

# *And I Saw a New Heaven*

ANTHEM  
For Choir (SATB) and Organ

*John Kilpatrick*

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# And I Saw a New Heaven

Revelations 21,1-4

John Kilpatrick

**Andante**

Soprano *mf* And I saw a new

Alto *mf* And I saw a new

Tenor *mf* And I saw a new

Bass *mf* And I saw a new

(registration ad lib.)

Organ *mf* *mp*

Man. Ped.

6

S. hea - ven and a new earth: for the first hea - ven and the first earth were

A. hea - ven and a new earth for the first hea - ven and the first earth were

T. hea - ven and a new earth for the first heav'n and the first earth were

B. hea - ven and a new earth for the first heav'n and the first earth were

Org. Man.

11

rit.

S. pas - sed, were pas - sed a way; and there was no more sea.

A. pas - sed, were pas - sed a way; and there was no more sea.

T. pas - sed, pas - sed a way; and there was no more sea.

B. pas - sed, pas - sed a way; and there was no more sea.

Org. *flute* *p*

Ped. Man.

freely (piu mosso)

Tenor Solo

17

T. *f* And I, John, saw the ho - ly ci - ty new Je - ru - sa - lem com - ing down from God out of

Org. *8'+4'* *sf* *mf* *ff* *mf*

Ped.

21

a tempo

freely

S. *mp* pre - par - ed as a bride ad - dorn - ed for her hus - band.

A. *mp* pre - par - ed as a bride ad - dorn - ed for her hus - band.

T. hea - ven

B. *Bass Solo* *f* And I heard a great voice out of

Org. *8'* *8'+4'* *mp* *sf* *mf*

26 **a tempo**

S. *f* Be - hold! the ta - ber - na - cle of God is with men and *mf*

A. *f* Be - hold! the ta - ber - na - cle of God is with men and *mf*

T. *tutti f* Be - hold! the ta - ber - na - cle of God is with men and *mf*

B. *tutti f* hea - ven say - ing: Be - hold! the ta - ber - na - cle of God is with men and *mf*

Org. *ff* voices play voices.

30 *mp*

S. he\_ will dwell with them and they\_ shall be his peo - ple, and God him - self shall be *mp*

A. he will\_ dwell with them and they shall be his peo - ple, and God him - self shall be *mp*

T. he will dwell with them and they shall be his peo - ple, and God him - self shall be *mp*

B. he will dwell with them and they shall be his peo - ple, and God him - self shall be *mp*

Org.

34

S. *mf*  
with them and be their God. And God will wipe a-way all tears from their eyes;

A. *mf*  
with them and be their God. And God will wipe a-way all tears from their eyes;

T. *mf*  
with them and be\_ their\_ God. And there will be no\_ more

B. *mf*  
with them and be their God. And there will be no more

Org. *play* *mp* *mf*

39

S. *p*  
nei-ther sor-row, nor cry-ing.

A. *p*  
nei-ther sor-row, nor cry-ing.

T. *sf*  
death, nei-ther shall there be an-y more pain.

B. *sf*  
death, nei-ther shall there be an-y more pain.

Org. *p* *mf*

44 **meno mosso**

reed *mf*

Org. *mf* *8'* Ped.

51 **tempo primo**

*mf*

S. For the for - mer things, the for - mer things are pas - sed, are

A. For the for - mer things, the for - mer things are pas - sed, are

T. For the for - mer things, the for - mer things are pas - sed, are

B. For the for - mer things, the for - mer things are pas - sed,

Org. *mf*

8'+4'

56 **rit.**

*p*

S. pas - sed, are pas - sed, pas - sed a - way.

A. pas - sed, are pas - sed, pas - sed a - way.

T. pas - sed, are pas - sed, pas - sed, pas - sed a - way.

B. pas - sed, pas - sed, pas - sed, pas - sed a - way.

Org. *p*

62

Org. *expression ad lib.*

An alternative ending may be chosen - see next page.

## Alternative endings:

The given organ ending can be revised to allow a modulation into any desired key (or to remain in Gb). A short sequence of simple major and minor chords is suggested, as in the examples.

62 *example 1: into F*

62 *example 2: into A*

62 *example 3: into G*

From my days long ago as a chorister I remembered Edgar Bainton's anthem set to these words; but, oddly, I could recall only the words and not the music. I waited until I had drafted my version before renewing my acquaintance with his, upon which I found a few unexpected similarities. One was unacceptable and had to go, but I am satisfied that any others were coincidental (as in the falling phrase on "first heaven") or inevitable (as in the rhythm on "behold"). Nevertheless I freely acknowledge my debt to Bainton, and have no qualms about his rendering being for ever considered the superior.

*John Kilpatrick - March 2008*

### **Other Works by John Kilpatrick**

#### *Sacred Music*

Magnificat & Nunc Dimittis in F (SATB div., organ)  
In Paradisum (SSATBB, unaccompanied)

#### *Secular Music*

*With words by Gelett Burgess, from the Burgess Nonsense Book*

The Knave of Hearts (SATB)  
The Purple Cow (SATB div., with optional piano)  
Cuttings from a Nonsense Book (SATB, wind quintet)

*With words by Edward Lear*

The Jumblies (SATB div.)  
The Dong (SATB div.)

*Words and music by John Kilpatrick*

My Briefcase (SATB div., keyboard or wind quintet)

*With words by Keats – Two Homer Sonnets*

On first looking into Chapman's Homer (SATB)  
To Homer (SATB)