

# Holy & immortal Father

*Cherubic Hymn No 3*

*Andante*

S. *p* Ho - ly and i - mmor - tal *cresc* Fa - ther, sa - viour, mer - ci - ful and

A. *p* Ho - ly Fa - ther, Lord our sa - viour, mer - ci - ful and

A. *p* Ho - ly God, a - lmigh - ty Fa - ther, sa - viour, mer - ci - ful.

Men *p* Ho - ly Fa - ther, Lord our sa - viour, mer - ci - ful Je - su most

Reh only

The first system of the musical score is for the beginning of the hymn. It features five staves: Soprano (S.), Alto (A.), Alto (A.), Men, and Piano (Reh only). The tempo is marked 'Andante' and the time signature is 4/4. The music begins with a piano (*p*) dynamic and includes a crescendo (*cresc*) marking. The lyrics are: 'Ho - ly and i - mmor - tal Fa - ther, sa - viour, mer - ci - ful and' for Soprano; 'Ho - ly Fa - ther, Lord our sa - viour, mer - ci - ful and' for Alto; 'Ho - ly God, a - lmigh - ty Fa - ther, sa - viour, mer - ci - ful.' for the second Alto; 'Ho - ly Fa - ther, Lord our sa - viour, mer - ci - ful Je - su most' for Men; and piano accompaniment for the Reh only part.

5

*f* ho - ly, we who re - pre - sent the che - ru - bim my - sti -

*f* ho - ly, we who re - pre - sent the che - ru - bim my - sti -

*f* Gra - cious Spi - rit, we who re - pre - sent the che - ru - bim,

*f* ho - ly, we who re - pre - sent the che - ru - bim my - sti -

The second system of the musical score continues the hymn. It features five staves: Soprano (S.), Alto (A.), Alto (A.), Men, and Piano (Reh only). The music begins with a forte (*f*) dynamic. The lyrics are: 'ho - ly, we who re - pre - sent the che - ru - bim my - sti -' for Soprano; 'ho - ly, we who re - pre - sent the che - ru - bim my - sti -' for Alto; 'Gra - cious Spi - rit, we who re - pre - sent the che - ru - bim,' for the second Alto; and 'ho - ly, we who re - pre - sent the che - ru - bim my - sti -' for Men. The piano accompaniment continues for the Reh only part.

9

- c'lly, *p* and who sing the thrice ho - ly

- c'lly, *p* and who sing the thrice ho - ly

*p* and who sing,

- c'lly, *p* and who sing the thrice ho - ly

13

hymn, who sing, who sing the *mf* thrice

hymn, who sing, who sing the *mf* thrice

and who sing the *mf* thrice ho - ly, thrice

hymn who sing the *mf* thrice ho - ly, thrice

17

ho - ly *pp* hymn. *p* To the life cre - a - - ting

ho - ly *pp* hymn. *p* To the life cre -

ho - ly *pp* hymn. *p* To the life cre - a - ting

ho - ly *pp* hymn. *p* To the life cre -

21

*cresc* Tri - ni - ty, the life *f* cre - a - - ting Tri - ni - ty,

*cresc* - a - ting, to the life *f* cre - a - - ting Tri - ni - ty,

*cresc* Tri - ni - ty, to the Tr - ni - ty, *f* the life cre - a - - ting Tri - ni - ty,

*cresc* - a - - ting, to the life *f* cre - a - - ting Tri - ni - ty,

25

the Tri - ni - ty. Now

the Tri - ni - ty. Now

the Tri - ni - ty.

the Tri - ni - ty. now lay a -

29

lay a - side all the cares of life, now

lay a - side all the cares of life, now

now lay a - side all the cares of life, now

side all the cares of life now lay a -

33

lay a - side all the cares of *pp* life.  
lay a - side all cares of *pp* life.  
lay a - side all the cares of *pp* life.  
side all the cares of *pp* life.

37 *Animato*

*ff* That we may re - ceive the King of all cre - a - tion,  
*ff* That we may re - ceive the King of all cre - a - tion,  
*ff* That we may re - ceive the King of all cre - a - tion,  
*ff* That we may re - ceive the King of all cre - a - tion,

41

That we may re - ceive the King of all cre - a - tion, —

That we may re - ceive the King of all cre - a - tion, —

That we may re - ceive the King of all cre - a - tion, —

That we may re - ceive the King of all cre - a - tion, —

The piano accompaniment consists of a right-hand part with chords and moving lines, and a left-hand part with a steady bass line.

45

*ff* Who comes borne i - nvi - si - bly, comes borne by — hosts — of —

*ff* Who — comes borne i - nvi - si - bly, borne by hosts — of —

*ff* Who comes i - nvi - si - bly, borne by hosts of a - ngels,

*ff* Who comes i - nvi - si - bly — borne by hosts i -

The piano accompaniment continues with a right-hand part featuring chords and a left-hand part with a steady bass line.

49

a - - ngels, borne i - nvi - si - bly by\_\_\_ hosts\_ of a - ngels.  
 a - - ngels, borne i - nvi - si - bly by\_\_\_ hosts of a - ngels.  
 who comes borne,\_\_\_ borne i - nvi - si - bly by hosts\_ of a - ngels.  
 - nvi - si - bly, borne i - nvi - si - bly by\_\_\_ hosts\_ of a - ngels.

53

***ff*** A - lle - lu - ia, a - lle - lu - ia,  
***ff*** A - lle - lu - ia, a - lle - lu - ia,  
***ff*** A - lle - lu - ia, a - lle -  
***ff*** A - lle - lu - ia, a - lle -

57

a - le - lu - ia, a - lle - lu - ia,

a - le - lu - ia, a - lle - lu - ia,

- lu - ia, a - lle - lu - ia, a - lle - lu - ia,

- lu - ia, a - lle - lu - ia, a - lle - lu - ia,

61

a - lle - lu - ia, a - - - - le - lu - ia.

a - lle - lu - ia, a - lle - lu - ia, a - lle - lu - ia.

a - lle - lu - ia, a - lle - lu - ia, a - lle - lu - ia.

ia, a - lle - lu - ia, a - - - - le - lu - ia.