

# War March of the Priests

From "Athalia"

By: Felix Mendelssohn  
Arr: L.P. Laurendeau

Original Copyright: 1901  
by: Carl Fischer

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War March of the Priests

Mendelssohn, Felix



## Mendelssohn, Felix

**DOB:** February 3, 1809 (Hamburg, Germany)

**DOD:** November 4, 1847 (Leipzig, Germany)

Like Mozart, Mendelssohn showed evidence of extraordinary musical talent at an early age. He first performed in public on the piano at the age of nine and was composing by the time he was 11. He was also known as a champion of J.S. Bach's music.<sup>1</sup>



## Louis-Philippe Laurendeau

**DOB:** 1861 (St. Hyacinthe, Canada)

**DOD:** 1916 (Montreal, Canada)

Laurendeau, Louis-Philippe. Composer, writer, b St-Hyacinthe, Que, 1861, d Montreal 13 Feb 1916. He was active for many years in Montreal and was bandmaster at the École militaire of Saint-Jean, but later he devoted himself entirely to composition and arranging. Though a resident of Longueuil (near Montreal), he occupied an editorial position with Carl Fischer, the New York publishers.

Some 200 of Laurendeau's compositions and arrangements, mostly for band and published by Fischer and Cundy-Bettoney, are listed in F. Pazdírek's *Universal-Handbuch* (Vienna 1904-10). His intermezzo *Twilight Whispers*, *Opus 202*, won first prize in the 1895 *Metronome* competition. Works of specific Canadian interest include *Shores of the St Lawrence*, a medley for band, and *Land of the Maple*, *Opus 235*, a march.

Laurendeau taught as well, and Fischer published several of his volumes of band instruction and repertoire, including *The New Era Band Book* (Grades 2, 3) and *The Practical Band Arranger*. He used the pseudonym Paul Laurent, but the [National Library of Canada](#) has record of only one publication on which it appears. A Montreal street was named after Laurendeau in 1931.<sup>2</sup>

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***War March of the Priests*** from *Athalia* was published in 1901 by Carl Fischer of New York and arranged by Laurendeau. Originally composed for an 1843 performance of Racine's Biblically-inspired tragedy, it became customary to perform the incidental music to "Athalia" in concert halls, in a version with specially composed text by Mendelssohn's friend, the singer, actor and director, Eduard Devrient. Devrient's narrative links provide summary of the most important aspects of play and mediate between the musical passages and the texts.<sup>3</sup>

Program note researched by Marcus L. Neiman, Medina, Ohio

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<sup>1</sup> Rehig, William H., Bierley, Paul (editor). *The encyclopedia of band music*, Integrity Press, Westerville, OH., p.514.

<sup>2</sup> <http://www.thecanadianencyclopedia.com/index.cfm?PgNm=TCE&Params=U1ARTU0001981>

<sup>3</sup> [http://www.haenssler-](http://www.haenssler-classic.de/clickheat/index.php?id=1105&L=2&tx_scmreview_pi1%5Bartid%5D=79758&tx_scmshopperoduct_pi2%5Bartid%5D=79758&cHash=4123ae377f)

[classic.de/clickheat/index.php?id=1105&L=2&tx\\_scmreview\\_pi1%5Bartid%5D=79758&tx\\_scmshopperoduct\\_pi2%5Bartid%5D=79758&cHash=4123ae377f](http://www.haenssler-classic.de/clickheat/index.php?id=1105&L=2&tx_scmreview_pi1%5Bartid%5D=79758&tx_scmshopperoduct_pi2%5Bartid%5D=79758&cHash=4123ae377f)



# "War March of the Priests"

F. Mendelssohn

Flute 1,2

From Athalia

arr. by L.P. Laurendeau

Piccolo

Allegretto vivace

6

*mf* *fz* *ff* *fz* *fz*

*unis.* *f* *div.* *unis.* *div.*

15

*ff* *fz* *fz* *unis.* *div.*

25

*f* *ff* *fz* *fz* *mf*

35

2

*f* *ff* *fz* *fz* *div.*

45

*unis.* *fz* *fz* *div.*

55

7 15

*p* *ff* *fz* *fz*

65

3

*ff* *fz* *fz* *div.* *fz*

75

*unis.* *div.* *unis.* *div.*

85

*fz* *fz* *unis.* *div.*

95

*fz* *fz* *div.* *unis.* *div.*

105

*fz* *fz* *div.* *unis.* *div.*

115

*fz* *fz* *div.* *unis.* *div.*

125

*fz* *fz* *div.* *unis.* *div.*

136

*fz* *fz* *div.* *unis.* *div.*

147

# Oboes. "War March of the Priests"

from  
"Athalia"

F. Mendelssohn.

arr. by L.P. Laurendeau.

Universal  
Band 71.

All<sup>o</sup> vivace.  
4 a 2.

569.

The musical score is written for Oboes and consists of 13 staves. It begins with a treble clef and a key signature of one flat (B-flat). The time signature is 4/2, and the tempo is marked 'All<sup>o</sup> vivace'. The score includes various dynamics such as *p*, *f*, *ff*, *mf*, *cresc.*, and *tr.*. It features numerous triplets and accents throughout. The piece concludes with a final cadence on the 13th staff.

# "War March of the Priests"

E♭ Clarinet

From Athalia

F. Mendelssohn

arr. by L.P. Laurendeau

Allegretto vivace

6  
*mf* *ff* *fz* *fz*

15  
*f*

25  
*tr*  
*ff* *fz* *fz*

35  
*f* *ff* *mf*

45  
*f* *ff* *fz* *fz*

55  
*fz* *fz*

65  
7 15  
*p*

95  
*ff* *fz* *fz*

105  
*fz* *fz*

115  
*tr*  
*fz* *fz*

125  
*fz* *fz*

136  
*fz* *fz*

147

# "War March of the Priests"

1<sup>ST</sup> B $\flat$  Clarinet.

from  
"Athalia"

F. Mendelssohn.

arr. by L. P. Laurendeau.

Universal All $\text{\textcircled{v}}$  vivace.

Band J $\text{\textcircled{v}}$ .

569.

The musical score is written for a single B-flat Clarinet. It begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The tempo is marked 'All vivace'. The score is divided into 11 staves. The first staff starts with a dynamic of *p* and includes a first ending bracket. The second staff has a dynamic of *fz*. The third staff has a dynamic of *ff*. The fourth staff has a dynamic of *mf* and includes a *cresc.* marking. The fifth staff has a dynamic of *f - mf* and includes a *cresc.* marking. The sixth staff has a dynamic of *fz*. The seventh staff has a dynamic of *p*. The eighth staff has a dynamic of *p*. The ninth staff has a dynamic of *fz* and includes a *cresc.* marking. The tenth staff has a dynamic of *fz*. The eleventh staff has a dynamic of *fz*. The score includes various articulation marks such as accents, slurs, and slurs with accents. The piece concludes with a final cadence on the eleventh staff.

# 2<sup>ND</sup> & 3<sup>RD</sup> "War March of the Priests"

B $\flat$  Clarinets.

from  
"Athalia"

F. Mendelssohn.

arr. by L. P. Laurendeau.

Universal All $\textcircled{O}$  vivace.

Bard J $\textcircled{L}$

569.

The musical score is written for two B-flat Clarinets. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked 'All $\textcircled{O}$  vivace'. The score contains 13 staves of music. The first staff starts with a dynamic of *p* and includes a first ending bracket. Subsequent staves feature various dynamics such as *fz*, *f*, *ff*, *mf*, and *cresc.*, along with articulation marks like accents and slurs. The piece concludes with a final cadence on the 13th staff.



# Alto "War March of the Priests"

## Saxophone.

from  
"Athalia"

F. Mendelssohn.

arr. by L. P. Laurendeau.

Universal Allò vivace.

Band 77.  
569.

The musical score is written for Alto Saxophone and consists of 12 staves. The key signature is one sharp (F#), and the time signature is 2/4. The tempo is marked "Allò vivace". The score includes various dynamics such as *p*, *mf*, *f*, *ff*, *cresc.*, and *decresc.*, along with articulations like accents and slurs. The piece begins with a *p* dynamic and a triplet of eighth notes. It features several sections of triplets and slurs, with dynamics ranging from *p* to *ff*. The score concludes with a final cadence.

# Tenor Saxophone.

## "War March of the Priests"

from "Athalia"

F. Mendelssohn.

arr. by L.P. Laurendeau.

Universal All<sup>o</sup> vivace.  
Band J'l.

569.

The musical score is written for Tenor Saxophone and consists of 13 staves. The key signature is one sharp (F#), and the time signature is 2/4. The piece is marked "All<sup>o</sup> vivace". The score includes various dynamic markings such as *p*, *mf*, *f*, *ff*, *cresc.*, and *decresc.*, as well as articulation like accents and slurs. Fingerings are indicated by numbers 1, 3, and 8. The piece begins with a treble clef and a key signature of one sharp. The first staff starts with a treble clef and a key signature of one sharp, followed by a series of notes with fingerings 1 and 3. The second staff continues with notes and fingerings 3 and 8. The third staff has notes with fingerings 8 and 3. The fourth staff has notes with fingerings 8 and 3. The fifth staff has notes with fingerings 8 and 3. The sixth staff has notes with fingerings 8 and 3. The seventh staff has notes with fingerings 8 and 3. The eighth staff has notes with fingerings 8 and 3. The ninth staff has notes with fingerings 8 and 3. The tenth staff has notes with fingerings 8 and 3. The eleventh staff has notes with fingerings 8 and 3. The twelfth staff has notes with fingerings 8 and 3. The thirteenth staff has notes with fingerings 8 and 3.



# "War March of the Priests"

Solo B $\flat$  Cornet.

from  
"Athalia"  
Full Band \$1.25.

Small Orch. & Piano acc. 85¢  
Grand Orch. & Piano acc. \$1.45  
Ensemble Orch. 55¢  
Full Orch. & Piano acc. \$1.25  
Piano acc. 25¢

F. Mendelssohn.

arr. by L. P. Laurendeau.

Universal  
Band 5.

Allo vivace.

569.

Dr. *p* *fz* *p* *fz* *cresc.*

*ff* *fz* *fz*

*y* *3* *ff*

*fz* *fz*

*mf* *cresc.* *mf*

Clar. *f* *mf* *f* *mf* *cresc.* *f*

*ff* *fz* *f*

*fz*



# "War March of the Priests"

1<sup>ST</sup> B $\flat$  Cornet.

from  
"Athalia"

F. Mendelssohn.

arr. by L. P. Laurendeau.

Universal All<sup>o</sup> vivace.

Band 7<sup>L</sup>.

569.

The musical score is written for two instruments: 1<sup>ST</sup> B $\flat$  Cornet and 2<sup>ND</sup> Clarinet. The key signature is one sharp (F#) and the time signature is 2/4. The score is divided into two systems. The first system contains 11 staves for the 1<sup>ST</sup> B $\flat$  Cornet, and the second system contains 11 staves for the 2<sup>ND</sup> Clarinet. The 1<sup>ST</sup> B $\flat$  Cornet part begins with a dynamic of *p* and features various articulations such as accents, slurs, and triplets. It includes dynamic markings like *fz*, *ff*, *f*, *mf*, and *ff*. The 2<sup>ND</sup> Clarinet part starts with a dynamic of *p* and includes markings for *cresc.*, *fz*, *ff*, and *fz*. The score concludes with a final cadence in the 11th staff of the second system.

# "War March of the Priests"

2<sup>ND</sup> & 3<sup>RD</sup> B $\flat$  Cornets. "Athalia"

F. Mendelssohn.  
arr. by L. P. Laurendeau.

Universal All<sup>o</sup> vivace.  
Band J<sup>t</sup>.

569.

The musical score is written for 2nd and 3rd B-flat Cornets and 2nd and 3rd Clarinets. It consists of 14 staves of music. The key signature is one sharp (F#) and the time signature is common time (C). The score begins with a dynamic marking of *p* and includes various dynamic markings such as *cresc.*, *ff*, *fz*, *mf*, and *pp*. The music features complex rhythmic patterns, including triplets and sixteenth-note runs. The score is arranged in two systems: the first system contains the first seven staves, and the second system contains the remaining seven staves. The 2nd and 3rd Clarinet part begins on the eighth staff.

# "War March of the Priests"

1<sup>ST</sup> Alto.

from  
"Athalia"

F. Mendelssohn.  
arr. by L. P. Laurendeau.

Universal Band J't. All<sup>o</sup> vivace.

569.

*p* *cresc.* *ff*  
*fz* *fz* *f*  
*ff* *fz* *fz*  
*mf* *cresc.* *ff* *mf*  
*f* *mf* *f* *mf* *cresc.* *f* *ff* *fz*  
*fz* *fz* *fz*  
*p*  
*p* *p*  
*p* *cresc.*  
*ff* *fz* *fz*  
*fz*  
*fz* *fz*

# "War March of the Priests"

2<sup>ND</sup> Alto.

from  
"Athalia"

F. Mendelssohn.  
arr. by L.P. Laurendeau

Universal All<sup>o</sup> vivace.  
Band J'l.

569.

The musical score is written for a 2nd Alto part in G major, 2/4 time, with a tempo of All<sup>o</sup> vivace. It consists of 13 staves of music. The score begins with a treble clef and a key signature of one sharp (F#). The first staff starts with a dynamic of *p* and includes a first ending bracket. The music features a variety of dynamics including *p*, *mf*, *f*, *ff*, and *cresc.*, along with accents and slurs. The piece concludes with a final cadence on the 13th staff.

# "War March of the Priests"

3<sup>RD</sup> & 4<sup>TH</sup> Altos. from "Athalia"

F. Mendelssohn.

arr. by L.P. Laurendeau.

Universal Band J<sup>1</sup> All<sup>o</sup> vivace.

569.

The musical score is written for 3rd and 4th Altos. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked "All<sup>o</sup> vivace". The score is numbered "569." in the top left corner. The music consists of 12 staves. The first staff starts with a piano (*p*) dynamic and includes a first ending marked "1" and a second ending marked "2". The score features various dynamics including *p*, *cresc.*, *ff*, *fz*, *mf*, and *f*. There are numerous accents and slurs throughout. The score includes first and second endings, with first endings marked "1" and second endings marked "2". There are also repeat signs and a section marked "7" and "15". The piece concludes with a final cadence.

# "War March of the Priests"

F Horn 1

From Athalia

F. Mendelssohn  
arr. by L.P. Laurendeau

Allegretto vivace

*p* *cresc.* *ff*

*fz* *fz*

*ff* *fz* *fz*

*mf* *cresc.* *ff* *f* *mf*<sup>3</sup>

*f* *mf*<sup>3</sup> *cresc.* *f* *ff* *fz*<sup>3</sup>

*fz* *fz*<sup>3</sup> *fz*

*p*

*p*

*p* *cresc.*

*ff* *fz* *fz*

*fz* *fz*

*fz* *fz*<sup>3</sup> *fz*<sup>3</sup>

*fz*

# "War March of the Priests"

F Horn 2

From Athalia

F. Mendelssohn  
arr. by L.P. Laurendeau

The musical score for F Horn 2 is written in 3/4 time and consists of 15 staves. The key signature has one flat (B-flat). The score includes various dynamics and articulations:

- Staff 1: *p*, *cresc.*, *ff*
- Staff 2: *fz*, *fz*, *f*
- Staff 3: *ff*, *fz*, *fz*
- Staff 4: *mf*, *cresc.*, *ff*, *f*, *mf*
- Staff 5: *f*, *mf*, *cresc.*, *f*, *ff*, *fz*
- Staff 6: *fz*, *fz*, *fz*
- Staff 7: *p*, *p*
- Staff 8: *p*, *cresc.*
- Staff 9: *ff*, *fz*, *fz*
- Staff 10: *fz*, *fz*
- Staff 11: *fz*, *fz*
- Staff 12: *fz*, *fz*
- Staff 13: *fz*, *fz*
- Staff 14: *fz*
- Staff 15: *fz*

# "War March of the Priests"

F Horn 3

From Athalia

F. Mendelssohn  
arr. by L.P. Laurendeau

**Allegretto vivace**

10 *p* *cresc.* *ff*

21 *fz* *fz* *f* *ff* *fz* *fz*

33 *mf* *cresc.* *ff* *mf* *f* *mf*

42 *f* *mf* *cresc.* *f* *ff* *fz*

52 *fz* *fz* *fz*

62 7 15

93 *p* *cresc.* *ff* *fz*

102 *fz* *fz* *fz*

113 *fz* *fz*

123 *fz* *fz*

136 *fz* *fz*

147

# "War March of the Priests"

F Horn 4

From Athalia

F. Mendelssohn  
arr. by L.P. Laurendeau

Allegretto vivace

*p* *cresc.* *ff*

10 *fz* *fz* *f*

21 *ff* *fz* *fz*

32 *mf* *cresc.* *ff* *mf* *f* *mf*

42 *f* *mf* *cresc.* *f* *ff* *fz*

52 *fz* *fz* *fz*

62 7 15

93 *p* *cresc.* *ff* *fz*

103 *fz*

113 *fz* *fz*

123 *fz* *fz*

136 *fz* *fz*

147

# 1<sup>ST</sup> & 2<sup>ND</sup> "War March of the Priests"

Tenors.

from  
"Athalia"

F. Mendelssohn.

arr. by L.P. Laurendeau.

Universal  
Band 7<sup>th</sup>. All<sup>o</sup> vivace.

569.

The musical score is written for tenors and consists of 12 staves. It begins in G major and 2/4 time. The first staff starts with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked 'All<sup>o</sup> vivace'. The score includes various dynamics such as *p*, *cresc.*, *ff*, and *fz*. There are several trills and slurs throughout the piece. The key signature changes to D major (two sharps) in the final section. The score ends with a double bar line and repeat signs.

# 1ST & 2ND "War March of the Priests" Trombones.

from  
"Athalia"

F. Mendelssohn.

arr. by L. P. Laurendeau.

Universal Bund 57.  
A110 vivace.

569.

# "War March of the Priests"

3<sup>RD</sup> Trombone.

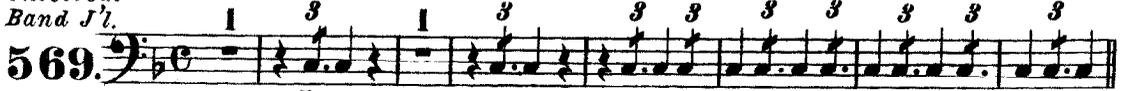
from  
"Athalia"

F. Mendelssohn.

arr. by L.P. Laurendeau.

Universal  
Band J'l.

All<sup>o</sup> vivace.

569.  *p* *cresc.*





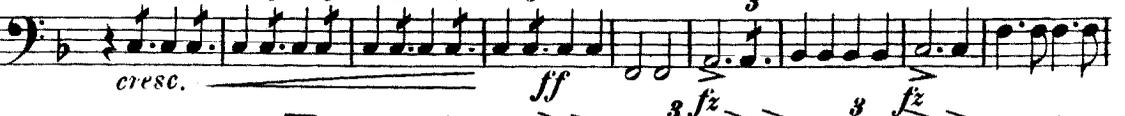








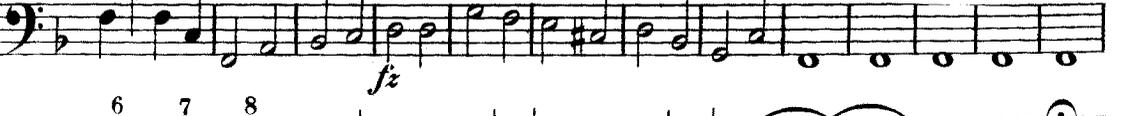














# "War March of the Priests"

Baritone

from  
"Athalia"

F. Mendelssohn.

arr. by L. P. Laurendeau.

Universal Band 71. All<sup>o</sup> vivace.

569.

The musical score is written for Baritone and consists of 12 staves. The key signature is one sharp (F#), and the time signature is 2/4. The piece is marked "All<sup>o</sup> vivace". The score includes various dynamics such as *p*, *mf*, *f*, *ff*, and *cresc.*, along with articulations like accents and slurs. The score is divided into first and second endings, with measures 1 through 8 numbered at the bottom of the final staff.

# "War March of the Priests"

Baritone.

from  
"Athalia"

F. Mendelssohn.

arr. by L. P. Laurendeau.

Universal **Allo vivace.**

Band N<sup>o</sup>.

569.

*p* *cresc.* *ff*

*f<sub>z</sub>* *f<sub>z</sub>* *f*

*ff* *f<sub>z</sub>* *f<sub>z</sub>* *f* *mf* *f* *mf* *f* *mf*

*cresc.* *f* *ff* *f<sub>z</sub>* *f<sub>z</sub>*

*f<sub>z</sub>* *f<sub>z</sub>*

*p*

*p* *p* *p*

*p* *cresc. f<sub>z</sub>*

*ff* *f<sub>z</sub>* *f<sub>z</sub>*

*f<sub>z</sub>* *f<sub>z</sub>*

2 3 4

5 6 7 8

# Basses. "War March of the Priests"

from  
"Athalia"

F. Mendelssohn.

arr. by L. P. Laurendeau.

Universal All<sup>o</sup> vivace.  
Band 7<sup>l</sup>.

569.

The musical score is written for basses and consists of 15 staves. It begins with a key signature of one flat (B-flat major) and a 3/4 time signature. The tempo is marked "All<sup>o</sup> vivace". The score includes various dynamics such as *p*, *ff*, *cresc.*, *mf*, *f*, and *fz*. There are also articulations like accents and slurs. The piece features several triplet markings. The key signature changes to one flat (B-flat major) in the final section. The score is numbered 569.



# "War March of the Priests"

Drums.

from  
"Athalia"

F. Mendelssohn.  
arr. by L.P. Laurendeau.

Allo vivace.

Universal  
Band 3<sup>rd</sup>.

569.

The musical score consists of ten staves of music, each representing a different drum part. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and dynamic markings. The dynamics range from piano (*p*) to fortissimo (*ff*), with some sections marked *cresc.* (crescendo) and *fz* (forzando). There are also articulation marks like accents and slurs. The score is divided into measures, with some measures containing repeat signs. The overall tempo is marked *Allo vivace*.