

See Description Inside.

# THE BURNING OF ROME

## MARCH-TWOSTEP.



BY E.T. PAULL.

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By E.T. PAULL.

# 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 Position." 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 grandioso style, and in strict tempo, each note being properly accented where so marked. The short 4 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 "Rai-en-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 *For*te 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 representation of "People Rushing Wildly Through the Streets." This movement should be played in a furious 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 "Maestosa" 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 strain, 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 he 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.

Author of: Ben Hur Chariot Race March  
America Forever, Dawn Of The Century,  
and Storm King Marches

**INTRO.**  
**Con Brilliant.**

The musical score is arranged in five systems, each with a piano (piano) part on the left and a violin part on the right. The piano part is written in a grand staff (treble and bass clefs), and the violin part is in a single staff. The key signature is one flat (B-flat major or D minor), and the time signature is 2/4. The score is divided into sections by vertical bar lines and includes various musical notations such as slurs, accents, and dynamic markings. The sections are labeled with descriptive text: "Dash of the Charioteers for Position." (first system), "The Race." (second system), and "Finish of the Race." (fourth system). There are also several asterisks and "Tad." markings scattered throughout the score, likely indicating specific performance instructions or cues.

Parade of the Victors.

*ff Grandioso.*

Populace **TRIO.**  
Dispersing.

Evening Song of the Christians.

*ff* val - leu - tan do. *p* *p dolce*

Burning of Rome.

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is written in a minor key and features a rhythmic pattern of eighth and sixteenth notes, with some chords and rests.

Alarm of Fire.

People in Consternation.

The second system continues the musical piece. It includes dynamic markings such as *ff* (fortissimo) and *furiioso*. The notation includes various note values and rests, with some notes marked with accents.

Second Alarm

People in Panic.

The third system of the score shows a continuation of the piano accompaniment. It features similar rhythmic patterns and dynamic markings as the previous systems.

People rush wildly through the streets.

The fourth system depicts a scene of chaos with dense musical notation, including many sixteenth notes and chords, creating a sense of urgency and movement.

Fire fiercely Raging.

The fifth system features a dynamic marking of *fff* (fortississimo), indicating a very loud and intense section of the music. The notation is highly rhythmic and complex.

Crash of falling walls.

The sixth system concludes the piece with a dramatic 'Crash of falling walls' indicated by a final chord and a series of notes. The notation includes various rests and note values.

Burning of Rome.

The image displays a musical score for piano, organized into six systems. Each system consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The music is written in a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. The notation includes a variety of note values, including eighth and sixteenth notes, as well as rests. Dynamic markings such as *f* (forte) and *ff* (fortissimo) are used throughout. There are also performance instructions like 'ta' and asterisks (\*) scattered across the score. The piece concludes with a double bar line at the end of the sixth system.

Burning of Rome

First system of musical notation, featuring a treble and bass clef. The music includes various note values and rests. A first ending bracket is visible above the treble staff.

Second system of musical notation, featuring a treble and bass clef. The word *Grandioso* is written in the treble staff. The system includes dynamic markings like *mf* and *f*, and performance instructions such as *rit.* and *rit. \**.

Third system of musical notation, featuring a treble and bass clef. The music continues with complex rhythmic patterns and articulation marks.

Fourth system of musical notation, featuring a treble and bass clef. It includes a section marked *rit.* and a *rit. \** instruction. The notation is dense with notes and rests.

Fifth system of musical notation, featuring a treble and bass clef. The treble staff shows a series of chords, while the bass staff has a more melodic line.

Sixth system of musical notation, featuring a treble and bass clef. The system concludes with a final cadence and a double bar line.