ROARING VOLCANO
MARCH-TWOSTEP

By E.T. PAULL

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10 FOUR HAND

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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 Composition herebefore written by E. T. Paull which includes the "Burning of Rome," "Paul Revere's Ride," "Hercules," "Napoleon," "Jubilee," "Napoleon's Last Charge," etc., the Publisher 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 an eruption of a terrific volcanic eruption of Mt. Vesuvius, the magnificent cities of Pompeii and Herculanenum were totally overwhelmed, destroyed, and buried in tremendous ruins under a tremendous avalanche of fiery lava, burning cinders, burning rocks, showers of hot sand and falling ashes, consolidated and cemented together into an almost impenetrable mass, hermetically sealing forever the fate and doom of these ancient municipalities, which now have become objects of interest the present time to be anywhere from 70 to 125 feet below the surface, particularly in some parts of Herculanenum. Pompeii, feet below the surface, was a favorite resort for wealthy Romans, many of whom had palatial homes and villas in this suburb.

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 spectre of nature? Imagine a wild, tumultuous, terror-stricken crowd of thousands, millions, millions of people in the darkness of night, thronging recklessly over the fallen, amidst groans, amidst tears, and wailing voices, amidst volcanic lightning flashes, crashing of walls, grating of rocks, and spouting of ashes, choking the breath of life, suffocating the winds, the deadly vapors that streamed from the smoking mountains, causing by vast columns of boiling water that was now up by the millions, and in innumerable consternation and pandemonium. Wild, belligerent, and confusedly entangled, self-preservation; the whole rendered doubly hideous, andappalling by utter darkness, and the fierce and fiery explosions of the mountain, consummated the fatal hour and thundering noises; the rushing smoke and burning fire, everywhere, rushing down the sides of the great mountain, engulfing the doomed cities in its fury. The rivers of molten lava became hollowed by an immense fund of light and gigantic through the darkness which surrounded it, the mountain stood like the walls of Hell, and the devil himself in all his, the terror of the people, that numbers believed that the hour had come and the end 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 Athens, and were a National sport and holiday, lasting a week or longer.

The introduction of the strain represents the "Triumphe Sound," 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 armor; chariot and horse races, as well as bearing, wrestling, throwing the disc, etc. Magnificent banquets followed the games, at which time the victors were praised with wild olive twigs. The beginning of the first strain represents, "Olympic Games Begin," "Foot Races," etc.; the second part of the strain represents, "Assembling of The Victors," and the second strain begins with the "Crowning of The Victors." These two strains must be played with vim and vigor and properly accented to get the effect of the strains. The beginning of the first strain represents, "Crowning of The Victors," calling the people to the next devotional exercises. To obtain the best full effect, care must be exercised by the performer to develop well sustained Pedal tones in the Bass, with a gradual B-flat and close, as designed in the music. Following the even, smooth and flowing style, pedal effects in the base passing throughout the entire title, which begins in the "Volcano's Distance Rumble," followed by the "Footprints," which is received by "Lightning Flashes," "Roaring Volcano," etc. "People In Death and Destruction." This 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 pleasant study.

Very respectfully,

E. T. PAULL.

SPECIAL NOTICE.—Write for a complete list of E. T. Paull's compositions and arrangements, and the special prices we offer on same, which will be sent free, post paid to any one, by addressing the publishers, E. T. PAULL MUSIC CO., 243 West Forty-second Street, New York.
The Roaring Volcano.
Descriptive March-Two-Step.

By E.T. Paull.

Tempo di Marcia.
Trumpets Sounding.

Olympic Games Begin. (Foot Races, etc.)

Chariot and Horse Races.

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Con furioso.
Volcano Bursts In Full Fury.

Distant Rumbling.

Rumbling Increases.

dim.

Lightning Flashes.

Belching Volumes of Lava and Black Smoke.

Lightning.

Volcano's Thundering Crashes.

The Roaring Volcano. 5
Con forza.

People Fleeing In Terror. Terrific Roaring Of Volcano.

People In Death And Destruction. Roaring and Rumbling.

The Roaring Volcano, 5
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The Jolly Blacksmiths .......... Brambah-Paull
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NAPOLEON'S LAST CHARGE—March—Gallop.
WRITTEN AND ARRANGED BY E. T. PAULL.

This is positively one of the Greatest March Compositions ever written. Mr. Paull spent nearly two years on this piece, to have it the best published. It represents the downfall of Napoleon, the mighty conqueror of Europe, at the Battle of Waterloo. It has been made descriptive throughout, and represents the Bugle Call to Arms, Cavalry Call, Army Marching and Forming Line of Battle, Band Playing and Cannonading; Cavalry Advancing; Horses Galloping; Clash of Arms, Death in the Sunken Trench, etc. Every one who plays or uses music in any way should certainly have a copy of this great piece.

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