

RWS CONCERT BAND SERIES

Grade: 3.5

Conductor Score: RWS-2437-01

Midnight Fire Alarm

Harry J. Lincoln

Arranged by
John Fulton

RWS
CONCERT BAND SERIES

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INSTRUMENTATION

Conductor Score	1	F Horn 1-2.....	4
Piccolo	1	Trombone 1.....	3
Flute 1-2.....	10	Trombone 2.....	3
Oboe	2	Euphonium B.C.	2
B $\flat$ Clarinet 1	6	Euphonium T.C.	2
B $\flat$ Clarinet 2	6	Tuba	4
B $\flat$ Bass Clarinet.....	2	Mallet Percussion: Bells, Xylophone	2
Bassoon.....	2	Timpani.....	1
E $\flat$ Alto Saxophone 1-2.....	6	Percussion 1: Snare Drum, Bass Drum, Wood Block.....	3
B $\flat$ Tenor Saxophone	2	Percussion 2: Crash Cymbals, Splash Cymbal	1
E $\flat$ Baritone Saxophone	2	Percussion 3: Brake Drum, Finger Cymbals	1
B $\flat$ Trumpet 1	5	Percussion 4: Siren.....	1
B $\flat$ Trumpet 2	5		

PROGRAM NOTE

Originally written in 1900 for piano, *Midnight Fire Alarm* was a frequently performed march-galop in recitals. The piece even made it onto player piano rolls! This is music that your grandparents and great-grandparents were probably familiar with. Prepare to move to the edge of your seat for *Midnight Fire Alarm*!

NOTES TO CONDUCTOR

This piano piece was arranged as a challenging but fun concert selection to highlight the skills of your ensemble. The percussion section will have a great time realizing the different voices and timbres. The siren and brake drum are used to set the scene of a firehouse being called into action. The siren should be allowed to fade at the end of each time it is played, including the last note. When the band releases at the end, all that is left is the fading fire alarm. The brake drum should be high-pitched and stand in as the firehouse bell. If you have additional percussionists, consider adding more brake drums. That part should be raucous and "alarming!" The score has three different cymbal parts: crash cymbals, splash cymbal (played with a drumstick), and finger cymbals. These will add different textures and sounds as they are played. Please feel free to adapt to your band and find additional ways to convey the pandemonium and excitement of the piece.

Midnight Fire Alarm should be approached like you would when performing a traditional march, with consistent tempo and separation, and the notated articulations should be followed.

As a fun way to promote your program, consider using your Principal, Superintendent, Football Coach, or city Mayor as your siren player. The part is easily taught and would be a fun way to involve them! You might introduce them this way: "Most of you may not realize that (Mr. Brown, Dr. Smith, Mayor Jones) was the first chair All-State siren in high school. We are so happy to have (him/her) share their talent with us tonight!"

A special thanks to Dr. Matthew McCutcheon, Director of Bands at the University of South Florida, for his input on this piece.



ABOUT THE ARRANGER



John Fulton is a retired music educator currently living in Southeast Missouri. His last teaching position was at the Academy for the Performing Arts at East Lake High School in Tarpon Springs Florida. He was Department Chair and Academy Head for a program with over 700 students. His responsibilities included jazz studies, wind ensemble, marching band and music industry/technology classes. He graduated from the University of South Florida in 1980. While there he studied conducting with Dr. James Croft. His graduate studies included conducting classes with Stanley DeRusha and Jerry Junkin.

John has performed as a bass trombonist with Mel Torme, the Florida West Coast Symphony, the Florida Orchestra, Sammy Davis Jr., Gladys Knight and Julie Andrews. He has served as Music Director for Ted Louis Levy. Mr. Fulton is currently a proud member of the Jackson Municipal Band where he plays bass trombone.



MIDNIGHT FIRE ALARM

Conductor Score

RWS-2437-00

Harry J. Lincoln
Arr. by John Fulton

Quickstep March ♩ = 144

Piccolo

Flute 1-2

Oboe

B♭ Clarinet 1

B♭ Clarinet 2

B♭ Bass Clarinet

Bassoon

E♭ Alto Saxophone 1-2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Trumpet 1

B♭ Trumpet 2

F Horn 1-2

Trombone 1

Trombone 2

Euphonium B.C.

Tuba

Mallet Percussion
Bells
Xylophone

Timpani
B♭, E♭, F

Percussion 1
Snare Drum
Bass Drum
Wood Block

Percussion 2
Crash Cymbals
Splash Cymbal

Percussion 3
Brake Drum
Finger Cymbals

Percussion 4
Siren

S.D.
B.D.
Cr. Cym.
Brake Drum
Siren begins, rises and falls in pitch
Siren fades away

1 2 3 4 5 6 7 8 9 10

11

Picc. *mf*

Fl. 1-2 *mf*

Ob. *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Bs. Cl. *mf*

Bsn. *mf*

A. Sax. 1-2 *mf*

T. Sax. *mf*

Bar. Sax. *mf*

11

Tpt. 1 *mf*

Tpt. 2 *mf*

Hn. 1-2 *mf*

Tbn. 1 *mf*

Tbn. 2 *mf*

Euph. *mf*

Tba. *mf*

Mlt.

Timp.

Perc. 1 *mf*
2 x only

Perc. 2 *mf*

Perc. 3

Perc. 4

11 12 13 14 15 16 17 18 19 20 21 22

28

Picc. *f* *mp*

Fl. 1-2 *f* *mp*

Ob. *f* *mp*

Cl. 1 *f* *mp*

Cl. 2 *f* *mp*

Bs. Cl. *f* *mp*

Bsn. *f* *mp*

A. Sax. 1-2 *f* *mp*

T. Sax. *f* *mp*

Bar. Sax. *f* *mp*

Tpt. 1 *f* *mp*

Tpt. 2 *f* *mp*

Hn. 1-2 *f* *mp*

Tbn. 1 *f* *mp*

Tbn. 2 *f* *mp*

Euph. *f* *mp*

Tba. *f* *mp*

Mlt. *mp*

Timp. *mp*

Perc. 1 *f* *mp*

Perc. 2 *f*

Perc. 3 *mp* Finger Cym.

Perc. 4

23 24 25 26 27 28 29 30 31 32 33 34

44

Picc. *f* *pp*

Fl. 1-2 *f* *pp*

Ob. *f* *pp*

Cl. 1 *f* *pp*

Cl. 2 *f* *pp*

Bs. Cl. *f* *pp*

Bsn. *f* *pp*

A. Sax. 1-2 *f*

T. Sax. *f*

Bar. Sax. *f* *pp*

44

Tpt. 1

Tpt. 2

Hn. 1-2 *f* *pp*

Tbn. 1

Tbn. 2

Euph. *f* *pp*

Tba. *f* *pp*

Mlt. *f* *pp*

Timp. *f* *pp*

Perc. 1 *f* *pp* Splash Cym. w/stick

Perc. 2 *pp*

Perc. 3 *f* Brake Drum

Perc. 4

35 36 37 38 39 40 41 42 43 44 45 46

Picc.

Fl. 1-2

Ob.

Cl. 1

Cl. 2

Bs. Cl.

Bsn.

A. Sax. 1-2

T. Sax.

Bar. Sax.

Tpt. 1

Tpt. 2

Hn. 1-2

Tbn. 1

Tbn. 2

Euph.

Tba.

Mlt.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

To Xyl.

Brake Drum

47 48 49 50 51 52 53 54 55 56 57 58 59

60 64

Picc.

Fl. 1-2

Ob.

Cl. 1

Cl. 2

Bs. Cl.

Bsn.

A. Sax. 1-2

T. Sax.

Bar. Sax.

60 64

Tpt. 1

Tpt. 2

Hn. 1-2

Tbn. 1

Tbn. 2

Euph.

Tba.

Mlt.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Wood Block w/drumsticks

To Finger Cymbals

Siren begins, rises and falls in pitch, until measure 95, where it fades away.

60 61 62 63 64 65 66 67 68 69 70 71

80

Picc.

Fl. 1-2

Ob.

Cl. 1

Cl. 2

Bs. Cl.

Bsn.

A. Sax. 1-2

T. Sax.

Bar. Sax.

Tpt. 1

Tpt. 2

Hn. 1-2

Tbn. 1

Tbn. 2

Euph.

Tba.

Mlt.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

72 73 74 75 76 77 78 79 80 81 82 83

Picc.

Fl. 1-2

Ob.

Cl. 1

Cl. 2

Bs. Cl.

Bsn.

A. Sax. 1-2

T. Sax.

Bar. Sax.

Tpt. 1

Tpt. 2

Hn. 1-2

Tbn. 1

Tbn. 2

Euph.

Tba.

Mlt.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Snare

Siren fades

84 85 86 87 88 89 90 91 92 93 94 95

[illegible]

112

Picc. *mf*

Fl. 1-2 *mf*

Ob. *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Bs. Cl. *mf*

Bsn. *mf*

A. Sax. 1-2 *mf*

T. Sax. *mf*

Bar. Sax. *mf*

Tpt. 1 *mf*

Tpt. 2 *mf*

Hn. 1-2 *mf*

Tbn. 1 *mf*

Tbn. 2 *mf*

Euph. *mf*

Tba. *mf*

Mlt. *f* Bring out!

Timp.

Perc. 1 *p* *mf* Splash Cymbal

Perc. 2 *mf*

Perc. 3

Perc. 4

108 109 110 111 112 113 114 115 116 117 118 119

132

Picc. *mf* *f*
 Fl. 1-2 *mf* *f*
 Ob. *mf* *f*
 Cl. 1 *mf* *f*
 Cl. 2 *mf* *f* *div.* *a2* *div.* *a2*
 Bs. Cl. *mf* *f*
 Bsn. *mf* *f*
 A. Sax. 1-2 *mf* *f*
 T. Sax. *mf* *f*
 Bar. Sax. *mf* *f*
 Tpt. 1 *mf* *f* *div.* *a2* *div.* *a2*
 Tpt. 2 *mf* *f*
 Hn. 1-2 *mf* *f*
 Tbn. 1 *mf* *f*
 Tbn. 2 *mf* *f*
 Euph. *mf* *f*
 Tba. *mf* *f*
 Mlt. *mf* *f* *Bells*
 Timp. *mf* *f*
 Perc. 1 *mf* *f*
 Perc. 2 *mf* *f*
 Perc. 3 *mf* *f* *To Finger Cymbals* *Finger Cym.*
 Perc. 4 *mf* *f*

132 133 134 135 136 137 138 139 140 141 142 143

148

Picc.

Fl. 1-2

Ob.

Cl. 1

Cl. 2

Bs. Cl.

Bsn.

A. Sax. 1-2

T. Sax.

Bar. Sax.

148

Tpt. 1

Tpt. 2

Hn. 1-2

Tbn. 1

Tbn. 2

Euph.

Tba.

Mlt.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

to Cr. Cym.

144 145 146 147 148 149 150 151 152 153 154 155

Pic.

Fl. 1-2

Ob.

Cl. 1

Cl. 2

Bs. Cl.

Bsn.

A. Sax. 1-2

T. Sax.

Bar. Sax.

160

Tpt. 1

Tpt. 2

Hn. 1-2

Tbn. 1

Tbn. 2

Euph.

Tba.

Mlt.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

To Brake Drum

Brake Drum

Fade

mf

f

ff

Cr. Cym.

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