

Andliga sånger

7 Osanna

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1832-1874

$\text{♩} = 96$ **Allegro moderato**

mf *f* *ff*

S
O - san - na, O - san - na, O - san-na in ex - cel - sis, O - san - na in ex -

A
O - san - na, O - san - na, O - san-na in ex - cel - sis, O - san - na in ex -

T
O - san - na, O - san - na, O - san-na in ex - cel - sis, O - san - na in ex -

B
O - san - na, O - san - na, O - san-na in ex - cel - sis, O - san - na in ex -

7

mf

cel - - - sis. O-san - na in ex - cel - - -

mf

cel - - - sis. O-san - na in ex - cel - - sis, O-san-na in ex-cel - - -

8

cel-sis, in ex-cel - sis.

cel - - - sis.

13

sis, O - san - na in ex-cel - sis, O-san - - na in ex-cel - - -

sis, O-san - na in ex-cel - sis, in ex - cel - - - sis, O-san - na

mf

O-san - na in ex - cel - - - sis, ex-cel -

mf

O-san - na in ex - cel - - - sis, O-san - - - na, O-san - na

18 *f* *mf*

sis, O - - san - na in ex - cel - sis O -

f *mf*

in ex - cel - sis in ex - cel - - - sis, in ex - cel - sis, O -

f *mf*

8 sis, in ex - cel - sis, in ex - cel - sis, O -

f *mf*

in ex - cel - - sis, O-san - na in ex - cel - - - - - sis, O -

22 *marc.* *f* *ff*

san - na, O - san - na, O - san - na in ex - cel - sis, O - san - na in ex -

marc. *f* *ff*

san - na, O - san - na, O - san - na in ex - cel - sis, O - san - na in ex -

marc. *f* *ff*

8 san - na, O - san - na, O - san - na in ex - cel - sis, O - san - na in ex -

marc. *f* *ff*

san - na, O - san - na, O - san - na in ex - cel - sis, O - san - na in ex -

28 *p dolce* *mf*

cel - - - sis, O - san - - na, O-san - na in ex - cel - - -

p dolce *mf*

cel - - - sis, O - san - na, O-san - na in ex -

p dolce *mf*

8 cel - - - sis, O - san - - na, O - san - na in ex -

mf

cel - - - sis, O-san - na in ex - cel - - - sis, O-san-na in ex -

34

sis, ex-cel - - - - sis, O - san - - - - na, O-san - na in ex-cel - sis in ex - cel - sis, ex-cel - - - - sis, O-san - na in ex - cel - - - - - cle - sis in ex - cel - sis, ex-cel - - - - sis, cel - - - - - sis, O-san - - - - - na,

38

cel - - - - - sis, O-san - - - - - na in ex - cel - sis, excel - - - - sis, O - san - - - - na in ex - cel - - - - - O-san - na in ex - cel - - - - - sis, in ex - cel - O-san - na in ex - cel - - - - - sis, O - san - - - - - na in - ex - cel -

42

p sis, in ex - cel - sis, *mf* O - san - na, *f* O - san - na, *ff* O - san - na in ex - cel-sis, *ff* O - san - na
p sis, in ex - cel - sis, *mf* O - san - na, *f* O - san - na, *ff* O - san - na in ex - cel-sis, *ff* O - san - na
p sis, in ex - cel - sis, *mf* O - san - na, *f* O - san - na, *ff* O - san - na in ex - cel-sis, *ff* O - san - na
p sis, in ex - cel - sis, *mf* O - san-na, *f* O-san-na, *ff* O-san-na in ex - cel-sis, *ff* O - san - na

49

The image shows a musical score for four voices: Soprano, Alto, Tenor, and Bass. The score is written in a common time signature and features a variety of note values including quarter, eighth, and half notes. Performance markings such as *mf*, *p*, and *rall.* are placed above the staves. The lyrics are written below each staff, with hyphens indicating syllables that span across multiple notes. The Soprano part begins with a fermata on the final note. The Alto part has a more active melodic line with many eighth notes. The Tenor part has a similar active line to the Alto. The Bass part is more rhythmic, often using eighth notes and rests.

in ex - cel - sis, O - - - - san - na in ex - cel - sis. *mf* *p* *rall.*

in ex - cel - - - sis, O-san - na in ex - cel - sis, in ex - cel - sis. *mf* *p* *rall.*

in ex - cel-sis in ex-cel - sis, O-san - - - - na in ex - cel - sis. *mf* *p* *rall.*

in ex - cel - sis, O - - - - san - na, O-san - na in ex - cel - sis. *mf* *p* *rall.*