THE
BURNING
of
ROME
BY E.T. PAULL,
EXPLANATORY.

The composer has endeavored to make this descriptive March his best composition. A great deal of thought, energy, and careful study has been expended to make this his masterpiece. As is the case with all composers, however, the author's individuality will readily be recognized by those who play his other compositions. In order that the performer may know what he had in mind in arranging this March, the following explanation will doubtless be interesting and instructive:

The first part of the March is supposed to represent a grand gala or fete day in the great Coliseum, where the wonderful Roman Chariot Race contests take place. In a number of stalls, with doors closed, facing the great race-course in the stupendous amphitheatre stand charioteers and their racing steeds, nervously awaiting the signal for the race, which is given by all the doors being opened simultaneously. Each charioteer makes a dash to get the best possible position he can in the race. The introduction of the March represents "The Dash of the Charioteers for Positions." The first strain of the March represents "The Race," and this strain being repeated, concluding with the second ending, represents the "Finish of the Race." This part of the March should be played with vim and spirit, in a brilliant manner.

The second strain of the March represents the "Parade of the Victors" around the world-famed arena, receiving the greeting cheers of the countless thousands, this demonstration ending the day's contests. This strain should be played as indicated by the music, in a grandiose style, and in strict tempo, each note being properly accentuated where so marked. The short & Bar introduction to the Trio, under the caption "Populace Dispersing," represents the hastening of the people to their homes on account of the approaching night-fall, and should be played in "Kalten-tan-do" style as designated in the music, commencing FF, gradually diminishing.

The beginning of the Trio represents "The Evening Song of the Christians," which is supposed to be heard in the distance (as the Christians at this early date were compelled to worship in caves and out-of-the-way places), and from a melodic standpoint is the prettiest part of the entire composition. Care should be taken to play this part of the March in a soft, even, smooth, and flowing style, so as to get the best effect.

The great fire, which was one of the direst calamities that the world had ever seen, is supposed to break out shortly afterwards. The tremendous billows of flame raging, surging, roaring, and thundering for six days and nights over the Palatine, Esquiline, Viminal, and Quirinal hills, in connection with whole streets of burning houses collapsing with terrific crashes, caused a veritable pandemonium to reign throughout the entire city. In contra-distinction to the soft, flowing movement of "The Evening Song of the Christians," the great fire is described in the March by a triple Forte opening, under the heading, "Alarm of Fire," followed by "People in Consternation." A second alarm is quickly sounded, causing "People in Panic," which is followed by a repetition of "People Rushing Wildly Through the Streets." This movement should be played in a ferozio manner, and increase in velocity until the part is reached which represents the "Fire Fiercely Raging." This strain should be played with full force in a grand "Majestas" manner. The reader will notice that the above-quoted headings are printed in the music, showing just where the various movements begin and end. The balance of the March is a repetition of the Introduction, first and second strains, ending with a grand finale that is thoroughly in keeping with the spirit, life, and enthusiasm of the occasion that is being described.

The author bespeaks for this piece the same general support that has been accorded his other compositions by a generous public, assuring them, as does, that this present piece represents the culmination of his best efforts.

Respectfully,

E.T. PAULL
Burning of Rome.
Descriptive March and Two Step. By E.T. PAULL.

INTRO.
Con Brilliant.

Dash of the Charioteers for Position.

The Race.

Finish of the Race.

Copyright MCMIII by E. T. Paull.
Parade of the Victors.

ff Grandioso.

Populace TRIO.
Dispersing.

Evening Song of the Christians.

Burning of Rome.
Alarm of Fire.

People in Consternation.

Second Alarm

People in Panic.

People rush wildly through the streets.

Fire fiercely Raging.

Crash of falling walls.
A SPECIALLY SELECTED CATALOGUE
OF
E. T. PAULL'S
COMPOSITIONS AND MARCH ARRANGEMENTS.

EACH PIECE MAGNIFICENTLY LITHOGRAPHED IN FIVE COLORS

E. T. Paull is recognized throughout the entire country as being one of the greatest March writers of the present time. He has been given the sobriquet "The New March King," by the two leading musical journals of the United States, The New York Music Trade Review and The Music Trades. His compositions give universal satisfaction. All of his marches are wonderfully stirring, bright, catchy, and inspiring throughout. One of the chief characteristics of Mr. Paull's compositions is that they lay well under the fingers and are comparatively easy to play.

Ben Hur Chariot Race .......................... Paull
Charge of the Light Brigade ................. Paull
America Forever March ...................... Paull
Dawn of the Century March .................. Paull
Ice Palace March and a-Step ............... Paull
N. Y. and Coney Island Cycle March ...... Paull
We'll Stand by the Flag March ............. Paull
The Midnight Flyer .......................... Paull-Hager
The Jolly Blacksmiths ....................... Brahm-Paull
Warming up in Dixie ......................... Paull
Uncle Jasper's Jubilee ....................... Paull
The Stranger's Story Waltz ................. Paull
The Witch's Whirl Waltzes ................... Paull
The Home Coming March .................... Paull
The Flash-Light March ....................... Ellis-Paull
The Race Course March-Two Step .......... Glogau-Paull
Lincoln Centennial Grand March ........... Paull
The Romany Rye (Intermezzo) ............. Paull
Midnight Fire Alarm ........................ Lincoln-Paull
A Signal from Mars March .................. Taylor-Paull
Arizona March ............................... Smith-Paull
Dance of the Fire Flies ..................... Sentenis-Paull
The Hurricane March ........................ Alpert-Paull
The Masquerade (March and Two-Step) .... Krell-Paull
The Triumphant Banner March ............. Paull
The Storm King March ....................... Paull
The Circus Parade March and Two-Step ... Paull
Ziz, March and Two-Step .................... Feltman-Paull
Paul Revere's Ride (March Gallop) ....... Paull
Silver Sleigh Bells (Novelette) ........... Paull
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 march.

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