

SEE DESCRIPTION INSIDE.

# ROARING VOLCANO

MARCH-TWOSTEP



**By E.T. PAULL**

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By E.T. PAULL

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## EXPLANATORY

On account of the universal satisfaction that the explanatory articles have given to the general Public, on the descriptive March Compositions heretofore written by E. T. Paull, which includes the "Burning of Rome," "Paul Revere's Ride," "Silver Sleigh Bells," "Napoleon's Last Charge," and others, the author has concluded that a similar article on his present composition, "The Roaring Volcano," might be interesting, as he regards this new descriptive March to be without any question his greatest musical conception.

### THE FALL OF POMPEII

Undoubtedly one of the world's greatest tragedies, in which death and destruction were paramount, occurred during the year A. D. 79, at which time, on account of a terrific volcanic eruption of Mt. Vesuvius, the magnificent cities of Pompeii and Herculaneum were totally overwhelmed, destroyed, and buried in irremediable ruin under a tremendous avalanche of fiery lava, burning cinders, bursting rocks, showers of hot sand and falling ashes, consolidated and cemented together in an almost impenetrable mass, hermetically sealing forever the fate and doom of these ancient municipalities, which now have been entombed for long centuries; and which at the present time lay anywhere from 70 to 120 feet below the surface, particularly in some parts of Herculaneum. Pompeii stood at the base of Mt. Vesuvius; and was a favorite resort for wealthy Romans, many of whom had palatial homes and villas in the suburbs.

### MT. VESUVIUS—THE ROARING VOLCANO

Who can describe the terrible rumbling, roaring, thundering volcano of Mt. Vesuvius that destroyed the two cities named above? Who can command language sufficiently well to portray the horrors and the awfulness of such a fearful convulsion of nature? Imagine a wild, tumultuous, terror-stricken crowd of people in the darkness of night, tramping recklessly over the fallen, amid groans, prayers, oaths and shrieks; amid volcanic lightning flashes, crashing of walls and agonizing cries, seeking safety from the torrents of burning cinders, bursting rock, the hot sand, the choking ashes, the deadly vapors that steamed from them, caused by vast columns of boiling water that was cast up by the mighty mountain; all in indescribable consternation and pandemonium. Wild, haggard, ghastly with supernatural fears, groups encountered each other, each hurrying blindly and confusedly on, bent on self-preservation; the whole rendered doubly appalling by utter darkness, and the fierce and fiery explosions of the fatal mountain, combined with the awful roar and thundering noises; the rushing winds; its whirling torrents; the earth shaking; tremendous volumes of black smoke and lava belching forth every few minutes, rushing down the sides of the great mountain, engulfing the doomed cities in its fury. The rivers of molten lava became lighted with an intense lurid glow; bright and gigantic through the darkness which surrounded it, the mountain shone like the walls of Hell—a pile of fire. Such was the appearance of the mighty monster, and such was the terror of the people, that numbers believed that the hour had come and the wreck of the world was at hand.

### THE AUTHOR'S MUSICAL CONCEPTION

The following explanation will give the performer the idea the Author had in mind in composing and arranging this descriptive March Composition:

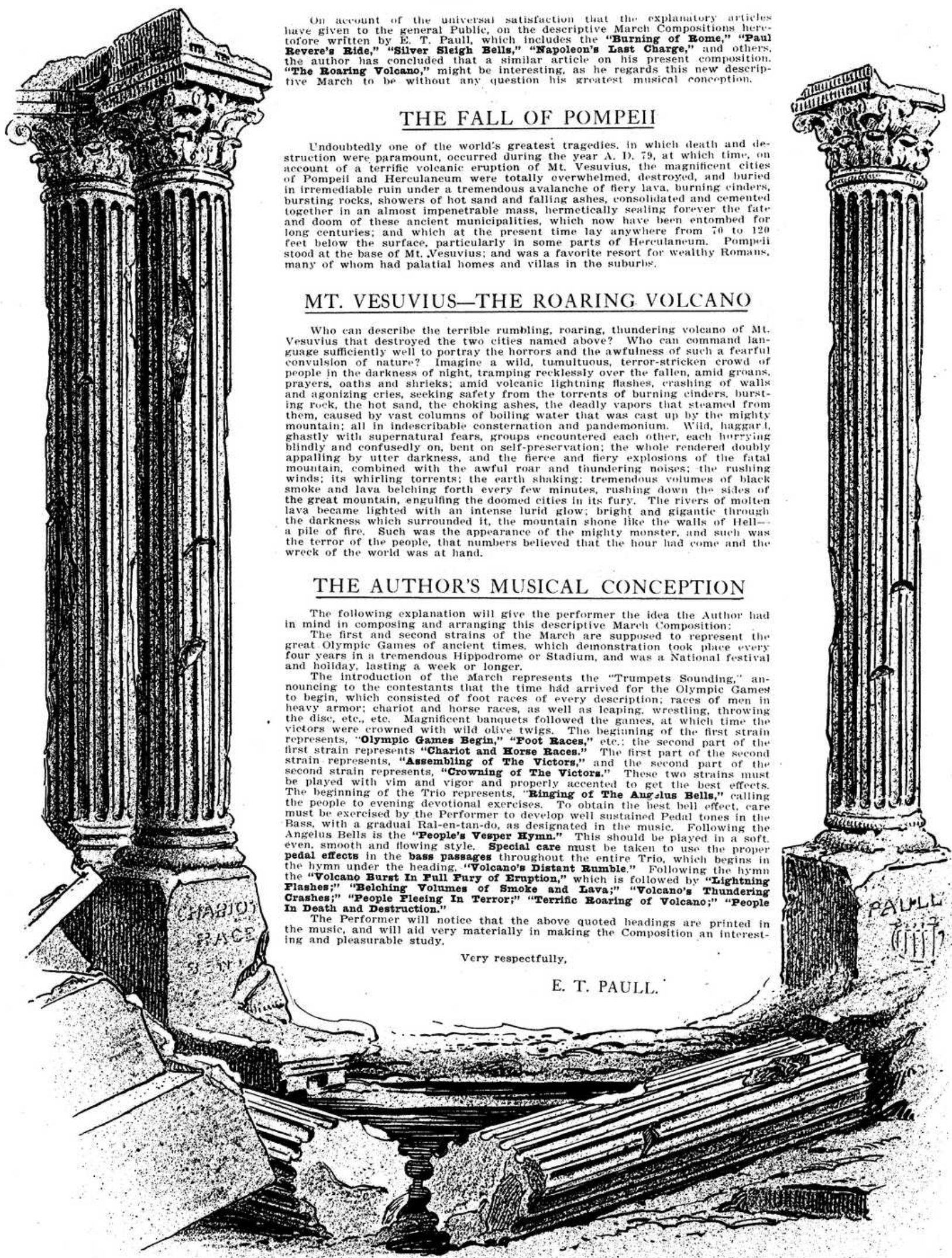
The first and second strains of the March are supposed to represent the great Olympic Games of ancient times, which demonstration took place every four years in a tremendous Hippodrome or Stadium, and was a National festival and holiday, lasting a week or longer.

The introduction of the March represents the "Trumpets Sounding," announcing to the contestants that the time had arrived for the Olympic Games to begin, which consisted of foot races of every description; races of men in heavy armor; chariot and horse races, as well as leaping, wrestling, throwing the disc, etc., etc. Magnificent banquets followed the games, at which time the victors were crowned with wild olive twigs. The beginning of the first strain represents, "Olympic Games Begin," "Foot Races," etc.; the second part of the first strain represents "Chariot and Horse Races." The first part of the second strain represents, "Assembling of The Victors," and the second part of the second strain represents, "Crowning of The Victors." These two strains must be played with vim and vigor and properly accented to get the best effects. The beginning of the Trio represents, "Ringling of The Angelus Bells," calling the people to evening devotional exercises. To obtain the best bell effect, care must be exercised by the Performer to develop well sustained Pedal tones in the Bass, with a gradual *Ral-en-tan-do*, as designated in the music. Following the Angelus Bells is the "People's Vesper Hymn." This should be played in a soft, even, smooth and flowing style. Special care must be taken to use the proper pedal effects in the bass passages throughout the entire Trio, which begins in the hymn under the heading, "Volcano's Distant Rumble." Following the hymn the "Volcano Burst In Full Fury of Eruption," which is followed by "Lightning Flashes;" "Belching Volumes of Smoke and Lava;" "Volcano's Thundering Crashes;" "People Fleeing In Terror;" "Terrific Roaring of Volcano;" "People In Death and Destruction."

The Performer will notice that the above quoted headings are printed in the music, and will aid very materially in making the Composition an interesting and pleasurable study.

Very respectfully,

E. T. PAULL.



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# The Roaring Volcano.

## Descriptive March-Two-Step.

By E. T. PAULL.

Author of {  
Chariot Race.  
Midnight Fire Alarm.  
Burning Of Rome.  
Napoleon's Last Charge.

Tempo di Marcia.

Trumpets Sounding.

The first two systems of the musical score are written for piano. The first system begins with a treble clef and a bass clef, with a key signature of two flats and a 2/4 time signature. The music features a series of chords and rhythmic patterns, with dynamic markings of *f* and *ff*. The second system continues the piece, also featuring *ff* dynamics and includes some rests marked with an asterisk.

Olympic Games Begin. (Foot Races, etc.)

The third and fourth systems of the musical score continue the piece. The third system starts with a dynamic marking of *mf*. The music consists of rhythmic patterns and chords, with various dynamic markings and articulation marks throughout.

Chariot and Horse Races.

The fifth and sixth systems of the musical score continue the piece. The fifth system begins with a dynamic marking of *mf*. The music features rhythmic patterns and chords, with various dynamic markings and articulation marks throughout.



Assembling Of The Victors.

Musical score for 'Assembling Of The Victors.' in B-flat major, 2/4 time. The score consists of two systems of grand staff notation. The first system begins with a forte (*f*) dynamic and includes a mezzo-forte (*mf*) dynamic marking. The second system continues the piece with similar dynamics and articulation.

Crowning Of The Victors.

Musical score for 'Crowning Of The Victors.' in B-flat major, 2/4 time. The score consists of two systems of grand staff notation. The first system begins with a forte (*f*) dynamic and includes a mezzo-forte (*mf*) dynamic marking. The second system continues the piece with similar dynamics and articulation.

TRIO.

Ringing Of The Angelus Bells.

Musical score for 'Ringing Of The Angelus Bells.' in B-flat major, 2/4 time. The score consists of two systems of grand staff notation. The first system begins with a piano (*p*) dynamic. The second system continues the piece with similar dynamics and articulation.

*poco*

*a*

*poco*

*rall.*

Musical score for 'Ringing Of The Angelus Bells.' in B-flat major, 2/4 time. The score consists of two systems of grand staff notation. The first system begins with a piano (*p*) dynamic. The second system continues the piece with similar dynamics and articulation.

Religioso.

People's Vesper Hymn.

*p legato.*

*ten.*

Volcano's Distant Rumble.

Musical score for 'Religioso. People's Vesper Hymn.' in B-flat major, 2/4 time. The score consists of two systems of grand staff notation. The first system begins with a piano (*p*) dynamic and includes a tenuto (*ten.*) marking. The second system continues the piece with similar dynamics and articulation.



*f* Distant Rumbling.

*p* *f* Rumbling Increases.

*dim.*

**Con furioso.**  
Volcano Bursts In Full Fury.

*ffz* Lightning Flashes.

*ffz* Lightning.

Belching Volumes of Lava and Black Smoke.

*ffz* Lightning.

Volcano's Thundering Crashes.

*fff*



Con forza.

People Fleeing In Terror.      Terrific Roaring Of Volcano.      Roaring.

People In Death And Destruction.      Roaring and Rumbling.

Roaring.

Musical score for piano, featuring multiple systems of music. The score includes descriptive text such as "People Fleeing In Terror," "Terrific Roaring Of Volcano," "Roaring," "People In Death And Destruction," and "Roaring and Rumbling." Performance markings include *fff*, *f*, *ff*, *mf*, *8va*, and *fz*. The score is written in a key signature of two flats and a 2/4 time signature.



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- |   |   |
|---|---|
| <b>Ben Hur Chariot Race</b> ..... Paull<br>Great seller, universal favorite.  | <b>Midnight Fire Alarm</b> ..... Lincoln-Paull<br>Descriptive march. Fire bells, etc.   |
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| <b>The Witch's Whirl Waltzes</b> ..... Paull<br>Descriptive, Fairies, elves, old witch, etc.  | <b>The Burning of Rome</b> ..... Paull<br>E. T. Paull's masterpiece and one of the greatest marches ever written. Descriptive: representing the beginning and finish of a chariot race, parade of victors, evening song of Christians, alarm of fire, people in frenzy rushing wildly through the streets, fire fiercely burning, crashing of walls, etc. |
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