

Midnight Fire Alarm

**Lincoln, H.J.
arr: Paull, E.T.**

Midnight Fire Alarm

**by: Harry J. Lincoln
arr. by: E.T. Paull**

**Original Copyright: 1900
By: E.T. Paull**

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Lincoln, Harry J.

DOB: 1878 (Shamokin, Pennsylvania)

DOD: April 9, 1937 (Philadelphia, Pennsylvania)

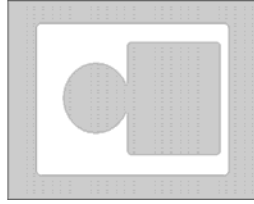
In all of band music history, there is no more confusing situation than that surrounding the life and works of the American composer, Harry J. Lincoln, and the relationships he had with other musicians from the Williamsport, Pennsylvania, area: Charles C. Sweeley and the Vandersloots. Many composers have used pseudonyms, but the pseudonyms were usually fictitious.

Lincoln published music under his own name, as well as such pseudonyms as Abe Losch. He also used the real names of several members of the Vandersloot family on music he composed. Not all of the compositions for which he used pseudonyms were published for band. The confusion is compounded because he also sold some of his original compositions to others who put their own names on the printed music.

Harry J. Lincoln was born in Shamokin, Pennsylvania, in 1878. In addition to being a composer and arranger, he was organist and choirmaster of the First Church of Christ and pianist and manager of the Williamsport Symphony Orchestra. His early works were published by Vandersloot, a company which was owned and operated by Frederick William Vandersloot. Lincoln formed his own publishing company, the Harry J. Lincoln Music Company, ca. 1900. He sold the catalog ca. 1903 but reinstated the company ca. 1918. In 1917, he purchased another company, the United States Music Company (of Williamsport), and moved it to Philadelphia. He also acquired the Vandersloot Music Publishing Company in 1929 and moved it to Philadelphia, retaining the same company name. He died in Philadelphia on April 9, 1937.

Lincoln composed most of his band music under his own name. Judging by the titles, he could have been a fire buff, because he used titles such as False Alarm, Fire Worshiper, Blaze of Honor, Midnight Fire Alarm, and Still Alarm.

Several sources state incorrectly that Charles C. Sweeley was a pseudonym of Harry J. Lincoln. Sweeley was a real person to whom Lincoln apparently sold one or more pieces of music so that Sweeley could affix his name as composer. (This is in contrast to the situation where Henry Fillmore made use of the name Will Huff, not realizing there really was a composer by that name. Fillmore never sold any music to Huff.)¹



Paull, Edward Thomas

DOB: February 16, 1858 (Gerardstown, Virginia)

DOD: November 26, 1924 (Brooklyn, New York)

Edward Thomas Paull was born on February 16, 1858, in Gerardstown,

¹ Rehig, William H., Bierley, Paul (editor). *The encyclopedia of band music*, Integrity Press, Westerville, OH. (2005), CD, used with permission.

Berkley County, Virginia (now part of West Virginia). Many of his works are descriptive, as witnessed by such titles as Charge of the Light Brigade, Ben Hur Chariot Race, and The Burning of Rome. The piano editions of his music have some of the most dramatic and colorful covers to be found on any published music. Paull had his own publishing business in New York City and was secretary of the Publisher's Association for a number of years. His firm published the works of over 70 composers and arrangers.

One of the most famous of all descriptive marches was The Midnight Fire Alarm. Early band editions of this march, published by Paull in 1900, show Paull as the composer. On a later edition, however, Harry J. Lincoln's name was added as the composer, and Paull was listed as arranger. The original copyright entry card for this march records that it was registered on April 5, 1900, by the E. T. Paull Music Company of New York City, with Harry J. Lincoln as composer and Paull as arranger. Thus this march was erroneously issued with Paull listed as the composer in the original edition.

Midnight Fire Alarm (descriptive march galop) was published in 1900 by the E. T. Paull Music Company (New York City, NY). One of the most celebrated descriptive marches ever written is the Midnight Fire Alarm. Early band editions of this march, published by E. T. Paull in 1900, do not show the actual composer; only that E. T. Paull was the arranger. On a later edition, Lincoln's name was added as composer with Paull noted as the arranger. However, the original copyright entry card for this march states that it was registered on April 5, 1900, by the E. T. Paull Music Company of New York City, with Lincoln as composer and Paull the arranger.²

Program note researched by Marcus L. Neiman
Medina, Ohio

Additional information on either the composer or composition would be welcomed. Please send information to

marcusneiman@zoominternet.net

² Ibid.

Piccolo in D \flat .

Midnight Fire Alarm.

Tempo di Galop.

Descriptive March Galop.

E. T. PAULL.

mf

Trio.

ff

D.O. al Coda.

Coda.

ff

Published by E. T. Paull Music Co., 44 W. 29th St., N. Y.

Midnight Fire Alarm

Flute

E. T. Paull

8 *mf*

17

25

33

41 **Trio**

49 *ff*

57

65

73 *ff*

82

91 **Coda** *ff*

Oboe.

Midnight Fire Arlam.

Descriptive March Galop.

E. T. PAULL.

Tempo di Galop.

The first section of the Oboe part consists of four staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. It contains a melodic line with a dynamic marking of *mf* and a first ending bracket labeled '1'. The second staff continues the melody. The third staff features a rhythmic accompaniment with many accents. The fourth staff continues the accompaniment and includes a dynamic marking of *f*.

Trio.

The Trio section consists of three staves of music. The first staff begins with a treble clef, a key signature of one flat, and a 2/4 time signature. It contains a melodic line with a dynamic marking of *ff* and a first ending bracket labeled '1'. The second staff continues the melody. The third staff features a rhythmic accompaniment with many accents and includes a dynamic marking of *ff*.

D.C. al. Coda.

Coda.

The Coda section consists of one staff of music. It begins with a treble clef, a key signature of one flat, and a 2/4 time signature. It contains a melodic line with a dynamic marking of *ff*.

Midnight Fire Alarm

Descriptive March Galop

E♭ Clarinet

E. T. Paull

Tempo di Galop

Musical notation for measures 1-10. The key signature has one flat (B♭) and the time signature is 2/4. The music features a rhythmic pattern of eighth and sixteenth notes. Dynamic markings include *trium* and *mf*. A first ending bracket spans measures 9 and 10, with a second ending bracket below it.

Musical notation for measures 11-18. The key signature changes to two flats (B♭, E♭). The music continues with eighth and sixteenth notes. Dynamic markings include *mf* and *trium*. A first ending bracket spans measures 17 and 18, with a second ending bracket below it.

Musical notation for measures 19-26. The key signature remains two flats. The music features eighth and sixteenth notes. Dynamic markings include *mf* and *trium*. A first ending bracket spans measures 25 and 26, with a second ending bracket below it.

Musical notation for measures 27-36. The key signature remains two flats. The music features eighth and sixteenth notes. Dynamic markings include *mf* and *trium*. A first ending bracket spans measures 35 and 36, with a second ending bracket below it.

Musical notation for measures 37-47. The key signature remains two flats. The music features eighth and sixteenth notes. Dynamic markings include *mf* and *ff*. A first ending bracket spans measures 46 and 47, with a second ending bracket below it.

Musical notation for measures 48-58. The key signature remains two flats. The music features eighth and sixteenth notes. Dynamic markings include *mf* and *trium*. A first ending bracket spans measures 57 and 58, with a second ending bracket below it.

Musical notation for measures 59-68. The key signature remains two flats. The music features eighth and sixteenth notes. Dynamic markings include *mf* and *ff*. A first ending bracket spans measures 67 and 68, with a second ending bracket below it.

Musical notation for measures 69-76. The key signature remains two flats. The music features eighth and sixteenth notes. Dynamic markings include *mf* and *ff*. A first ending bracket spans measures 75 and 76, with a second ending bracket below it.

Musical notation for measures 77-90. The key signature remains two flats. The music features eighth and sixteenth notes. Dynamic markings include *mf* and *ff*. A first ending bracket spans measures 89 and 90, with a second ending bracket below it. The text *D.C. al Coda* is written below the staff.

Musical notation for the Coda, measures 91-94. The key signature remains two flats. The music features eighth and sixteenth notes. Dynamic markings include *mf* and *trium*. A first ending bracket spans measures 93 and 94, with a second ending bracket below it.

Solo B \flat Clarinet.

Midnight Fire Arlam.

Tempo di Galop.

Descriptive March Galop.

E. T. PAULL.

The musical score is written for Solo B \flat Clarinet and Trio. It consists of several systems of staves. The Solo part begins with a treble clef and a key signature of one flat. The Trio part begins with a bass clef and a key signature of one flat. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The Solo part has markings for *crca. ben.*, *mf*, *Brill.*, and *ff*. The Trio part has markings for *ff*. The score concludes with a Coda section marked with a diamond symbol and the text *D.C. al. Coda.*

1st & 2nd B \flat Clarinets.

Midnight Fire Alarm

Descriptive March Galop.

H. J. LINCOLN

Arr. by E. T. PAULL.

Tempo di Galop.

cres *Gen* *do.* 2

mf *ff* *B rill.*

Trio.

1 2

Coda.

ff *D.C. al. Coda.*

Carl Fischer Inc., New York

Bassoon.

Midnight Fire Arlam.

Descriptive March Galop.

E. T. PAULL.

Tempo di Galop.

The musical score is written for Bassoon and Trio. It begins with a Bassoon part in 2/4 time, marked *Tempo di Galop*. The first staff features a melodic line with dynamics *f*, *cres*, *cen*, and *do.*. The second staff continues with *mf* dynamics. The third staff includes *ff* dynamics and a *marcato.* section. The Trio part begins on the fourth staff, marked *ff* and *marcato.*. The score concludes with a Coda section, also marked *ff*. The music is characterized by rhythmic patterns, slurs, and various dynamic markings.

Solo B \flat Cornet

Midnight Fire Alarm

H. J. LINCOLN

Tempo di Galop.

Descriptive March Galop.

Arr. by E. T. PAULL.

Fire Bells.
cres con
uo.
Full Band 80⁴
Brill.
Fire Brill.
Trio.
ff
Coda.
ff
Dr
D. Gal. Coda.

1st Bb Cornet.

Midnight Fire Arlam.

Descriptive March Galop.

E. T. PAULL.

Tempo di Galop.

The musical score is written for a 1st Bb Cornet and consists of several systems of music. The first system begins with a treble clef, a key signature of one flat (Bb), and a 2/4 time signature. The tempo is marked 'Tempo di Galop'. The first staff contains the main melody with dynamic markings 'f' and 'cres' (crescendo), and the instruction 'cres cen do.' below it. The second system includes a 'Brill.' (brilliant) section with a 'mf' (mezzo-forte) dynamic marking. The third system features a 'Solo.' section. The fourth system is a continuation of the solo. The fifth system includes a 'D.Cal. Coda.' (Da Capo Coda) marking. The final system is labeled 'Coda.' and includes a 'Dr.' (drum) marking. The score includes various musical notations such as slurs, accents, and dynamic markings.

2nd & 3rd B^b Cornets.

Midnight Fire Arlam.

Descriptive March Galop.

E. T. PAULL.

Tempo di Galop.

The musical score is written for two parts: 2nd and 3rd B^b Cornets. It consists of several systems of music. The first system begins with a treble clef, a key signature of two flats (B^b and E^b), and a 2/4 time signature. The tempo is marked 'Tempo di Galop'. The first staff has a dynamic marking of *f* *cres.* and contains a series of eighth and sixteenth notes. The second staff has a dynamic marking of *mf* and features a melodic line with slurs and accents. The third staff has a dynamic marking of *f* and contains a rhythmic accompaniment of eighth notes. The fourth staff has a dynamic marking of *ff* and contains a rhythmic accompaniment of eighth notes. The fifth system is labeled 'Trio.' and begins with a treble clef, a key signature of two flats, and a 2/4 time signature. It contains several staves of music, including a melodic line with slurs and accents, and a rhythmic accompaniment. The sixth system is labeled 'Coda.' and begins with a treble clef, a key signature of two flats, and a 2/4 time signature. It contains a melodic line with slurs and accents, and a rhythmic accompaniment. The score includes various musical notations such as slurs, accents, and dynamic markings.

Published by E. T. Paull Music Co., 44 W. 29th St., N.Y.

1st & 2nd E^b Altos.

Midnight Fire Arlam.

Descriptive March Galop.

E. T. PAULL.

Tempo di Galop.

f fres- - con - - do.

mf

f

Trio.

ff

D.C. al. Ooda.

ff

Coda.

Published by F. M. Danz, Music Co. 44 W. 94th St. N. Y.

3rd & 4th E^bAltos.

Midnight Fire Alarm

Descriptive March Galop.

H. J. LINCOLN

Arr. by E. T. PAULL.

Tempo di Galop.

The musical score is written for two parts, 3rd and 4th E^b Altos, in 2/4 time. It begins with a treble clef and a key signature of two flats (B-flat and E-flat). The tempo is marked 'Tempo di Galop'. The score is divided into several sections: an initial melodic line with dynamics 'cres' and 'cen do.', a rhythmic accompaniment section with 'ff' dynamics, a 'Trio' section with first and second endings, and a 'Coda' section with 'ff' dynamics. The score concludes with the instruction 'D.C. al Coda.' and a double bar line.

Carl Fischer Inc., New York

Midnight Fire Alarm

Descriptive March Gallop

1st & 2nd F Horn

E. T. Paull

Tempo di Galop

The musical score is written for 1st and 2nd F Horn in a 2/4 time signature with a key signature of three flats (B-flat major or D-flat minor). The score is divided into several sections:

- First System:** Measures 1-10. Starts with a *f* dynamic and a *crescendo* marking. The melody features eighth and sixteenth notes.
- Second System:** Measures 11-23. Starts with a *mf* dynamic. The melody continues with eighth notes.
- Third System:** Measures 24-36. Starts with a *f* dynamic. The melody continues with eighth notes.
- Fourth System:** Measures 37-47. Features first and second endings. Includes accents and a θ symbol above the final measure.
- Trio Section:** Measures 48-56. The key signature changes to two flats (B-flat major or D minor). The melody continues with eighth notes.
- Fifth System:** Measures 57-65. Continues the Trio section with eighth notes.
- Sixth System:** Measures 66-75. Starts with a *ff* dynamic. Includes first and second endings.
- Seventh System:** Measures 76-89. Continues the Trio section with eighth notes. Includes first and second endings. The second ending is marked *D.C. al Coda*.
- Coda Section:** Measures 90-94. Starts with a *ff* dynamic. The melody concludes with a final cadence.

Midnight Fire Alarm

Descriptive March Gallop

3rd & 4th F Horn

H. J. Lincoln

Tempo di Galop

Arr. by E. T. Paull

The musical score is written for 3rd and 4th F Horn in a 2/4 time signature with a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked 'Tempo di Galop'. The score consists of several systems of music:

- System 1:** Measures 1-11. Dynamics range from *f* to *mf*. Includes a *crescendo* marking.
- System 2:** Measures 12-21. Consists of a continuous eighth-note pattern.
- System 3:** Measures 22-34. Dynamics include *ff*. Features first and second endings.
- System 4:** Measures 35-47. Includes first and second endings, a repeat sign, and a fermata.
- System 5:** Measures 48-57. Labeled 'Trio', it features a steady eighth-note accompaniment.
- System 6:** Measures 58-68. Includes first and second endings.
- System 7:** Measures 69-79. Dynamics include *ff*. Includes first and second endings.
- System 8:** Measures 80-89. Includes first and second endings, with the second ending marked 'D.C. al Coda'.
- System 9:** Measures 90-94. Labeled 'Coda', it begins with *ff* and ends with a fermata.

1st & 2nd Tenors.

Midnight Fire Arlam.

Descriptive March Galop.

E. T. PAULL.

Tempo di Galop.

unis.

unis.

f cres cen do.

mf

1

2

8

marcato.

ff

1

11

12

1

11

12

D.C. al. Coda.

Coda.

1st & 2nd Trombones.

Midnight Fire Arlam.

E. T. PAULL.

Tempo di Galop.

Descriptive March Galop.

unis.

unis.

f cres cen do

mf

marcato.

Trio.

ff

ff

Coda.

D.C. al. Coda.

Midnight Fire Arlam.

3rd Trombone or B^b Bass. Descriptive March Galop.

E. T. PAULL.

Tempo di Galop.

The musical score is written for 3rd Trombone or B^b Bass in 2/4 time. It begins with a key signature of one flat (Bb) and a tempo marking of 'Tempo di Galop'. The main section starts with a six-measure phrase marked 'ff' (fortissimo), followed by a first ending bracketed '1' and marked 'mf' (mezzo-forte). The piece then continues with a series of rhythmic patterns, including a section marked '1' and '2' with 'ff' dynamics. A 'Trio' section begins with a three-measure phrase marked 'marcato.' and 'ff'. This is followed by another section with first and second endings, both marked 'ff'. The score concludes with a 'Coda' section marked 'ff' and 'D. C. al. Coda.' (Da Capo al Coda).

Baritone.

Midnight Fire Arlam.

Descriptive March Galop.

E. T. PAULL.

Tempo di Galop.

The musical score is written in 2/4 time and consists of three main parts: Baritone, Trio, and Coda. The Baritone part begins with a treble clef and a key signature of one flat. It starts with a dynamic of *f* and includes the instruction *cres cen do.* The Trio part begins with a treble clef and a key signature of one flat, marked *marcato.* The Coda part begins with a treble clef and a key signature of one flat, marked *ff*. The score includes various musical notations such as slurs, accents, and dynamic markings.

f *cres cen do.*

mf

ff

f

Trio. *marcato.*

ff

D. C. al. Coda.

Coda. *ff*

Published by E. T. Paull Music Co. 44 W. 29th St. N. Y.

Midnight Fire Arlam.

Baritone.

Descriptive March Galop.

E. T. PAULL.

Tempo di Galop.

The musical score is written in bass clef with a key signature of one flat (B-flat) and a 2/4 time signature. It consists of three main parts: Baritone, Trio, and Coda. The Baritone part begins with a *fres-cen-do* marking and a *mf* dynamic. The Trio part features a *ff* dynamic and a *marcato.* marking. The Coda part concludes with a *ff* dynamic and a *D.C. al. Coda.* instruction. The score includes various musical notations such as slurs, accents, and dynamic markings.

fres - cen - - do

mf

f

ff

marcato.

ff

D.C. al. Coda.

ff

Basses.

Midnight Fire Arlam.

Descriptive March Galop.

E. T. PAULL.

Tempo di Galop.

Trio.

D.C. al. Coda.

Coda.

Drums etc.

Midnight Fire Alarm.

Descriptive March Galop.

E. T. PAULL.

Tempo di Galop.
Fire Bells.

2 *Drs.*
mf

The first section of the music is written in 2/4 time. It begins with a bass line labeled "Fire Bells." and a treble line. The treble line starts with a dynamic marking of *mf* and includes a first ending bracket with a "2" above it. The music is characterized by rhythmic patterns and accents.

Fire Bells.

Dr.

Fire Bells.

Trio.

Dr. *F.B.* 1 2

The Trio section is written in 2/4 time. It features a bass line and a treble line. The treble line includes a dynamic marking of *f* and a first ending bracket with a "2" above it. The music continues with rhythmic patterns and accents.

D.C. at Coda.

Coda.

3

*Imitation of engine working
Blow off Steam & whistle.*

The Coda section is written in 2/4 time. It features a bass line and a treble line. The treble line includes a dynamic marking of *f* and a first ending bracket with a "2" above it. The music concludes with a final chord and a whistle-like sound effect.