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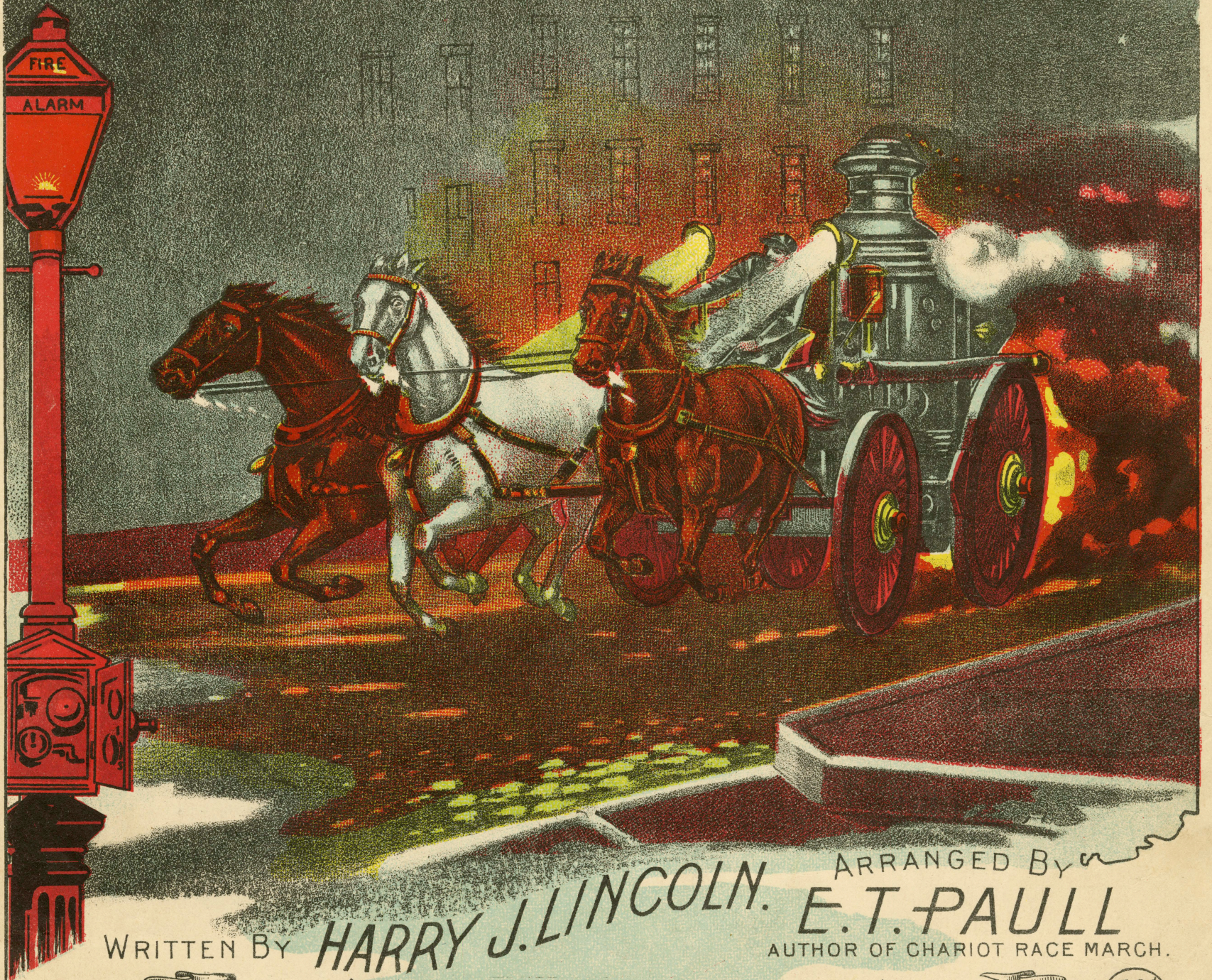
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COMPANION PIECE TO THE CELEBRATED BEN HUR CHARIOT RACE MARCH.

The Midnight Fire Alarm

MARCH & TWO STEP.



WRITTEN BY **HARRY J. LINCOLN.** ARRANGED BY **E. T. PAULL**
 AUTHOR OF CHARIOT RACE MARCH.

PUBLISHED BY **E. T. PAULL MUSIC CO. INC.** 119-FIFTH AVE. **40¢ NET**

NEW YORK



J. ALBERT & SON, SYDNEY, AUSTRALIA.
 PUBLISHED FOR BAND AND ORCHESTRA

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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.

- | | |
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| <p>America Forever March.....PAULL
One of E. T. Paull's best marches.</p> <p>Arizona March.....SMITH-PAULL
Ask to see this piece.</p> <p>Ben Hur Chariot Race.....PAULL
Great seller, Universal favorite.</p> <p>Burning of Rome, The.....PAULL
E. T. Paull's Masterpiece and one of the greatest marches ever written. Descriptive: Representing the Beginning and Finish of a Chariot Race, Parade of Victors, Evening Song of Christians, Alarm of Fire, People in Frenzy Rushing Widly Through the Streets, Fire Fiercely Burning, Crashing of Walls, etc.</p> <p>Charge of the Light Brigade.....PAULL
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Descriptive March: Representing Entrance of Equestriennes, Cavaliers, Clowns, Acrobats, Charioteers, etc.</p> <p>Custer's Last Charge.....PAULL
March-Galop Descriptive: Tom Tom, War Dancé, Indian Camp Awakens, replete with descriptive harmonies.</p> <p>Dance of the Fire Flies.....SENTENIS-PAULL
Gavotte: Be sure to try this.</p> <p>Dawn of the Century March.....PAULL
Magnificent march and two-step.</p> <p>Flash-Light March, The.....ELLIS-PAULL
A very easy march to play, fine melody and a favorite with those who play.</p> <p>Four Horseman of the Apocalypse.....PAULL
Descriptive March-Galop a Masterpiece, inspired by the story of the Prophetic Vision of St. John the Divine on the Isle of Patmos.</p> <p>Home Coming March, The.....PAULL
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This is positively one of the greatest compositions ever written. Mr. Paull spent nearly two years on this piece, to have it the best published. It represents: The Down-fall 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, Clash of Arms, death in Sunken Trenches, etc.</p> <p>New York and Coney Island Cycle March.....PAULL
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Descriptive: Horse Galloping, Cry of Alarm, Battle of Lexington, and Concord, Enemy Routed, etc. This is one of E. T. Paull's greatest marches.</p> <p>Race Course March—Two Step.....GLOGAU-PAULL
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Great cake walk. Good swing.</p> <p>We'll Stand By The Flag March.....PAULL
Fine martial swing.</p> <p>Witch's Whirl Waltzes.....PAULL
Descriptive: Fairies, Elves, Old Witch, etc.</p> <p>Ziz, March and Two-Step.....FELTMAN-PAULL
The peculiar name indicates the piece. Full of life, vim dash and go. Great swing. Once played always a favorite easily remembered.</p> |
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"Midnight Fire-Alarm"

HARRY J. LINCOLN
Arr. by E.T. Paull

Descriptive March-Galop

Author of {
Roaring Volcano
Dawn of the Century
Paul Revere's Ride
Silver Sleigh Bells etc.

Tempo di Galop

The musical score is written for piano in 2/4 time, featuring a key signature of two flats (B-flat and E-flat). It consists of six systems of music, each with a treble and bass clef staff. The first system includes the lyrics "Fire Bells" and "cres - cen - do" under the notes. The score is marked with dynamics such as *f* (forte) and *mf* (mezzo-forte). The piece is characterized by a rhythmic galop pattern, with frequent use of triplets and accented notes. The notation includes various articulations like slurs and accents, and the bass line often features a steady eighth-note accompaniment.

Brillante

First system of musical notation, consisting of a treble and bass staff. The treble staff features a melodic line with eighth-note patterns and some triplets. The bass staff provides a rhythmic accompaniment with chords and eighth notes. Dynamic markings include accents (>) and a forte (*f*) marking.

Second system of musical notation. The treble staff continues the melodic line with some rests. The bass staff has a steady accompaniment. A forte (*fz*) marking is present in the bass staff.

Third system of musical notation. The treble staff has a more active melodic line with many notes. The bass staff continues with chords and eighth notes. Accents (>) are used throughout.

Fourth system of musical notation. The treble staff has a melodic line with some rests. The bass staff has a steady accompaniment. Accents (>) are used throughout.

Fifth system of musical notation. The treble staff has a melodic line with some rests. The bass staff has a steady accompaniment. A forte (*fz*) marking is present in the bass staff.

Sixth system of musical notation, the final system on the page. The treble staff has a melodic line with some rests. The bass staff has a steady accompaniment. A fortissimo (*ff*) marking is present in the bass staff. The system concludes with a double bar line and repeat signs.

Fire Bells

The first system of music for 'Fire Bells' is written in 2/4 time with a key signature of two flats. The right-hand part features a melodic line with eighth and sixteenth notes, while the left-hand part provides a rhythmic accompaniment with chords and single notes. A fermata is placed over the final note of the right-hand part.

Fire Bells

The second system continues the piece, showing a continuation of the melodic and harmonic patterns. The right-hand part has a more active role with frequent sixteenth-note passages, while the left-hand part maintains a steady accompaniment. A fermata is present over the final notes of the right-hand part.

The third system of music shows further development of the themes. The right-hand part continues with its melodic line, and the left-hand part provides harmonic support. A fermata is placed over the final notes of the right-hand part.

Fire Bells

The fourth system of music continues the composition. The right-hand part features a melodic line with eighth notes, and the left-hand part provides a rhythmic accompaniment. A fermata is placed over the final notes of the right-hand part.

Fire Bells

The fifth system of music continues the piece. The right-hand part has a melodic line with eighth notes, and the left-hand part provides harmonic support. A fermata is placed over the final notes of the right-hand part.

The sixth and final system of music concludes the piece. The right-hand part features a melodic line with eighth notes, and the left-hand part provides harmonic support. A fermata is placed over the final notes of the right-hand part.

The musical score is arranged in six systems, each with a grand staff (treble and bass clefs). The key signature is three flats (B-flat, E-flat, A-flat). The first system includes a dynamic marking of *ff* in the bass staff. The second system continues the piano accompaniment. The third system also features a *ff* dynamic marking in the bass staff. The fourth system shows the piano accompaniment. The fifth system includes vocal lines with the lyrics "Fire Bells. eres - - cen -". The sixth system includes a vocal line with the lyric "do." and continues the piano accompaniment. The score is written in a style typical of 19th-century piano music.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a minor key and includes various rhythmic patterns and dynamic markings such as accents (>) and slurs.

Second system of musical notation, including a first and second ending bracket labeled '1.' and '2.' at the end of the system.

Third system of musical notation, continuing the piece with complex rhythmic figures and dynamic markings.

Fourth system of musical notation, showing a continuation of the melodic and harmonic themes.

Fifth system of musical notation, featuring a key signature change to one sharp (F#) in the treble clef.

Sixth system of musical notation, concluding the piece with a final cadence and a fermata over the final chord.

INSTRUMENTAL



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BLUE BOOK No. 2

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