cel- sis.



Piano accompaniment for the first system, featuring a treble and bass clef with a grand staff. The music includes a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand.



S. cel sis.

A. O- san- na, O- san- na, O-

T. O- san- na, O- san- na, O-

B. cel- sis.

S. in

A. san- na, O- san- na, O- san- na, O- san- na, O- san- na,

T. san- na, O- san- na, O- san- na, O- san- na, O- san- na,

B. in

Piano accompaniment

S. *mf* O- san- na, O- san- na, O-

A. *mf* san- na, O- san- na, O- san- na, O- san- na, O-

T. *mf* san- na, O- san- na, O- san- na, O- san- na, O-

B. *mf* O- san- na, O- san- na, O-

S. *mf* ex- cel- sis. O- san- na, O- san- na, O-

A. *mf* O- san- na, O- san- na, O- san- na, O- san- na, O-

T. *mf* O- san- na, O- san- na, O- san- na, O- san- na, O-

B. *mf* ex- cel- sis. O- san- na, O- san- na, O-

*mf*

The musical score is arranged in two systems. Each system contains four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "san- na, O- san- na, O- san- na, O- san- na, O- san- na, O- san- na, O-". The piano part features a steady accompaniment with a *cresc.* marking. The vocal parts also include *cresc.* markings. The score is written in 2/4 time and includes various key signatures and time signature changes.

S. san- na, O- san- na, O- san- na, O- san- na, O- san- na in ex-

A. san- na, O- san- na, O- san- na, O- san- na, O- san- na, O- san- na, O- san- na, O-

T. san- na, O- san- na, O- san- na, O- san- na, O- san- na, O- san- na, O- san- na, O-

B. san- na, O- san- na, O- san- na, O- san- na, O- san- na in ex-

S. san- na, O- san- na, O- san- na, O- san- na, O- san- na in ex-

A. san- na, O- san- na, O- san- na, O- san- na, O- san- na, O- san- na, O- san- na, O-

T. san- na, O- san- na, O- san- na, O- san- na, O- san- na, O- san- na, O- san- na, O-

B. san- na, O- san- na, O- san- na, O- san- na, O- san- na in ex

The score consists of three systems. Each system includes four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in 6/8 and 2/4 time signatures. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. Dynamics include *f* (forte) and *mf* (mezzo-forte). The lyrics are 'san-na, O-san-na, O-san-na, O-san-na, O-san-na in ex-'.

S. cel- sis. in ex-

A. san- na, O- san- na, O- san- na, O- san- na, O- san- na, O- san- na, O-

T. san- na, O- san- na, O- san- na, O- san- na, O- san- na, O- san- na, O-

B. cel- sis. in ex-

S. cel- sis. in ex-

A. san- na, O- san- na, O- san- na, O- san- na, O- san- na, O- san- na, O-

T. san- na, O- san- na, O- san- na, O- san- na, O- san- na, O- san- na, O-

B. cel- sis. in ex-

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S. cel- - - sis. O- san- na,  
A. san- na, O- san- na, O- san- na, O- san- na, O- san- na, O- san- na, O- san- na, O- san- na,  
T. san- na, O- san- na, O- san- na, O- san- na, O- san- na, O- san- na, O- san- na, O- san- na,  
B. cel- - - sis. O- san- na,

S. cel- - - sis. O-  
A. san- na, O- san- na, O- san- na, O- san- na, O- san- na, O- san- na, O- san- na, O-  
T. san- na, O- san- na, O- san- na, O- san- na, O- san- na, O- san- na, O- san- na, O-  
B. cel- - - sis. O-

S. O- san- na, O- san- na, O- san- na, O-

A. O- san- na, O- san- na, O- san- na, O-

T. O- san- na, O- san- na, O- san- na, O-

B. O- san- na, O- san- na, O- san- na, O-

S. san- na, O- san- na, O- san- na, O- san- na,

A. san- na, O- san- na, O- san- na, O- san- na,

T. san- na, O- san- na, O- san- na, O- san- na,

B. san- na, O- san- na, O- san- na, O- san- na,

The piano accompaniment consists of two staves (treble and bass clef) with chords and rhythmic patterns corresponding to the vocal lines. The time signature changes from 3/8 to 2/4 and back to 3/8.

S. san- na, O- san- na, O- san- na, O- san- - na,

A. san- na, O- san- na, O- san- na, O- san- - na,

T. san- na, O- san- na, O- san- na, O- san- - na,

B. san- na, O- san- na, O- san- na, O- san- - na,

S. O- san- na, O- san- na, O- san- - na,

A. O- san- na, O- san- na, O- san- - na,

T. O- san- na, O- san- na, O- san- - na,

B. O- san- na, O- san- na, O- san- - na,



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Vivace ♩ - 160

S. *pp*  
 O- san- na, O- san- na, O- san- na, O- san- na,

A. *pp*  
 O- san- na, O- san- na, O- san- na, O- san- na,

T. *pp*  
 O- san- na, O- san- na, O- san- na, O- san- na,

B. *pp*  
 O- san- na, O- san- na, O- san- na, O- san- na,

S. *pp*  
 O- san- na, O- san- na, O- san- na, O-

A. *pp*  
 O- san- na, O- san- na, O- san- na, O-

T. *pp*  
 O- san- na, O- san- na, O- san- na, O-

B. *pp*  
 O- san- na, O- san- na, O- san- na, O-

Vivace ♩ - 160

*pp*

S. O- san- na, O- san- na, O- san- na, O- san- na, O-

A. O- san- na, O- san- na, O- san- na, O- san- na, O-

T. O- san- na, O- san- na, O- san- na, O- san- na, O-

B. O- san- na, O- san- na, O- san- na, O- san- na, O-

S. san- na, O- san- na, O- san- na, O- san- na, O- san- na,

A. san- na, O- san- na, O- san- na, O- san- na, O- san- na,

T. san- na, O- san- na, O- san- na, O- san- na, O- san- na,

B. san- na, O- san- na, O- san- na, O- san- na, O- san- na,



S. san- na, O- san- na, O- san- na, O- san- na, O- san- na.

A. san- na, O- san- na, O- san- na, O- san- na, O- san- na, O- san- na, O-

T. san- na, O- san- na, O- san- na, O- san- na, O- san- na, O- san- na, O-

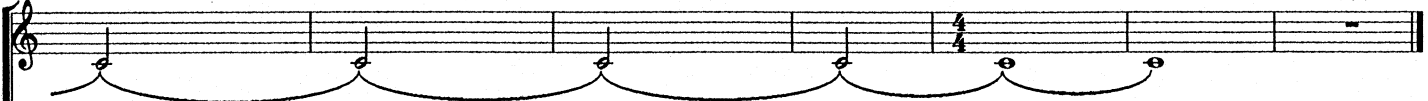
B. san- na, O- san- na, O- san- na, O- san- na, O- san- na, O- san- na, O-

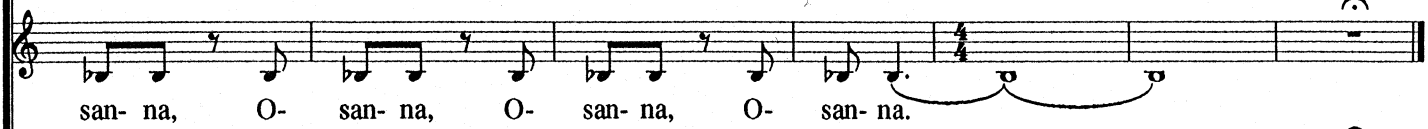
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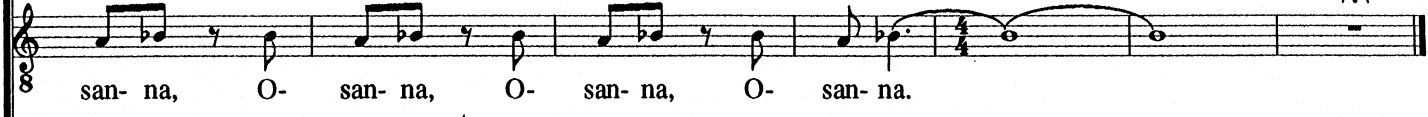
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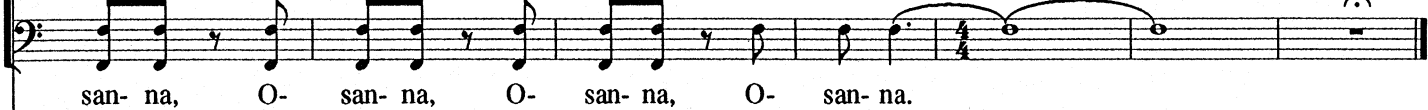
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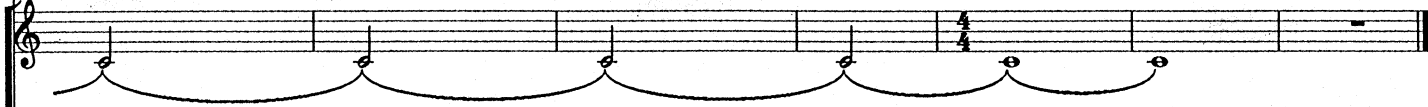
B. O- san- na, O- san- na, O- san- na, O- san- na, O- san- na,

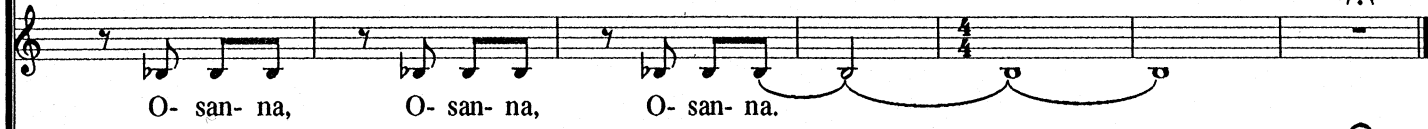
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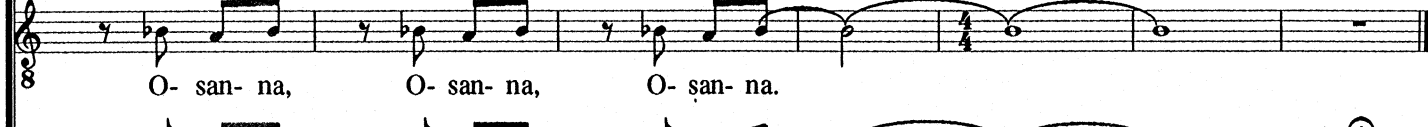
A.   
san- na, O- san- na, O- san- na, O- san- na.

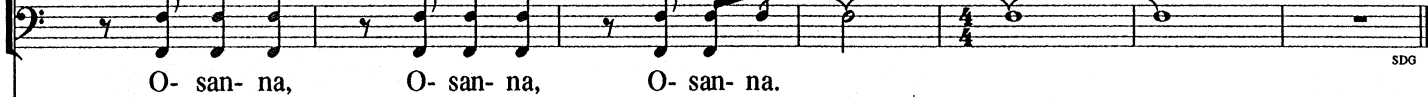
T.   
san- na, O- san- na, O- san- na, O- san- na.

B.   
san- na, O- san- na, O- san- na, O- san- na.

S. 

A.   
O- san- na, O- san- na, O- san- na.

T.   
O- san- na, O- san- na, O- san- na.

B.   
O- san- na, O- san- na, O- san- na.

