

G. Schirmer's Octavo Church Music



Easter + +
Anthems

No. 6727

"And I Saw a New
Heaven"

Anthem for Mixed Chorus
with Baritone Solo
for Easter or General Use

by
Louis A. Coerne

15c. net

Price, 12 cents, net

G. Schirmer

New York : 3 East 43d St. Boston : The Boston Music Co.



G. S. 8V^o Choruses
No. 6727

And I Saw a New Heaven

Anthem for Mixed Chorus with Baritone Solo

Price
12 cents net

Revelation xxi: 1, 3, 4, 7

Louis Adolphe Coerne
Op. 95, No. 1

Organ

Maestoso

The organ introduction is written for a 4/4 time signature in a key with three flats (B-flat major or D-flat minor). It begins with a mezzo-forte (*mf*) dynamic and features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The tempo is marked *Maestoso*.

Baritone Solo

f

And I saw a new heav - - en - and a new earth: for the

The baritone solo begins with a forte (*f*) dynamic. The organ accompaniment is marked *fp* (fortissimo piano). The lyrics are: "And I saw a new heav - - en - and a new earth: for the".

first heaven and the first earth were passed a-way; and there was no more sea.

The organ accompaniment continues with the lyrics: "first heaven and the first earth were passed a-way; and there was no more sea." The dynamic is marked *mf* (mezzo-forte).

mp cantabile

And I heard a great voice out of heav - en,

The baritone solo begins with a mezzo-piano (*mp*) dynamic and a *cantabile* (slowly) tempo. The organ accompaniment is marked *p* (piano). The lyrics are: "And I heard a great voice out of heav - en,".

say - ing, Be - hold, the ta-ber - na - cle of God, of

The organ accompaniment continues with the lyrics: "say - ing, Be - hold, the ta-ber - na - cle of God, of".

God is with men, and He will dwell with

p.

them, and they shall be His people, and God Himself shall be with them, and be their

p.

a tempo

God.

SOPRANO *mp*

And

a tempo

mp cantabile

Andante cantabile

ALTO God shall wipe a - way all tears, shall wipe a - way all tears from their eyes;

Chorus

TENOR God shall wipe a - way all tears from their eyes; *mp*

BASS God shall wipe a - way, shall wipe a - way all tears from their eyes; and

God shall wipe a - way all tears from their eyes;

Andante

mp

p dolce
 God shall wipe a - way, shall wipe a - way all tears.

p sempre
 God shall wipe a - way, a - way all tears.

cantabile
 God shall wipe a - way all tears, shall wipe a - way all tears, all

p sempre
 God shall wipe a - way, a - way all tears, all

p

mf
 — And there shall be no more death, nei - ther sor-row, neither sor-row nor

mf
 — And no more death, nei - ther sor-row, nor cry - -

mf
 tears. There shall be no more death, nei - ther sor-row, neither sor-row nor

mf
 tears. No more death, nei - ther death nor cry - -

cry - ing, nei-ther shall there be_ an-y more pain:
 ing, nei-ther shall there be_ an-y more pain: for the for-mer things are
 cry - ing, nei-ther shall there be_ an-y more pain: *mp* the
 ing, nei-ther shall there be_ an-y more pain:

mp cantabile

And God shall wipe_a - way_ all tears, shall wipe_a -
 passed _____ a - way.
 for-mer things are passed a - way.
p
 are passed a - way.
p

p dolce
 way all tears from their eyes; God shall wipe a -
p dolce
 God shall wipe a -
mp cantabile
 And God shall wipe a - way all
p dolce
 God shall wipe a -

The first system of the musical score consists of four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The vocal lines begin with the lyrics 'way all tears from their eyes; God shall wipe a -'. The piano accompaniment features a flowing melody in the right hand and a supporting bass line in the left hand. Dynamic markings include *p dolce* and *mp cantabile*.

way, shall wipe a - way all tears.
 way, shall wipe a - way all tears, all tears.
 tears, shall wipe a - way all tears, all tears.
 way, shall wipe a - way all tears.

The second system of the musical score continues the vocal and piano parts. It features four staves. The vocal lines conclude with the lyrics 'way, shall wipe a - way all tears.' and 'tears, shall wipe a - way all tears, all tears.'. The piano accompaniment provides harmonic support with a *p* dynamic marking.

Tempo I^o

The third system of the musical score is a piano accompaniment piece. It consists of two staves. The tempo is marked 'Tempo I^o' and the dynamics are marked *mf*. The music features a rhythmic pattern in the right hand and a steady bass line in the left hand.

Allegro

He that o-ver - com - eth shall in - her - it all things; and

He that o-ver - com - eth shall in-her-it all things;

He that o-ver - com - eth shall in her - - it all things; and

He that o-ver - com - eth shall in-her-it all things; and

Allegro

I will be his God, and he shall be my son;—

I will be his God, and he shall be my son;— and I, and I will

I will be his God, and he shall be my son;—

I will be his God, and he my son; and I will

mf
 and I, and I will be his God, and he shall be my
 be his God, and he shall be my
mf
 and I will be his God, and he shall be my
 be his God, and he shall be my

The first system of the musical score consists of four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The first vocal line begins with a rest followed by the lyrics 'and I, and I will be his God, and he shall be my'. The second vocal line continues with 'be his God, and he shall be my'. The piano accompaniment features a steady eighth-note bass line and a more active treble line with chords and moving lines.

poco rit.
 son, shall be my son, shall be my son; and I will be his
 son, shall be my son; I will be his God, will be his
 son, shall be my son; I will be his God, will be his
 son, shall be my son; and I will be his

f *mf* *poco rit.*

The second system of the musical score also consists of four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The key signature remains three flats. The first vocal line begins with the lyrics 'son, shall be my son, shall be my son; and I will be his'. The second vocal line continues with 'son, shall be my son; I will be his God, will be his'. The piano accompaniment continues with similar rhythmic patterns, but includes dynamic markings: a forte (*f*) section followed by a mezzo-forte (*mf*) section, and finally a *poco rit.* (slightly ritardando) section.

a tempo *f* *ff* *rall.*

God, I will be, will be his God, and I, _____ and I _____ will

a tempo *f* *ff* *rall.*

God, I will be, will be his God, _____ and I, and I _____ will

a tempo *f* *rall.*

God, will be his God, I will be, _____ and I, _____ and I _____ will

a tempo *f* *ff* *rall.*

God, will be his God, I will be, _____ and I, and I _____ will

be his God. _____

be his God. _____

be his God. _____

be his God. _____

a tempo *meno f* *rit.* *mp* *poco f*



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A

aster + + Anthems

3041	Why seek ye the living among the dead	S. P. Warren	15
3056	As it began to dawn	Dudley Buck	15
3070	Christ, our Passover	W. W. Gilchrist	15
3071	Sing we alleluia	W. W. Gilchrist	8
3090	If we believe that Jesus died	J. H. Cornell	12
3107	Christ, our Passover	F. Schilling	12
	Two Easter Hymns:		
3126	He is risen	W. W. Gilchrist	12
	Christ, the Lord, is risen		
3143*	Christ, our Passover	W. W. Gilchrist	8
3164	Christ, our Passover	Max Vogrich	15
3166	Christ, our Passover	H. N. Bartlett	15
3176	Christ, our Passover (Op. 29)	Dudley Buck	12
3190	Christ, our Passover (Op. 46)	Dudley Buck	12
3194	Christ, the Lord, is risen	Dudley Buck	8
3214	Our Lord is risen from the dead	P. A. Schnecker	20
3285*	He is risen	William Rees	8
3293	The Resurrection	H. R. Shelley	12
3298	Christ, our Passover	F. N. Shepperd	12
3304	Christ is risen	C. W. Coombs	12
3340	Christ, our Passover	H. R. Shelley	12
3348*	The strife is o'er	Max Vogrich	8

Anthems with the indication () are not difficult and are suitable for quartet
or average chorus choir.*

G. Schirmer

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Boston : The Boston Music Co.