

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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North Royalton, Ohio
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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.

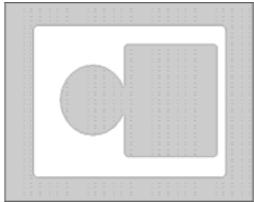
Lincoln published music under his own name, as well as such pseudonyms as Abe Losch. He also used the real names of several members of the Vandersloot family on music he composed. Not all of the compositions for which he used pseudonyms were published for band. The confusion is compounded because he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

Paul, Edward Thomas



DOB: February 16, 1858 (Gerardstown, Virginia)
DOD: November 26, 1924 (Brooklyn, New York)

Edward Thomas Paul 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. Paul 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 Paul in 1900, show Paul as the composer. On a later edition, however, Harry J. Lincoln's name was added as the composer, and Paul 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. Paul Music Company of New York City, with Harry J. Lincoln as composer and Paul as arranger. Thus this march was erroneously issued with Paul listed as the composer in the original edition.

Midnight Fire Alarm (descriptive march galop) was published in 1900 by the E.T. Paul 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. Paul in 1900, do not show the actual composer; only that E.T. Paul was the arranger. On a later edition, Lincoln's name was added as composer with Paul 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. Paul Music Company of New York City, with Lincoln as composer and Paul 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 Arlam.

Tempo di Galop.

Descriptive March Galop.

E. T. PAULL.

Tempo di Galop.
Descriptive March Galop.

Trio.

Coda.

D.O. at Coda.

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

C Flute & Picc.

Tempo di Galop

Midnight Fire Alarm

E.T. Paull

The musical score is handwritten on eight staves. The first staff begins with a treble clef, a key signature of one sharp, and a common time signature. It features sixteenth-note patterns with grace notes and dynamic markings like *f* and *tr*. The second staff starts with a treble clef, a key signature of one sharp, and a common time signature. It includes dynamic markings *mf* and *mf*, and performance instructions like *tr* and *tr*. The third staff begins with a treble clef, a key signature of one sharp, and a common time signature. The fourth staff begins with a treble clef, a key signature of one sharp, and a common time signature. The fifth staff begins with a treble clef, a key signature of one sharp, and a common time signature. The sixth staff begins with a treble clef, a key signature of one sharp, and a common time signature. The seventh staff begins with a treble clef, a key signature of one sharp, and a common time signature. The eighth staff begins with a treble clef, a key signature of one sharp, and a common time signature.

Trio

1.

2.

3.

4.

5.

Coda

D.C. al Coda

C Flute & Picc.

Tempo di Galop

Midnight Fire Alarm

E.T. Paull

Handwritten musical score for C Flute and Piccolo. The score consists of eight staves of music. The first seven staves are in common time, while the last staff is in 2/4 time. The key signature is one flat. The music features various dynamic markings such as *mf*, *tr*, and *ff*. The title "Midnight Fire Alarm" is written above the first staff, and the composer's name "E.T. Paull" is in the top right corner. The score is written on standard five-line music paper.

Handwritten musical score for C Flute and Piccolo, continuing from the previous page. The score consists of six staves. The first five staves are in common time, and the last staff is in 2/4 time. The key signature is one flat. The music features various dynamic markings such as *mf*, *tr*, and *ff*. The title "Midnight Fire Alarm" is written above the first staff, and the composer's name "E.T. Paull" is in the top right corner. The score is written on standard five-line music paper.

Flute

Midnight Fire Alarm

E. T. Paull

Flute

Midnight Fire Alarm

E. T. Paull

8

mf

17

25

33

41

Trio

ff

49

57

65

73

82

Coda

91

ff

Oboe.

Midnight Fire Arlam.

Tempo di Galop.

Descriptive March Galop.

E.T. PAULL.

The musical score consists of three staves of music for Oboe. The first staff begins with a dynamic of *f*. Measure 6 is marked *mf*. The second staff begins with a dynamic of *f*. The third staff is labeled "Trio." Measures 1 and 2 are marked *ff*. The final staff is labeled "Coda." and ends with a dynamic of *ff*.

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

Midnight Fire Alarm

E♭ Clarinet

Descriptive March Galop

E. T. Paull

Tempo di Galop

II

mf

19

27

37

ff

Trio

48

59

69

ff

80

D.C. al Coda

Coda

91

Transposition prepared by: Dan Steadman

Published by E. T. Paull Music Co. 44 W. 20th ST. NY

Solo B♭ Clarinet.

Midnight Fire Arlam.

Tempo di Galop.

Descriptive March Galop.

E.T. PAULL.

The sheet music consists of ten staves of musical notation for a solo B♭ clarinet. The first six staves are labeled 'Tempo di Galop.' and 'Descriptive March Galop.', featuring dynamic markings like 'cro' and 'ben.' and performance instructions like 'Brill.'. The next three staves are labeled 'Trio' and show a more melodic line. The final stave is labeled 'Coda.' and includes a dynamic marking 'D.C. al. Coda.' The music is set in common time with various clefs (G, F, C) and key signatures.

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

1st & 2nd B^b Clarinets.

Midnight Fire Alarm
Descriptive March Galop.

H. J. LINCOLN

Arr. by E. T. PAULL.

Tempo di Galop.

cres *cen*

do.

2

The musical score consists of six staves of music. The top staff is for the 1st & 2nd B^b Clarinets, starting with a dynamic of *cres* *cen*. The second staff is for Bassoon, marked *mf*. The third staff is for Trombones, with dynamics *Brill.* and *ff*. The fourth staff is for Percussion. The fifth staff is for the Trio section, also in B^b major. The sixth staff is for the Coda, marked *ff* and *D.C. Gal. Coda.* The score includes various performance instructions like slurs, grace notes, and dynamic markings such as *cres*, *cen*, *do.*, *mf*, *Brill.*, *ff*, and *ff*.

Carl Fischer Inc., New York

Bassoon.

Midnight Fire Arlam.

Descriptive March Galop.

E. T. PAULL.

Tempo di Galop.

The musical score consists of three staves of music for Bassoon. The first staff begins with a dynamic of *cres*, *cen*, *do*. The second staff starts with *mf*. The third staff begins with *ff* and includes markings *marcato.* and *ff*. The score includes sections labeled "Trio." and "Coda." The bassoon part is set against a background of piano accompaniment, indicated by the treble and bass staves at the bottom.

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

Solo B_bCornet

Tempo di Galop.

Fire Bells.

The musical score consists of two parts: a solo part for the B_bCornet and a full band part. The solo part starts with a dynamic of *cres* and *con* *ff*, followed by *ff*. It includes sections labeled "Fire Bells." and "Fire Brill." The full band part is a "Descriptive March Galop." in *Full Band 60th*. The score features various dynamics like *cres*, *con*, *ff*, *Brill.*, *ff*, *ff*, and *D. Cal. Coda.*. The solo part ends with a dynamic of *ff* and *Dr.*

Midnight Fire Alarm

Descriptive March Galop.

Full Band 60th

H.J. LINCOLN

Arr. by E.T. PAULL.

1st B♭ Cornet.

Midnight Fire Arlam.

Descriptive March Galop.

E.T. PAULL.

Tempo di Galop.

The musical score consists of five staves of music for B♭ cornet. The first staff is labeled "1st B♭ Cornet." and includes dynamics like *f*, *cres*, *cen*, *do.*, *mf*, and *Brill.*. The second staff is labeled "Trio." and features a "Solo." section with dynamics *f* and *mf*. The third staff is labeled "Coda." and includes dynamics *ff* and *Dr.*. The fourth staff is labeled "D.C.al Coda." The score is set in 2/4 time and includes various musical markings such as grace notes and slurs.

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

2nd & 3rd B♭ Cornets.

Midnight Fire Arlam.
Descriptive March Galop.

E.T. PAULL.

Tempo di Galop.

f cres.

>>>

>>>>

>>>

Trio.

ff

ff

D.C.al. Coda.

Coda.

Published by E.T. Paull Music Co., 54 W. 29th St., N.Y.

1st & 2nd E♭ Altos.

Midnight Fire Arlam.
Descriptive March Galop.

E. T. PAULL.

Tempo di Galop.

1st & 2nd E♭ Altos.

Midnight Fire Arlam.
Descriptive March Galop.

E. T. PAULL.

Tempo di Galop.

f fore - - con - - do.

mf

Trio.

ff

D.C.al. Coda.

ff D - h - l - i - h - d - h - r - m - D - a - n - n - l - w - n - n - e - s - s - o - n - a - k - w - o - o - t - h - g - u - v - v -

3rd & 4th E^b Altos.

Midnight Fire Alarm
Descriptive March Galop.

H. J. LINCOLN

Arr. by E. T. PAULL.

Tempo di Galop.

cres con do.

ff

ff

Trio.

D.C.al.Coda.

ff

Carl Fischer Inc., New York

Midnight Fire Alarm

Descriptive March Gallop

1st & 2nd F Horn

E. T. Paull

Tempo di Galop

The musical score consists of ten staves of music for two horns. The first staff begins with a dynamic of *f* followed by a *crescendo*. The second staff starts with *mf*. The third staff has a dynamic of *f*. The fourth staff features a first ending (1.) and a second ending (2.). The fifth staff is labeled "Trio". The sixth staff includes a dynamic of *ff*. The seventh staff has a dynamic of *ff*. The eighth staff is the first ending of the final section. The ninth staff is the second ending of the final section, labeled "D.C. al Coda". The tenth staff is the coda, starting with *ff*.

Midnight Fire Alarm

Descriptive March Gallop

3rd & 4th F Horn

H. J. Lincoln

Tempo di Galop

Arr. by E. T. Paull

The musical score consists of 12 staves of music for 3rd & 4th F Horn. The key signature is one flat, and the time signature is mostly common time. The score includes dynamic markings such as *f*, *crescendo*, *mf*, *ff*, and *ff*. Performance instructions like "Tempo di Galop" and "Trio" are included. The score features several sections labeled 1. and 2., and a Coda section.

1. *f* crescendo *mf*

12

22 *ff*

35 1. 2. *ff*

48 Trio

58 1.

69 2. *ff*

80 1. 2. D.C. al Coda

90 *ff*

Coda

1st & 2nd Tenors.

Midnight Fire Arlam.

Descriptive March Galop.

Tempo di Galop.

unis.

unis.

E. T. PAULL.

The musical score consists of three staves of music. The top staff is for the 1st & 2nd Tenors, starting with a dynamic of *f* and a crescendo (*cres cen do.*). The middle staff is for the Trio, marked *mf*. The bottom staff is for the Coda. The music is in 2/4 time, with various dynamics including *ff*, *marcato.*, and *D.C. al. Coda.*. The score includes several measures of music with corresponding bar numbers 1, 2, and 3.

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

1st & 2nd Trombones.

Tempo di Galop.

Midnight Fire Arlam.

Descriptive March Galop.
units. units.

E. T. PAULL.

The musical score consists of three staves of music. The top staff is for the 1st & 2nd Trombones, starting with a dynamic of *f*. The middle staff is for the Bass, with dynamics ranging from *mf* to *ff*. The bottom staff is for the Trombones, with dynamics from *ff* to *D.C. al. Coda.*. The score includes sections labeled "ferocious," "centedo," and "marcato." The bass staff features a prominent bassoon part. The score concludes with a coda section.

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

Midnight Fire Arlam.

3rd Trombone or B^bBass. Descriptive March Galop.

E. T. PAULL.

Tempo di Galop.

8

ff mf

1

2

3 > marcato. ff

Trio

1 2

ff

D. C. al. Coda.

Coda. ff

Baritone.

Midnight Fire Arlam.

Descriptive March Galop.

E.T. PAULL.

Tempo di Galop.

The musical score consists of three staves of music. The top staff is for the Baritone, starting with a dynamic of *f* and a crescendo marking (*cres cen do.*). The middle staff is for the Trio, with dynamics *mf* and *ff*, and a *marcato.* instruction. The bottom staff is for the Coda, with a dynamic of *ff*. The music is in 2/4 time and includes various performance instructions like slurs, grace notes, and dynamic markings. The score concludes with a *D.C. al. Coda.* instruction.

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 consists of ten staves of music for Baritone. The first staff begins with a dynamic of *f*, followed by *f cres - cen - do*. The second staff starts with *mf*. The third staff features a dynamic of *f*. The fourth staff includes a dynamic of *ff* and a marking of *marcato*. The fifth staff is labeled *Trio*. The sixth staff contains measures 1 and 12. The seventh staff includes a dynamic of *ff*. The eighth staff is labeled *Coda*. The ninth staff concludes with a dynamic of *ff* and a marking of *D. C. al. Coda*.

Basses.

Midnight Fire Arlam.

Tempo di Galop.

Descriptive March Galop.

E. T. PAULL.

4

ff

mf

8

Trio.

12

ff

D.C. al. Coda.

16

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

Drums etc.

Midnight Fire Arlam.

Descriptive March Galop.

E. T. PAULL.

Tempo di Galop.

Fire Bells.

The musical score consists of six staves of music. The first staff is for Drums etc., starting with a bass clef, a common time signature, and a dynamic of $\frac{2}{4}$. It includes markings for *Fire Bells* and *Drs.* The second staff continues the rhythmic pattern with *Fire Bells* markings. The third staff begins with a bass clef and a common time signature, with *Dr.* and *Fire Bells.* markings. The fourth staff starts with a bass clef and a common time signature, with *Dr.*, *F.B.*, and *2* markings. The fifth staff begins with a bass clef and a common time signature, with *D.C. al. Coda.* markings. The sixth staff is a Coda, starting with a bass clef and a common time signature, with *Imitation of engine working* and *Blow off Steam & whistle.* markings.