

MENDELSSOHN'S  
War March & Quartet,  
IN  
ATHALIE,

ARRANGED FOR THE

Harp and Piano.

and dedicated to

Miss Louther & Miss Constantia Louther.

J. BALSIR CHATTERTON.

Harpist to Her Majesty,

and Professor at the Royal Academy.

Ent. Sta. Hall.

Price 4s.

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WAR MARCH OF THE PRIESTS.

IN ATHALIE.

MENDELSSOHN. Op: 74.

ALLEGRO  
VIVACE.

(fix B $\sharp$ ) *p* (F $\flat$ ) *Gres.*

(B $\flat$ ) (F $\sharp$ ) *ff* *fz*

(E $\sharp$ ) *sf* *sf*

*sf* *sf*

*sf* *fz*

*sf* *fz*



HARP.

The first system of the harp part consists of two staves. The upper staff contains a melodic line with various ornaments and slurs. The lower staff provides a harmonic accompaniment. Dynamic markings include *p* (piano), *Cres.* (crescendo), and *f* (forte).

The second system continues the harp part with two staves. It features a more active melodic line in the upper staff and a steady accompaniment in the lower staff. The dynamic marking *ff* (fortissimo) is used.

The third system of the harp part consists of two staves. The upper staff has a melodic line with a triplet of eighth notes. The lower staff has a simple accompaniment. Dynamic markings include *ff* and *fz* (forzando).

The fourth system of the harp part consists of two staves. The upper staff features a melodic line with several ornaments and slurs. The lower staff has a simple accompaniment. The dynamic marking *fz* is present.

The fifth system of the harp part consists of two staves. The upper staff has a melodic line with many ornaments and slurs. The lower staff has a simple accompaniment.

HARP.

The musical score is arranged in six systems, each with a grand staff (treble and bass clefs). The notation includes various musical symbols and dynamics. The first system starts with a *pp* dynamic. The second system includes a *Gres.* marking. The third system has a *p* dynamic. The fourth system features a *fix(E<sub>2</sub>)* marking and *sf* dynamics. The fifth system shows a range of dynamics from *sf* to *ff*, with *fz* markings. The sixth system continues with *sf* dynamics. The piece concludes with a final chord.



HARP.

The first system of the harp part consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music begins with a treble clef and a key signature of one sharp (F#). The first measure contains a treble clef, a key signature change to one sharp, and a dynamic marking of *sf*. The second measure has a dynamic marking of *sf*. The third measure has a dynamic marking of *ff*. The system concludes with a double bar line and a fermata over the final notes.

The second system continues the harp part with two staves. It features a variety of chordal textures and melodic lines across both staves, maintaining the one-sharp key signature.

The third system of the harp part is marked *grandioso*. It features a more intense and dramatic texture with dense chordal accompaniment in both staves.

The fourth system continues the *grandioso* section with two staves of music, showing complex harmonic structures and rhythmic patterns.

The fifth system of the harp part features two staves with intricate chordal textures and melodic fragments, including some grace notes and slurs.

The sixth system of the harp part concludes the piece with two staves of music, ending with a final chord and a double bar line.

QUARTETT IN ATHALIE.

*amoroso.*

ANDANTE

*pp*

The musical score consists of five systems, each with a treble and bass staff. The first system is marked 'ANDANTE' and 'pp' (pianissimo). The tempo 'ANDANTE' is written vertically on the left side of the first system. The dynamics 'pp' and 'p' (piano) are placed within the first and fifth systems respectively. The tempo 'amoroso.' is written above the first system. The score features a variety of musical notations, including slurs, ties, and fingering numbers (6) placed above notes. The bass staff often contains sustained chords or single notes, while the treble staff has more active melodic lines. The overall texture is delicate and expressive, characteristic of the 'amoroso' style.



First system of musical notation for Harp. The treble staff features a melodic line with slurs and a crescendo hairpin. The bass staff contains a simple accompaniment of quarter notes.

Second system of musical notation for Harp. The treble staff features a melodic line with a slur and a decrescendo hairpin, marked with *dim.*. The bass staff continues with quarter notes.

Third system of musical notation for Harp. The treble staff features a melodic line with a slur and a crescendo hairpin. The bass staff continues with quarter notes.

Fourth system of musical notation for Harp. The treble staff features a melodic line with slurs and a decrescendo hairpin, marked with *pp*. The bass staff has a more active accompaniment with eighth notes.

Fifth system of musical notation for Harp. The treble staff features a melodic line with slurs and a crescendo hairpin. The bass staff has a simple accompaniment. The system concludes with a double bar line.



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Intermezzo	2	6
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Second do. Op. 56, in A minor	7	6
Seventeen Variations serieuses, Op. 54	4	0
Original Melodies (Lieder ohne Worte):	6	0
Book 4, Op. 53	5	0
Book 5, Op. 62	5	0
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4, Harvest Song	1	0
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Zuleika	1	6
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Returning	2	0
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The Charmer	1	0
The parting Hour	1	0
The Selam	1	6
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