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The Roaring Volcano : Descriptive March - Two - Step

E. T Paull

Composer

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Recommended Citation

Paull, E. T, "The Roaring Volcano : Descriptive March - Two - Step" (1912). *Parlor Salon Sheet Music Collection*. Score 1640.

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ROARING VOLCANO

MARCH-TWOSTEP



BY E.T. PAULL

PUBLISHED BY **E.T. PAULL MUSIC CO.** 243 WEST 42ND ST.

NEW YORK

PHILADELPHIA, PA.
JOS. MORRIS CO.

SPRINGFIELD, MASS.
A. H. GOETTING.

NEW YORK
CROWN MUSIC CO.

LONDON, ENG.
B. FELDMAN.

CHICAGO, ILL.
F. J. A. FOSTER CO.

TORONTO, CANADA.
W. R. DRAPER.

NEW YORK
NEW YORK MUSIC SUPPLY CO.

NEW YORK
ENTERPRISE MUSIC CO.

BOSTON, MASS.
COUPON MUSIC CO.

1912 MCMXII

E.T. PAULL

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5 PIANO SOLO
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 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, "Ringing 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

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.

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

Tempo di Marcia.

Trumpets Sounding.

The first system of the musical score is for the piano and trumpet parts. It begins with a piano introduction marked *f* (forte) and *ff* (fortissimo). The trumpet part enters with a series of chords and single notes, also marked *f* and *ff*. The piano part provides a rhythmic accompaniment. The second system continues the piece, with the piano part marked *ff* and the trumpet part marked *f*. Both parts include 'Lead' and '*' symbols, indicating specific musical cues or transitions.

Olympic Games Begin. (Foot Races, etc.)

The third system of the musical score is for the piano and trumpet parts. It begins with a piano introduction marked *mf* (mezzo-forte). The trumpet part enters with a series of chords and single notes, also marked *mf* and *f*. The piano part provides a rhythmic accompaniment. The fourth system continues the piece, with the piano part marked *mf* and the trumpet part marked *f*. Both parts include 'Lead' and '*' symbols, indicating specific musical cues or transitions.

Chariot and Horse Races.

The fifth system of the musical score is for the piano and trumpet parts. It begins with a piano introduction marked *mf* (mezzo-forte). The trumpet part enters with a series of chords and single notes, also marked *mf* and *f*. The piano part provides a rhythmic accompaniment. The sixth system continues the piece, with the piano part marked *mf* and the trumpet part marked *f*. Both parts include 'Lead' and '*' symbols, indicating specific musical cues or transitions.

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Assembling Of The Victors.

Two systems of piano accompaniment. The first system consists of two staves (treble and bass clef) with a key signature of two flats (B-flat and E-flat). The music features a mix of eighth and sixteenth notes, with some chords. Dynamics include *f* (forte) and *mf* (mezzo-forte). The second system continues the piece with similar notation and dynamics.

Crowning Of The Victors.

Two systems of piano accompaniment. The first system consists of two staves (treble and bass clef) with a key signature of two flats. The music features a mix of eighth and sixteenth notes, with some chords. Dynamics include *f* (forte) and *mf* (mezzo-forte). The second system continues the piece with similar notation and dynamics.

TRIO.

Ringing Of The Angelus Bells.

Two systems of piano accompaniment. The first system consists of two staves (treble and bass clef) with a key signature of two flats and a 2/4 time signature. The music features a mix of eighth and sixteenth notes, with some chords. Dynamics include *p* (piano). The second system continues the piece with similar notation and dynamics.

Religioso.

People's Vesper Hymn.

Two systems of piano accompaniment. The first system consists of two staves (treble and bass clef) with a key signature of two flats. The music features a mix of eighth and sixteenth notes, with some chords. Dynamics include *p* (piano) and *legato*. The second system continues the piece with similar notation and dynamics.

The musical score for 'The Storm' by Franz Liszt is presented in three systems. The key signature is B-flat major (two flats) and the time signature is 3/4. The piano part is written in the right hand, and the celeste part is written in the left hand. The score includes dynamic markings such as 'p' (piano), 'f' (forte), and 'dim.' (diminuendo), and articulation markings like 'Distant Rumbling' and 'Rumbling Increases.' The celeste part features a series of chords and single notes, while the piano part features a series of chords and single notes. The score is written in a standard musical notation style, with a treble clef for the piano and a bass clef for the celeste.

Con furioso.
Volcano Bursts In Full Fury.

Con furioso.
Volcano Bursts In Full Fury.

Lightning Flashes. *8va*

Lightning. *8va*

Belching Volumes of Lava and Black Smoke. *8va*

Lightning. *8va*

Volcano's Thundering Crashes. *fff*

Con forza.

Con Forza.

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

ff People In Death And Destruction. Roaring and Rumbling. Roaring.

f *ff* *f* *ff* *f*

mf

Musical score for "The Roaring Volcano. 5", page 7. The score is written for piano in B-flat major (two flats) and 2/4 time. It consists of seven systems of grand staves (treble and bass clef).

- System 1:** Features a first ending bracket over measures 1-6. The bass line is a steady eighth-note accompaniment.
- System 2:** Features a second ending bracket over measures 1-6. The melody in the treble clef becomes more active.
- System 3:** Continues the piece with a *mf* (mezzo-forte) dynamic marking in the bass line.
- System 4:** Includes a first ending bracket over measures 1-6. The bass line has some rests.
- System 5:** Includes a second ending bracket over measures 1-6. The treble clef has a *fz* (forzando) marking. The system ends with a *ff cres* (fortissimo crescendo) marking and a *Red.* (Reduction) instruction.
- System 6:** Features a *8va* (octave) marking above the treble clef. The treble clef has a *cen* (crescendo) marking. The bass line has a *do.* (do) marking. The system ends with a *ff* (fortissimo) marking and a *Red.* instruction.
- System 7:** Features a *8va* marking above the treble clef. The treble clef has a *loco* (loco) marking. The system ends with a *Red.* instruction.

The score includes various musical notations such as slurs, accents, and dynamic markings (*fz*, *ff*, *mf*). The piece concludes with a final *Red.* instruction.

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