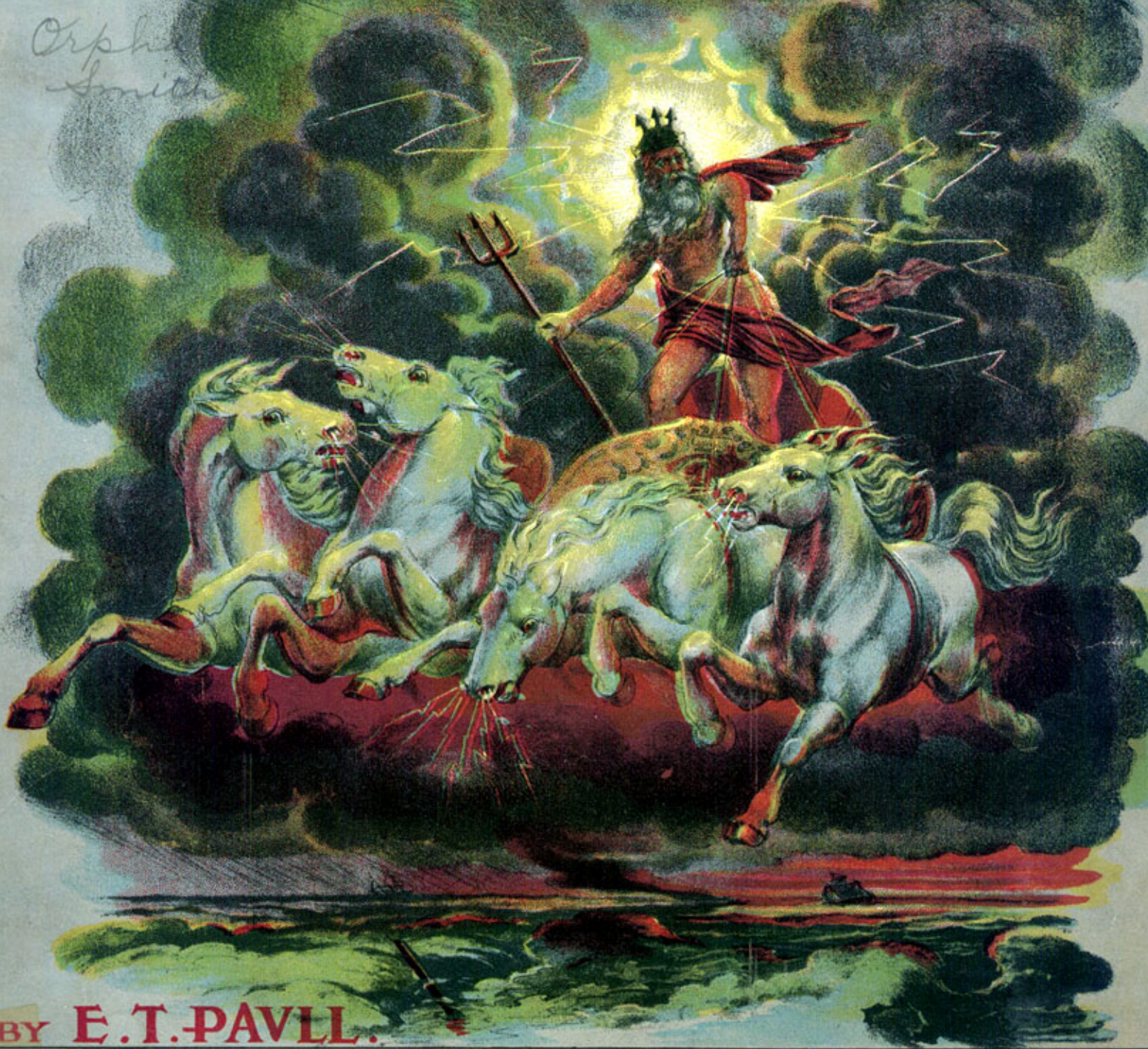


# THE STORM KING

## MARCH - GALOP

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*Orpheus  
Smith*



BY E.T. PAULL.

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# THE STORM KING.

March Galop.

## INTRODUCTION.

SPECIAL NOTICE. The first page of this piece is not a part of the March - Galop proper, but is simply introduced here to show the special descriptive effects, when played by an Orchestra, representing Distant rumbling of thunder, Drops of Rain falling, Flashing of Lightning, The storm King awakening and His Defiance of The Elements, which leads up to the March. It makes a fine study for any one that may wish to use it; but in playing the March we would advise that this first page be omitted, unless the performer can render same in a specially good manner.

E. T. PAULL.

**Allegro moderato.**

Distant rumbling of thunder. Drops of Rain falling. Flashing of Lightning.

*pp* *cresc - poco - a - poco.*

*pp* *cresc - poco - a - poco.*

The storm King awakes.

*mf* *sva* *sva* *cresc.*

**Furioso.** He defies the Elements.

*ff* *rall.*

Red. \*

# THE STORM KING

## March Galop

By E. T. PAULL

Napoleon's Last Charge

Battle of the Nations

Spirit of France

Pershing's Crusaders, etc.

Con Spirito  
Tempo di March

Author of

The musical score is written in 2/4 time with a key signature of two flats (B-flat and E-flat). It consists of five systems of piano and grand staff notation. The first system begins with a forte (*f*) dynamic and includes the instruction 'Con Spirito Tempo di March'. The second system features a *marcato* dynamic in the piano part and a *mf* dynamic in the grand staff. The score includes various musical notations such as slurs, accents, and dynamic markings throughout.

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ALTOONA—TYRONE

The first system of musical notation for 'The Storm King'. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats (B-flat and E-flat). The music begins with a mezzo-forte (*mf*) dynamic marking. The right hand features a series of chords and eighth-note patterns, while the left hand provides a steady accompaniment of chords and eighth notes. There are several accents and slurs throughout the system.

The second system of musical notation. The right hand continues with complex chordal textures and eighth-note patterns, including some triplets. The left hand maintains a consistent accompaniment. The dynamics and articulation markings are consistent with the first system.

The third system of musical notation. A mezzo-forte (*mf*) dynamic marking is present. The right hand features a prominent triplet of eighth notes. The left hand continues with its accompaniment. The system concludes with a final chord in the right hand.

The fourth system of musical notation. The right hand continues with complex chordal textures and eighth-note patterns. The left hand maintains its accompaniment. The system concludes with a final chord in the right hand.

The fifth system of musical notation. A mezzo-forte (*mf*) dynamic marking is present. The right hand continues with complex chordal textures and eighth-note patterns. The left hand maintains its accompaniment. The system concludes with a final chord in the right hand.

The sixth and final system of musical notation. It begins with a mezzo-forte (*mf*) dynamic marking. The right hand features a prominent triplet of eighth notes. The left hand continues with its accompaniment. The system concludes with a final chord in the right hand, marked with a *Sva* (Sustained) marking.

Trio.

The first system of the Trio section consists of two staves. The right staff begins with a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a 2/4 time signature. It features a series of chords with accents (>) and a dynamic marking of *ff*. The left staff begins with a bass clef and the same key signature and time signature, featuring a rhythmic accompaniment of eighth notes with accents (>).

The second system continues the Trio section. The right staff features a melodic line with eighth notes and chords, while the left staff provides a steady accompaniment of eighth notes.

The third system of the Trio section. The right staff includes a *cresc.* marking and a *ff* dynamic marking. The left staff continues with its accompaniment.

The fourth system of the Trio section, showing further development of the melodic and accompaniment lines.

The fifth system of the Trio section, featuring a *f* dynamic marking in the right hand.

The sixth and final system of the Trio section on this page. It includes dynamic markings of *ff*, *mf*, and *fz*.

First system of musical notation, featuring treble and bass staves. The key signature has two flats. Dynamics include *f*, *ff*, and *mf*. The music consists of chords and moving lines in both hands.

Second system of musical notation, featuring treble and bass staves. Dynamics include *ff*. The music continues with complex chordal textures.

Third system of musical notation, featuring treble and bass staves. The music features intricate chordal patterns and some melodic fragments.

Fourth system of musical notation, featuring treble and bass staves. Dynamics include *ff*. The music is characterized by dense, rhythmic chordal structures.

Fifth system of musical notation, featuring treble and bass staves. Dynamics include *sva*. The music continues with complex textures and some melodic lines.

Sixth system of musical notation, featuring treble and bass staves. Dynamics include *f*, *marcato*, and *mf*. The system concludes with a repeat sign and a final chord.

The first system of musical notation consists of two staves, a treble clef on top and a bass clef on the bottom. The key signature has two flats (B-flat and E-flat). The music features a complex texture with many beamed notes and rests. There are several accents (v) and slurs throughout the system.

The second system of musical notation continues the piece. It includes first and second endings, indicated by '1.' and '2.' above the treble staff. The music is dense with chords and moving lines in both hands.

The third system of musical notation shows further development of the musical themes. It features a variety of rhythmic patterns and dynamic markings, including accents and slurs.

The fourth system of musical notation includes a dynamic marking of *mf* (mezzo-forte) in the bass staff. The music continues with intricate textures and rhythmic complexity.

The fifth system of musical notation features first and second endings. A dynamic marking of *ff* (fortissimo) appears in the final measures of the system.

The sixth system of musical notation concludes the piece. It features a series of chords in the treble staff and a more active bass line. The system ends with a double bar line and a fermata over the final notes.

The Storm King

Ped. \* Ped. \* Ped. \*  
 Ped. \*

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- |   |   |
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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.   |
| <b>Charge of the Light Brigade</b> ..... Paull<br>Companion to Chariot Race.  | <b>A Signal from Mars March</b> ..... Taylor-Paull<br>Nothing better. Try it.   |
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