Title:	Anthem for Easter
Name(s):	Barnett, James G.
Resource Type:	notated music
Note(s):	From: Music Copyright Deposits, 1870-1885 (Microfilm M 3500)
Subject(s):	Anthem Choruses, Sacred, with piano
URL	http://lcweb2.loc.gov/diglib/ihas/loc.music.sm1879.03589

PDF dynamically generated by the Library of Congress.

No. 3589 10c

JUN 5 - 900

Anthem for Easter.

CHRIST OUR PASSOVER.

QUARTET COMPOSED BY

J. G. BARNETT.

Mus Doc Yale College.

BOSTON.
OLIVER DITSON & Co. 451 WASHINGTON ST.
N. YORK. C. H. DITSON & CO. CHICAGO. LYON & HEALY. PHILA. J. E. DITSON & CO.
Savannah. S. Francisco. Baltimore.
Tucker & Bates. Sherman, Hyde & Co. Otto Sutro.

Copyright 1879 by O. Ditson & Co.

Anthem for Easter

CHRIST OUR PASSOVER

QUARTET COMPOSED BY

J. G. BARNETT.

Mus. Doc Yale College.

BOSTON.
OLIVER DITSON & Co 451 WASHINGTON ST
N. YORK, C. H. DITSON & CO. CHICAGO, LYON & HEALY PHILA. J. E. DITSON & CO.
Savannah. S. Francisco. Baltimore.
Ludden & Bates. Sherman, Hyde & Co. Otto Sutro.

Copyright 1873 by O Ditson & Co

ANTHEM FOR EASTER.

"Christ our Passover."

JAMES G. BARNETT.
Mus. Doc.

Moderato assai. *Soprano.*

Christ our pass-o-ver is sac-ri-ficed for us;

f

There-fore let us keep the feast, therefore let us keep the feast.

ritard.

f

Christ our pass-o-ver is sa-cri-ficed for us; Therefore let us keep the feast;

f

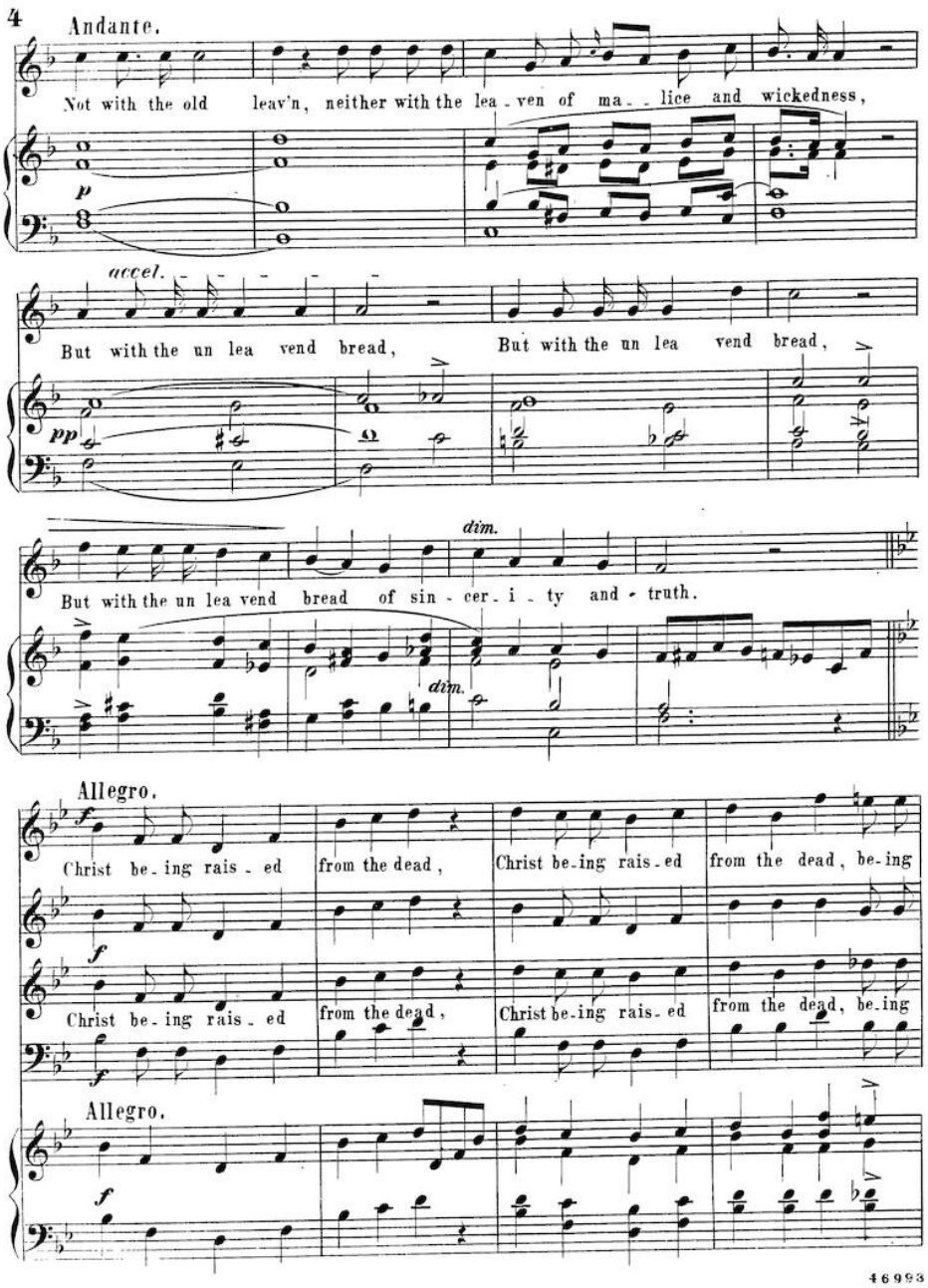
Christ our pass-o-ver is sa-cri-ficed for us; Therefore let us keep the feast;

f *Tempo* >

f

p

Copyright 1879 by O. Ditson & Co.


4
Andante.
Not with the old leav'n, neither with the lea - ven of ma - - lice and wickedness,
p
accel.
But with the un lea vend bread, But with the un lea vend bread,
pp
dim.
But with the un lea vend bread of sin - cer - i - ty and - truth.
dim.
Allegro.
f
Christ be - ing rais - ed from the dead, Christ be - ing rais - ed from the dead, be - ing
f
Christ be - ing rais - ed from the dead, Christ be - ing rais - ed from the dead, be - ing
f
Allegro.
f
46993

rall. tempo

raised, be-ing raised, raised from the dead,

di-eth no more, no more,

raised, be-ing raised, raised from the dead, di-eth no more, no more, no more,

rall. tempo

p

di-eth no more,..... di-eth no more, Christ being raised. from the dead, di-eth no more;

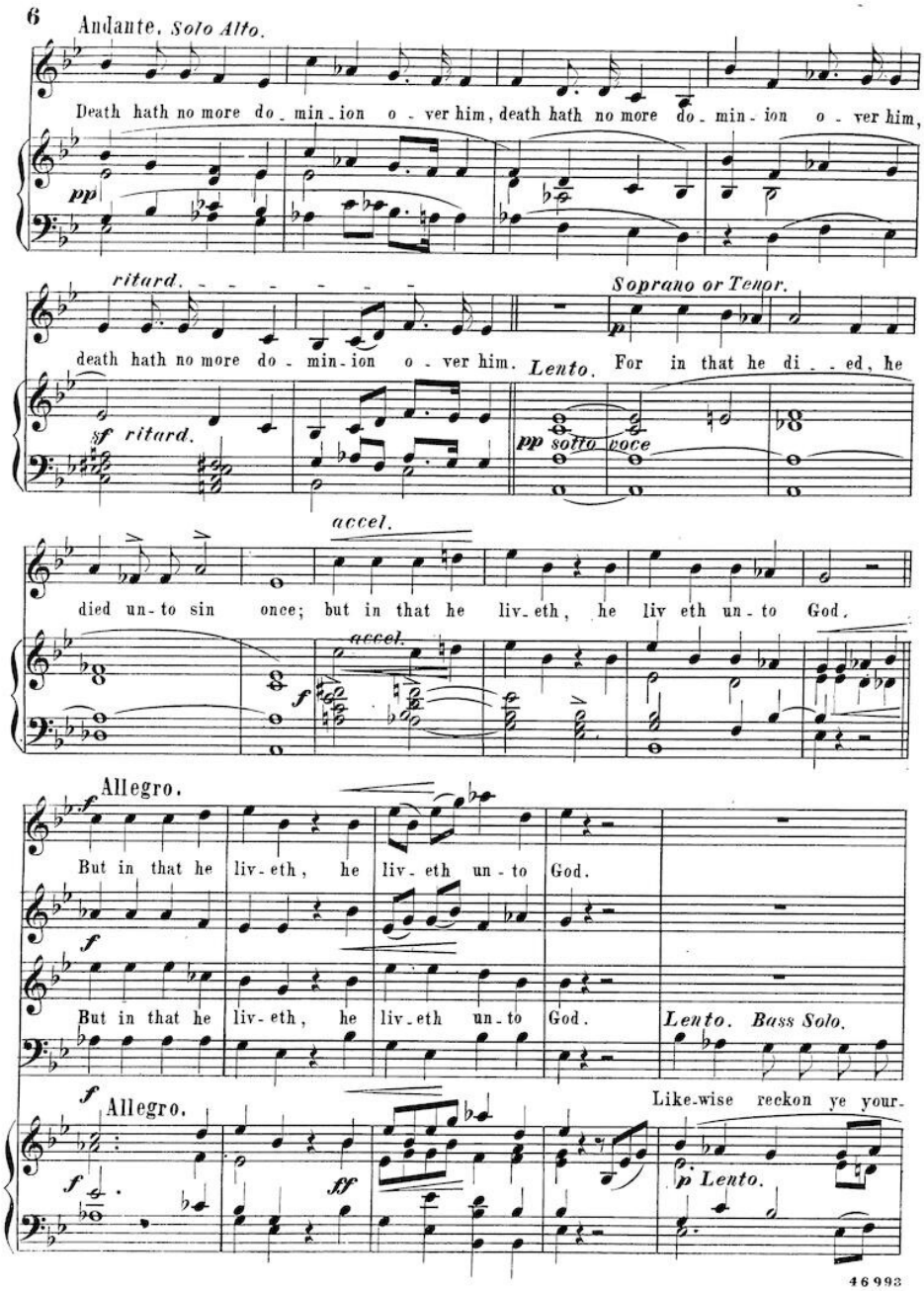
dieth no more, no more, Christ being raised from the dead, di-eth no more;

dieth no more,..... di-eth no more, Christ being raised from the dead, di-eth no more;

Christ di-eth no more, Christ being raised from the dead, dieth no more;

p ff p ritard.

p cres. pp ritard.


6
Andante. Solo Alto.
Death hath no more do - min - ion o - ver him, death hath no more do - min - ion o - ver him,
pp
ritard.
Soprano or Tenor.
death hath no more do - min - ion o - ver him. Lento. For in that he di - - ed, he
sf ritard.
pp sotto voce
accel.
died un - to sin once; but in that he liv - eth, he liv eth un - to God.
accel.
f
Allegro.
But in that he liv - eth, he liv - eth un - to God.
f
But in that he liv - eth, he liv - eth un - to God. Lento. Bass Solo.
f
Allegro.
Like - wise reckon ye your -
f
ff
p Lento.
46993

p

selves to be dead in deed un-to sin, dead, dead, dead in-

pp

cres. *ritard.*

deed unto sin, but a-live un-to God, a-live un-to God, a-live un-to God, thro' Je-sus

cres.

But a-live un to God, a-live un to God, a-live un to God, thro' Je-sus

But a-live un to God, a-live un to God, a-live un to God, thro' Je-sus

Christ our Lord.

ff

Allegro moderato.

Christ our Lord, A-live unto God, thro' Jesus Christ our Lord. Christ is ris-en from the dead, is

Christ our Lord, A-live unto God, thro' Jesus Christ our Lord. Christ is ris-en from the dead, is

Allegro moderato.

ris-en from the dead And be-come the first fruits of them that slept, And be-come the first fruits of

ris-en from the dead And be-come the first fruits of them that slept, And be-come the first fruits of

ritard.

ritard.

46993

Adagio.

them that slept.

Solo *Alto or Bass.*

For since by man came death, for since by man came death, by

them that slept.

Adagio.

p

ritard.

man came also the resurection of the dead. For as in Adam all die,

dim. *f tempo*

Allegro moderato.

Ev-en so in Christ shall all be made a-live.

Ev-en so in Christ shall all be made a-live. Ev-en so in Christ shall all be made a-

Ev-en so in Christ shall all be made a-

Allegro moderato.

46993

Even so in Christ shall all be made a - live, shall all be made a - live, shall

live. Even so in Christ shall all be made a - live, shall all..... be

live. Even so in Christ shall all be made a - live, shall all be made a - live, shall

Even so in Christ shall all be made a - live, shall all be made a - live, shall

Moderato assai.

all be made a - live. Glory, glo - ry be to the Father, and to the Son, and to the

made a - - - live.

all be made a - live. Glory, glo - ry be to the Father, and to the Son, and to the

all be made a - live.

Moderato assai.

ritard.

ff

ritard.

Ho-ly Ghost, And to the Son, and to the Ho-ly Ghost.

Ho-ly Ghost, And to the Son, and to the Ho-ly Ghost.

f

As it was in the be-gin-ning, is

f *ritard.* *tempo* *f*

As it was in the be-gin--ning, is

now, and ev-er shall be, World without end, As it was in the be-gin--ning, is

As it was in the be - gin - ning, is

now and ev - er shall be, World with - out end, As it was in the be - gin - ning, is

now and ev - er shall be, World without end, ...

As it was in the be - gin - ning, is

now and ev - er shall be, World with - - out end As it was in the be - gin - ning, is

now and ev - er shall be, World, World without end, ...

World without end, World without end,

now and ev- er shall be, World with - out end, Worl without end,

now and ev - er shall be, World without end, World with - out end, A - -

World without end, World without end, ... World without end, World

World with - out end, World

World without end, World without end, world without end, A - men, A - - men.

men. World with - out end, World without end, A - men, A - - men.

with - out end, World with - out end, World without end, A - men, A - - men.

with - out end, World with - out end, World without end, A - men, A - - men.

Adagio.

Adagio.

New Pieces for the Piano.

Published in the Autumn and Winter of the Years 1877-78.

Quadrilles.

Mazurka Quadrille. Violin and Piano. 3..*S. Winner.* 50
This is one of nine quadrilles, with a common title, giving quite a variety. Mr. Winner understands the instruments for which he arranges, and brings in no unnecessary difficulties.

Cellier's Tower of London Quadrille. 3.....*Strauss.* 40
This brilliant and graceful quadrille has 5 numbers, and 6 music pages, enough for quite a variety.

Waltzes.

"Waltz" is a technical word, being the name of nearly all the instrumental music in triple time. But very few waltzes, comparatively, are used in connection with dancing. They are made to delight the ear.

Village Belle Waltz. C. 3.....By *W. F. Sudds.* 30
A bright waltz, with a most agreable sparkle to it.

Nancy Lee Waltz and Quickstep. Eb. 3. By *C. E. Pratt.* 40
Includes a favorite melody, finely arranged for the piano.

Dream of Pleasures Waltzes. 3.....By *R. H. Clouston.* 60
Very musical waltzes, which are not divided into numbers, but have all the variety of "sets" and cover eight pages.

International Rifle Match Waltzes. 3. By *C. E. Pratt.* 75
Four bright waltzes, with an Introduction and a Coda. Musical gentlemen will agree that Mr. Pratt has hit the mark, this time.

No. 1. Silver Cross Waltz. C. 3.....*J. S. Knight.* 30
" 9. Don't forget me. Waltz. C. 3. " 30
These are two of the numbers of J. S. Knight's "Album," which has 12 pieces of dance music. Mr. K. had quite a "Strauss-like" facility in the composition of music for the dance, for which he was also a very brilliant player. The other numbers are Polkas, Schottisches, Marches and Galops.

Two Waltzes for 4 Hands.....By *Carl Bohm*, each, 40
No. 1. Grace. (La Gracieuse.) D. 3.
" 2. Golden Locks. (Blonde Locken.) G. 3.
These are bright and rather easy waltzes, rendered still more bright and spirited by the 4-hand arrangement.

Telephone Waltz. F. 2.....*J. W. Turner.* 30
The wonderful new invention should be often used to transmit this, its "namesake" waltz, which will not fail to please.

Valse Aerienne. Ab. 3.....*Spindler.* 35
A nice kind of Etude of Expression, which, by the way, furnishes capital exercise in scales and runs.

The Man in the Moon Waltz. D. 3.....*Fernald.* 30
A very pleasing melody, arranged as the air of a very pleasing waltz.

Galops, Marches, Schottisches, &c.

Wedding Tour Galop. By *Louis Wallis.* F. 3..... 35
Quite pleasing enough to merit its pretty name. Contains a couple of glissades, and quantities of accents, staccato marks and marks of expression.

Spring Greeting. Galop de Bravoura. Db. 6.
By *T. B. Grass.* 40
About four degrees more difficult than ordinary Galops, and constitutes a boisterous greeting to spring, with quantities of octaves, chromatics and arpeggios,—a sort of March wind galop.

Wild Rose Schottische. A. 3.....*J. S. Knight.* 30
The charming wild rose has here an elegant tribute of bright tones.

Minuet by *Boccherini.* A. 3.....Arr. by *J. Löw.* 35
Quaint and pretty. Played by Thomas's Orchestra. For 4 hands, and also for 2 hands.

First Attempt Polka. Bb. 2.....*Riley.* 30
Evidently not the first attempt of the composer, but is just the pretty thing that will tempt the player to practice his first polka faithfully.

Hidden Smiles. Mazurka Caprice. F. 6.
By *Fred. Kenyon Jones.* 65
A piece for players of talent; with a great deal of what is light and tasteful, "hidden" in it, that will need a delicate touch and some care to find.

5th Avenue Bell Chimes March. A. 3. By *J. A. Helfrich.* 35
More properly a Quickstep, and the bell tones fit well to the rest of the cheerful music.

School Girl's March. D. 3. By *Maurizio G. Giannetti.* 30
Now this is just the thing for misses who are learning to play;—a nice march, and made expressly for them.

Telephone March. G. 3.....*J. W. Turner.* 30
A fine march or quickstep, with a title for the times.

Secret Love. Gavotte.....*Johann Resch.* 35
A strange name, which many do not understand; but good, bright music with a pleasing tinge of quaintness about it.

Grand Turkish March. Bb. 3.....*Henry Pierre Keens.* 40
As performed by Gilmore's Band at the Summer Nights' Concerts. A very spirited March, which should make its way to popularity without the endorsement of the "concerts," which, however, have given it a good "launch."

Four Compositions by *Francis Mueller*.....Each, 30
No. 1. Farewell Schottische. F. 3.
Easy and pleasant practice, the only difficulty being to master a few short runs in octaves.

Old Nick's Galop. F. 3.....*J. S. Knight.* 30
Rather a wicked name for a very innocent and pretty galop.

Instructive Pieces.

These pieces are by no means *only* for instructive purposes, as they may contain the best kind of music. But they fit into a course of study so nicely as to deserve a separate mention.

Six Easy Sonatas.....By *G. Gurlett.* Each, 35
An easy Sonata is a Sonatina. No. 1, which is in the key of C, may pass for a sample of the whole. Two pages of "Allegretto" are followed by a half page of "Andante" and another "Allegretto" by way of ending. Good and pleasant practice.

Musical Nosegay. 12 Melodious pieces in the easiest Major and Minor keys, graded as to difficulty. In 3 Numbers. Each..... 75
These pretty fragments gradually advance from the 1st to the 3d degree of difficulty. They are by F. Lichner, and comprise:
In the 1st Number. "Blue Violets." "Reseda," "Dancing and Spinning," and "Golden Spurs."
In the 2d Number, "Evergreen," "Forget me not," "Snow-bells," and "Lilies."
In the 3d Number. "Pure White," "May Blooms," "The Prize," and "The Cypress Tree."

The Merry Days of Youth. Six Melodious and Instructive Pieces.....By *Josef. Löw.* 30
No. 1. A Morning in the Woods. "Morgens in Walde." C. 3.
May serve as a specimen. It is a fine piece, and pays for the learning.

Rondos.

The Sirens. (Die Sirenen). Ab. 3.....*Spindler.* 35
The direction to play "with intense feeling and longing" indicates the rich, emotional character of this Bluette, in which Spindler shows his usual good taste.

Song of the Summer Winds. Reverie. Eb. 4. *Newton.* 35
The summer breezes and the whispering pines and hemlocks, suggest many restful reveries,—which are here very gracefully expressed.

Gay Posies. (Blumlein Tausendshon). Op. 230. C. 3.
Spindler. 35
Almost a Song without Words, so bright and jubilant, and well fitted to welcome the thousand-fold pretty flowers.

Evening Song. Op. 83, No. 12. Bb. 4 and 3. *Schumann.* 25
There are two arrangements, one easier than the other, on opposite pages.

The Chimes of Home. F. 4.....*Parker.* 40
Has one smooth, graceful, gliding movement, from beginning to end. Might perhaps be marked 3 for difficulty.

ABBREVIATIONS.—Degrees of difficulty are marked from 1 to 7. The key is denoted by a capital letter, as C, Bb, etc. A large Roman letter marks the lowest and the highest note if on the staff, small Roman letters if below or above the staff. Thus: "C. 5. c to E." means "Key of C, Fifth degree, lowest letter c on the added line below, highest letter, E on the 4th space.

CANTATAS. It is now quite a common thing for Choirs, Schools and Societies to give Cantatas, (with or without costumes and scenery), in public exhibitions. Ditson & Co. publish about 40 Cantatas, Sacred or Secular, for Adult or Juvenile singers. Examine them, or send for descriptive circulars.

THE AMERICAN GLEE BOOK. ($1.50 or $13.50 per dozen). By W. O. PERKINS, is a new Glee book that is true to its name, has an unusually good and wide-awake collection of Glees, and also Part-songs, etc. 224 pages and more than 100 pieces.

EMERSON'S CHORUS BOOK. By L. O. EMERSON. ($1.25 or $12.00 per dozen), has an admirable collection of Sacred Choruses, and an equal number of Glees, forming one of the best collections out for Societies.

CHORUS CHOIR. By Dr. E. TOURJÉE. ($15.00 per dozen), has 75 Anthems and Choruses, all of high character, and 25 Chants and Te Deums, all very appropriate for use in Church Service, as well as for the practice of Musical Societies.

PUBLISHED BY

Chas. H. Ditson & Co.,	Lyon & Healy,	OLIVER DITSON & CO.,	Sherman, Hyde, & Co.,	J. E. Ditson & Co.,
843 BROADWAY, NEW YORK.	CHICAGO.	BOSTON. (77)	SAN FRANCISCO.	922 CHESTNUT ST., PHILA.