

TO R.V.W.

# THE HYMN OF JESUS

FROM THE 'ACTS OF ST JOHN'

TWO CHORUSES, SEMI-CHORUS AND ORCHESTRA

**GUSTAV HOLST**

(1874-1934)

Op. 37

**VOCAL SCORE**



# THE HYMN OF JESUS.

The two choruses should be of fairly equal strength, and, if possible, should be well separated.

The semi-chorus should be placed above them and well apart. If too far from the orchestra, it can be supported by a soft harmonium.

The instruments required are— 3 flutes, 2 oboes, 1 English horn, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 2 timpani, big drum, side drum, cymbals and tambourine (one player only for these four instruments), celesta, piano, organ and strings.

The following instruments may be dispensed with:— 3rd flute, 2nd oboe, 2nd bassoon, 3rd & 4th horns, all three trombones, percussion, celesta and organ.

With performances by small choirs it may be found preferable to omit the trombones. In any case, either all three should be used or none.

When there is no celesta, the part may be played on the piano by using two pianists, excepting in one place in the prelude where it must be omitted.

When an orchestra is not available, the piano accompaniment will be greatly improved by the addition of the special *ad lib.* string parts. (These are quite different from the orchestral string parts and must not be confused with the latter.) The organ is to be used whenever possible.

I wish to express my thanks to M<sup>r</sup> G.R.S. Mead, M<sup>r</sup> Clifford Bax and Miss Jane Joseph for kindly helping me to make my version of the words of this hymn.

# THE HYMN OF JESUS

FROM THE 'ACTS OF ST JOHN'

Translated and Set to Music  
for Two Choruses, Semi-chorus and Orchestra.

by

GUSTAV HOLST.

(Op. 87.)

The Piano arranged by  
JANE M. JOSEPH.

## PRELUDE.

Senza misura.

PIANO *mp*

**1**

*p*

Lento.

*p*

Senza misura.

*pp*

**2**

Lento.

*pp*

con *Red.*

## SEMI-CHORUS. (Trebles only.)

in free time

*mf*

Vex - il - la re - gis pro - de - unt\_ Ful - get Cru - cis\_ mys - te - ri - um\_

Repeat this bar *ad lib.* until the chant is finished.  
The rhythm of the latter is to be quite independent of that of the orchestra.

Quo car - ne car - nis Con - di - tor Sus - pen - sus est\_ pa - ti - bu - lo\_

**3** A few Tenors & Baritones in the distance.

Pan - ge lin - gua glo - ri - o - si prae - li - um cer - tam - in - is\_

et su - per cru - cis tro - phae - um Dic tri - um - phum no - bil - em\_ Qua - li - ter Re - demp - tor or - bis

**4** (*sempre lento*)

Im - mo - la - tus\_ vi - ce - rit. A - men. \_\_\_\_\_

*pp*

Segue.

# HYMN.

Moderato maestoso.

TREBLE.  
SEMI-CHORUS.  
ALTO.

I.  
TREBLE.  
ALTO.  
TENOR.  
BASS.

II.  
TREBLE.  
ALTO.  
TENOR.  
BASS.

PIANO.

Glo - ry to Thee, Fa - ther!

Glo - ry to Thee, Fa - ther!

Glo - ry to Thee, Fa - ther!

Glo - ry to Thee, Fa - ther!

Glo - ry to Thee, Fa - ther!

Glo - ry to Thee, Fa - ther!

Glo - ry to Thee, Fa - ther!

Glo - ry to Thee, Fa - ther!

Glo - ry to Thee, Fa - ther!

Moderato maestoso.

*Coll Sva.*

*p* A men. A - men.

*p* A men. A - men.

*p* A men. A - men.

*pp*

*pp*



*Meno mosso.*

*A* men. *A* men.

Grace! Grace! Grace! Grace!

*Spoken.* Glo-ry to Thee, Ho - ly Spi - rit!

*Spoken.* Glo-ry to Thee, Ho - ly Spi - rit!

*Spoken.* Glo-ry to Thee, Ho - ly Spi - rit!

*Spoken.* Glo-ry to Thee, Ho - ly Spi - rit!

*Spoken.* Glo-ry to Thee, Ho - ly Spi - rit!

*Spoken.* Glo-ry to Thee, Ho - ly Spi - rit!

*Spoken.* Glo-ry to Thee, Ho - ly Spi - rit!

*Spoken.* Glo-ry to Thee, Ho - ly Spi - rit!

*Meno mosso.*

*pp*

Coll 8

**6**

*A* men. *A* men.

*Spoken.* Glo-ry to Thee, Ho - ly Spi - rit!

*Spoken.* Glo-ry to Thee, Ho - ly Spi - rit!

Glo - ry to Thy

Glo - ry to Thy

Ho - ly Spi - rit!

Spi - rit!

*cresc.* Glo - ry to Thy

*cresc.* Glo - ry to Thy

*cresc.* Glo - ry to Thy

*cresc.* Glo - ry to Thy

*cresc.* *poco* *a* *poco*

**6**



Tempo I.

*cresc.* Glo - ry to Thy Glo - ry! We praise Thee, O  
*cresc.* Glo - ry to Thy Glo - ry! We praise Thee, O  
 Thy Glo - ry! We praise Thee, O  
*cresc.* Glo - ry! We praise Thee, O  
 Glo - ry to Thy Glo - ry! We praise Thee, O Fa - ther;  
 - ry to Thy Glo - ry! We praise Thee, O Fa - ther;  
 - ry! We praise Thee, O Fa - ther;  
 We praise Thee, O Fa - ther;  
 Tempo I.

Fa - ther; We give thanks to Thee, O shadow-less light! A - men.  
 Fa - ther; We give thanks to Thee, O shadow-less light! A - men.  
 Fa - ther; We give thanks to Thee, O shadow-less light! A - men.  
 Fa - ther; We give thanks to Thee, O shadow-less light! A - men.  
 We give thanks to Thee, O shadow-less light! A - men, A - men.  
 We give thanks to Thee, O shadow-less light! A - men, A - men.  
 We give thanks to Thee, O shadow-less light! A - men, A - men.  
 We give thanks to Thee, O shadow-less light! A - men, A - men.

Andante.

men.  
A - men.  
A - men.  
And fain, fain would I save.  
And fain would I save.  
And fain would I save.  
fain would I save.  
Fain  
Fain  
Fain  
Fain  
Fain  
Fain  
Fain  
Fain

Andante.

And fain would I re - lease.  
And, fain would I re - lease.  
And fain would I re - lease.  
And fain would I re - lease.  
would I be re - leased:  
would I be re - leased:  
would I be re - leased:  
would I be re - leased:  
Fain  
Fain  
Fain  
Fain

Poco animato.

men. —

men. —

And fain would I pierce. Fain would I bear.

And fain would I pierce. Fain would I bear.

would I pierce. Fain would I bear.

would I pierce. Fain would I bear.

would I be pierced: Fain would I be borne: Fain would I

would I be pierced: Fain would I be borne: Fain would I

would I be pierced: Fain would I be borne: Fain would I

would I be pierced: Fain would I be borne: Fain would I

Poco animato.

8

Fain would I be eat - en. Fain would I be heard. Fain would I cleanse. I am

Fain would I be eat - en. Fain would I be heard. Fain would I cleanse. I am

Fain would I be eat - en. Fain would I be heard. Fain would I cleanse. I am

Fain would I be eat - en. Fain would I be heard. Fain would I cleanse. I am

eat: Fain would I heark - en: Fain would I be cleansed: I am

eat: Fain would I heark - en: Fain would I be cleansed: I am

eat: Fain would I heark - en: Fain would I be cleansed: I am

eat: Fain would I heark - en: Fain would I be cleansed: I am

**Lento.**

A - - - men.

Mind of All! Fain would I be

Mind of All! Fain would I be

Mind of All! Fain would I be

Mind of All! Fain would I be

Mind of All! Fain would I be

Mind of All! Fain would I be

Mind of All! Fain would I be

Mind of All! Fain would I be

Mind of All! Fain would I be

Mind of All! Fain would I be

Mind of All! Fain would I be

Mind of All! Fain would I be

Mind of All! Fain would I be

Mind of All! Fain would I be

Mind of All! Fain would I be

*pp legato con Ped.*

*Coll 8*

**Lento.**

*pp legato con Ped.*

*Coll 8*

**Allegro. (3 beats in a bar  $\frac{3}{4}$ )**

known.

known.

known.

known.

known.

known.

known.

known.

known.

known.

known.

known.

known.

**Allegro. (3 beats in a bar  $\frac{3}{4}$ )**

*f*

*p cresc.*

*ff*

9

Di - vine Grace is danc - ing:

Di - vine Grace is danc - ing:

Di - vine Grace is

9

*mf*

10

A - men.

A - men.

Dance ye all!

Dance ye all!

Dance ye all!

Dance ye all!

Fain would I pipe for you. Dance ye all!

Fain would I pipe for you. Dance ye all!

Dance ye all!

Dance ye all!

10

Mourn, — mourn — ye all! —  
Mourn, — mourn — ye all! —  
Fain would I la - ment: Mourn — ye all! —  
Fain would I la - ment: Mourn — ye all! —

The first system of the score features vocal parts and piano accompaniment. The vocal lines are marked with a piano (*p*) dynamic. The piano accompaniment includes a complex texture with many sixteenth notes and rests.

A - men. —  
A - men. —  
A - men. —  
A - men. —  
A - men. —  
A - men. —  
A - men. —  
A - men. —  
A - men. —  
A - men. —

The second system continues the musical score with vocal parts and piano accompaniment. The vocal lines are marked with a piano (*p*) dynamic. The piano accompaniment includes a complex texture with many sixteenth notes and rests. The system concludes with a *rit.* (ritardando) marking.

a tempo

men. —  
A — — — men. —  
The Heav'n-ly Spheres make mu - sic for us; The  
The Heav'n-ly Spheres make mu - sic for us; The  
The Heav'n-ly Spheres make mu - sic for us;  
The Heav'n-ly Spheres make mu - sic for us;  
The Heav'n-ly Spheres make mu - sic for us;  
The Heav'n-ly Spheres make mu - sic for us;  
The Heav'n-ly Spheres make mu - sic for us;  
The Heav'n-ly Spheres make mu - sic for us;

a tempo

The Heav'n-ly Spheres make mu - sic for us;

Ho - ly Twelve dance with us; All things join in the  
Ho - ly Twelve dance with us; All things join in the  
The Ho - ly Twelve dance with us; All things join in the  
The Ho - ly Twelve dance with us; All things join in the  
The Ho - ly Twelve dance with us; All things join in the  
The Ho - ly Twelve dance with us; All things join in the  
The Ho - ly Twelve dance with us; All things join in the  
The Ho - ly Twelve dance with us; All things join in the

The Ho - ly Twelve dance with us; All things join in the

12

dance!  
dance!  
dance!  
dance!  
dance!  
dance!  
dance!

12 *non legato*

This system contains seven vocal staves and a piano accompaniment. Each of the seven vocal staves begins with a melodic line followed by the instruction 'dance!'. The piano accompaniment starts with a treble clef and includes the number '12' and the instruction 'non legato'.

Ye who dance not, know not what we are know -  
Ye who dance not, know not what we are know -  
Ye who dance not, know not what we are know -  
Ye who dance not, know not what we are know -  
Ye who dance not, know not what we are know -  
Ye who dance not, know not what we are know -  
Ye who dance not, know not what we are know -

This system contains seven vocal staves with lyrics and a piano accompaniment. The lyrics are: 'Ye who dance not, know not what we are know -'. The piano accompaniment continues from the first system.



13

A - men.  
A - men.  
- ing. Fain would I flee:  
- ing. Fain would I flee:  
- ing. Fain would I flee:  
- ing. Fain would I flee:  
- ing. Fain would I flee:  
- ing. Fain would I flee:  
- ing. Fain would I flee:  
- ing. Fain would I flee:

13

*dim.* and *dim.* fain would I re - main. *p* A - men.  
*dim.* and *dim.* fain would I re - main. *p* A - men.  
*dim.* and *dim.* fain would I re - main. *p* Fain  
*dim.* and *dim.* fain would I re - main. *p* Fain  
*dim.* and *dim.* fain would I re - main. *p* Fain  
*dim.* and *dim.* fain would I re - main. *p* Fain  
*dim.* and *dim.* fain would I re - main. *p* Fain  
*dim.* and *dim.* fain would I re - main. *p* Fain  
*dim.* and *dim.* fain would I re - main. *p* Fain

14 (♩ = ♩ throughout)  
(3 beats followed by 2)

And fain would I set in or - der. Fain would I in - fold.

And fain would I set in or - der. Fain would I in - fold.

And fain would I set in or - der. Fain would I in - fold.

And fain would I set in or - der. Fain would I in - fold.

- would I be or - dered: Fain would I be in - fold - ed: I have no

- would I be or - dered: Fain would I be in - fold - ed: I have no

- would I be or - dered: Fain would I be in - fold - ed: I have no

Fain would I be in - fold - ed: I have no

In all I am dwell - ing. I have the earth.

In all I am dwell - ing. I have the earth.

In all I am dwell - ing. I have the earth.

In all I am dwell - ing. I have the earth.

home; I have no rest - ing place: I have no

home; I have no rest - ing place: I have no

home; I have no rest - ing place: I have no

home; I have no rest - ing place: I have no

Lento.

And I have Heav'n.

tem - ple;

tem - ple;

tem - ple;

tem - ple;

Lento.

*ff*

*red.*

Detailed description: This block contains the first system of a musical score. It features four vocal staves (Soprano, Alto, Tenor, Bass) and four piano accompaniment staves. The vocal parts enter with the lyrics "And I have Heav'n." The piano accompaniment consists of chords and arpeggiated figures. The tempo is marked "Lento." and there are dynamic markings of *ff* and *red.* (ritardando).

To you who gaze, a lamp am I:—

To you who gaze, a lamp am I:—

To you who gaze, a lamp am I:—

To you who gaze, a lamp am I:—

To you who gaze, a lamp am I:—

To you who gaze, a lamp am I:—

To you who gaze, a lamp am I:—

To you who gaze, a lamp am I:—

To you who gaze, a lamp am I:—

*dim.*

*p*

*f*

Detailed description: This block contains the second system of the musical score. It features four vocal staves and four piano accompaniment staves. The vocal parts enter with the lyrics "To you who gaze, a lamp am I:—". The piano accompaniment includes arpeggiated figures and chords. The tempo remains "Lento." and there are dynamic markings of *p*, *f*, and *dim.* (diminuendo).

men. A men. A men.

To you that know, a mir - ror. To cresc.

To you that know, a mir - ror. To cresc.

To you that know, a mir - ror. To cresc.

To you that know, a mir - ror. To cresc.

To you that know, a mir - ror. To cresc.

To you that know, a mir - ror. To cresc.

To you that know, a mir - ror. To cresc.

To you that know, a mir - ror. To cresc.

you who knock, a door am I: To you who fare, the way. A men.

you who knock, a door am I: To you who fare, the way. A men.

you who knock, a door am I: To you who fare, the way. A men.

you who knock, a door am I: To you who fare, the way. A men.

you who knock, a door am I: To you who fare, the way. A men.

you who knock, a door am I: To you who fare, the way. A men.

you who knock, a door am I: To you who fare, the way. A men.

you who knock, a door am I: To you who fare, the way. A men.

Coll 8

15 *Andante*

A - men

*pp* *chant freely*

Give ye heed un-to my danc - ing: In me who speak, be - hold your-selves; And be - hold - ing what I do, keep

Give ye heed un-to my danc - ing: In me who speak, be - hold your-selves; And be - hold - ing what I do, keep

Give ye heed un-to my danc - ing: In me who speak, be - hold your-selves; And be - hold - ing what I do, keep

Give ye heed un-to my danc - ing: In me who speak, be - hold your-selves; And be - hold - ing what I do, keep

Give ye heed un-to my danc - ing: In me who speak, be - hold your-selves; And be - hold - ing what I do, keep

Give ye heed un-to my danc - ing: In me who speak, be - hold your-selves; And be - hold - ing what I do, keep

15 *Andante*

*Andante.*

*pp* *cresc.*

si - lence on my mys - te - ries. Di - vine ye in danc - ing what I shall do;

*pp* *cresc.*

si - lence on my mys - te - ries. Di - vine ye in danc - ing what I shall do;

*pp* *cresc.*

si - lence on my mys - te - ries. Di - vine ye in danc - ing what I shall do;

*pp* *cresc.*

si - lence on my mys - te - ries. Di - vine ye in danc - ing what I shall do;

*pp* *cresc.*

si - lence on my mys - te - ries. Di - vine ye in danc - ing what I shall do;

*pp* *cresc.*

si - lence on my mys - te - ries. Di - vine ye in danc - ing what I shall do;

*pp* *cresc.*

si - lence on my mys - te - ries. Di - vine ye in danc - ing what I shall do;

*Andante.*

*pp* *cresc.*

16

Poco più mosso.

For yours is the pas - sion — of man that I go to en - dure.

For yours is the pas - sion — of man that I go to en - dure.

For yours is the pas - sion — of man that I go to en - dure.

For yours is the pas - sion — of man that I go to en - dure.

For yours is the pas - sion — of man that I go to en - dure.

For yours is the pas - sion — of man that I go to en - dure.

For yours is the pas - sion — of man that I go to en - dure.

For yours is the pas - sion — of man that I go to en - dure.

*f dim.* **16** *cresc.*

*pp* *cresc.*

17 Trebles only of both Choruses and Semi-chorus.

Ah — Ah — Ah — Ah — Ah — Ah

*con Ped.*

Ah — Ah —

*(dim.)* *Largo.*

*dim* *p* *f* *mp*

18

Ye could not  
Ye could not know at all  
Ye could not know at all  
Ye could not know at

*pp*  
*pp*  
*pp*  
*pp*  
*pp*  
*pp*  
*pp*

*f*  
*mp*  
*pp*

Coll 8

18

Ye could not know at all What thing ye en-dure, had not the Fa-ther sent me to you as a  
know at all  
What thing ye en-dure, had not the Fa-ther sent me to you as a  
What thing ye en-dure, had not the Fa-ther sent me to you as a  
Ye could not know at all What thing ye en-dure, had not the Fa-ther sent me to you as a  
could not know at all  
all  
at all  
What thing ye en-dure, had not the Fa-ther sent me to you as a

*pp*  
*pp*  
*pp*  
*pp*

Andante.

19

*cresc. e accel.*

Word. Be-hold-ing what I suf-fer, ye know me as the Suf-fer-er.

Word. Be-hold-ing what I suf-fer, ye know me as the Suf-fer-er. *cresc. e accel.*

Word. Be-hold-ing what I suf-fer, ye know me as the Suf-fer-er. *cresc. e accel.*

Word. Be-hold-ing what I suf-fer, ye know me as the Suf-fer-er. *cresc. e accel.*

Word. Be-hold-ing what I suf-fer, ye know me as the Suf-fer-er. *cresc. e accel.*

Word. Be-hold-ing what I suf-fer, ye know me as the Suf-fer-er. *cresc. e accel.*

Word. Be-hold-ing what I suf-fer, ye know me as the Suf-fer-er. *cresc. e accel.*

Word. Be-hold-ing what I suf-fer, ye know me as the Suf-fer-er. *cresc. e accel.*

And when ye had be-  
*cresc. e accel.*

And when ye had be-

And when ye had be-  
*cresc. e accel.*

And when ye had be-

Andante.

19

*cresc. e accel.*

*cresc. e accel.*

*cresc. e accel.* And when ye had be-held it, ye were not un-moved; But ra-ther were ye

And when ye had be-held it, ye were not un-moved; But ra-ther were ye whirled a-long.

held it, ye were not un-moved; But ra-ther were ye

-held it, ye were not un-moved; But ra-ther were ye whirled a-long.

*cresc. e accel.* And when ye had be-held it, ye were not un-moved; But ra-ther were ye

*cresc. e accel.* And when ye had be-held it, ye were not un-moved; But ra-ther were ye

-held it, ye were not un-moved; But ra-ther were ye

-held it, ye were not un-moved; But ra-ther were ye whirled a-long.



20 Più mosso.

whirled a - long, ye were kin - dled to be wise.

ye were kin - dled to be wise.

whirled a - long, ye were kin - dled to be wise.

ye were kin - dled to be wise.

whirled a - long, ye were kin - dled to be wise.

ye were kin - dled to be wise.

whirled a - long, ye were kin - dled to be wise.

ye were kin - dled to be wise.

20 Più mosso.

R.H. R.H.

Had ye known how to suf - fer, ye would know how to suf - fer no

Had ye known how to suf - fer, ye would know how to suf - fer no

Had ye known how to suf - fer, ye would know how to suf - fer no

Had ye known how to suf - fer, ye would know how to suf - fer no

Had ye known how to suf - fer, ye would know how to suf - fer no

Had ye known how to suf - fer, ye would know how to suf - fer no

Had ye known how to suf - fer, ye would know how to suf - fer no

Had ye known how to suf - fer, ye would know how to suf - fer no

Had ye known how to suf - fer, ye would know how to suf - fer no

Lento.

more. Learn, and ye shall o-ver-come. Be-hold in me a couch:  
 more. Learn, and ye shall o-ver-come. Be-hold in me a couch:  
 more. Learn how to suf-fer, and ye shall o-ver-come. Be-hold in me a couch:  
 more. Learn how to suf-fer, and ye shall o-ver-come. Be-hold in me a couch:  
 more. Learn, and ye shall o-ver-come. Be-hold in me a couch:  
 more. Learn, and ye shall o-ver-come. Be-hold in me a couch:  
 more. Learn how to suf-fer, and ye shall o-ver-come. Be-hold in me a couch:  
 more. Learn how to suf-fer, and ye shall o-ver-come. Be-hold in me a couch:

Maestoso come I.

rest on me! When I am gone, ye shall  
 rest on me! When I am gone, ye shall  
 rest on me! When I am gone, ye shall  
 rest on me! When I am gone, ye shall  
 rest on me! When I am gone, ye shall  
 rest on me! When I am gone, ye shall  
 rest on me! When I am gone, ye shall  
 rest on me! When I am gone, ye shall  
 rest on me! When I am gone, ye shall  
 rest on me! When I am gone, ye shall

Maestoso come I.



**23** *mp* *d=d* *Silent*

Fain would I move to the mu - sic of ho - ly souls!

Fain would I move to the mu - sic of ho - ly souls!

Know in me the word of wis - dom! (close lips on final note.) *mp*

Know in me the word of wis - dom! (close lips on final note.) *mp*

Know in me the word of wis - dom! (close lips on final note.) *mp*

Know in me the word of wis - dom! (close lips on final note.) *mp*

Know in me the word of wis - dom! (close lips on final note.) *mp*

Know in me the word of wis - dom! (close lips on final note.) *mp*

Know in me the word of wis - dom! (close lips on final note.) *mp*

Know in me the word of wis - dom! (close lips on final note.) *mp*

**23** *mp* *d=d* *Silent*

**24** *Maestoso* come I.

And with me cry a - gain: - Glo - ry to Thee, Fa - ther!

And with me cry a - gain: - Glo - ry to Thee, Fa - ther!

And with me cry a - gain: - Glo - ry to Thee, Fa - ther!

And with me cry a - gain: - Glo - ry to Thee, Fa - ther!

And with me cry a - gain: - Glo - ry to Thee, Fa - ther!

And with me cry a - gain: - Glo - ry to Thee, Fa - ther!

And with me cry a - gain: - Glo - ry to Thee, Fa - ther!

And with me cry a - gain: - Glo - ry to Thee, Fa - ther!

And with me cry a - gain: - Glo - ry to Thee, Fa - ther!

**24** *Maestoso* come I. *p*

*p*  
A - - - men. A - - - men.  
A - - - men. A - - - men.

Glo - ry - - to Thee,  
Glo - ry - - to Thee,  
Glo - ry - - to Thee,  
Glo - ry - - to Thee,  
Glo - ry - - to Thee,  
Glo - ry - - to Thee,  
Glo - ry - - to Thee,  
Glo - ry - - to Thee,  
Glo - ry - - to Thee,  
Glo - ry - - to Thee,

25

*p*  
A - - - men. A - - - men.  
A - - - men. A - - - men.

Word!  
Word!  
Word!  
Word!  
Word!  
Word!  
Word!

Glo-  
Glo-  
Glo-  
Glo-  
Glo-  
Glo-  
Glo-

25 Word!

Meno mosso. *pp*

men.

A - men.

ry to Thee, Ho - ly Spi - rit!

ry to Thee, Ho - ly Spi - rit!

ry to Thee, Ho - ly Spi - rit!

ry to Thee, Ho - ly Spi - rit!

ry to Thee, Ho - ly Spi - rit!

ry to Thee, Ho - ly Spi - rit!

ry to Thee, Ho - ly Spi - rit!

Meno mosso. *pp*

Coll 8

A - men.

A - men.

A - men.

A - men.

A - men.

A - men.

A - men.

A - men.

A - men.

A - men.

A - men.

A - men.

A - men.

A - men.

A - men.

A - men.

A - men.

*morendo*