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The Home Coming

March.

by E.T. PAULL.



THE SOLDIERS' HOME COMING.



THE FATHERS' HOME COMING.



PIANO 5
FOUR HAND 10



THE FAMILY REUNION HOME COMING.



THE SAILORS' HOME COMING.

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WHY THIS PIECE OF MUSIC WAS NAMED **The Home Coming March.**

EXPLANATORY.

When the author had about completed the music of the present march, it occurred to him that it might be well to have suggestions made from a number of people, recommending a good name for same, for after all there is considerable in a name. He therefore had a special advertisement placed in several of the leading music Journals throughout the country, offering a prize of \$10.00 in gold to any one suggesting a name that would be accepted. Over three thousand names were sent in from all parts of the country, even from far away New Zealand and Australia, in which countries the author's marches are universal favorites. Included in the letters received was one from Mr. W. C. Bates, Secretary of the Sheffield Advertising Agency of New York and Chicago, in which he suggested the name "*The Home Coming March.*" After due consideration, this name was accepted, and the prize of \$10.00 in gold was awarded and paid to Mr. Bates, who stated that he was prompted to recommend this name on account of having been present during the impressive celebration of the "Old Home Week" in Boston, Mass., last year. Probably no one idea is so universally dominant in the mind of the Human Race as that of home, or matters pertaining to home. The author believes that the name selected is one that will appeal to every one; as the many pleasant associations with the words "Home Coming" are almost without limit. The title page of this march is without any exception the handsomest ever seen on a piece of music. The main body of the title page represents a street scene, with buildings decorated, and shows a handsome royal Arch of Welcome in the foreground, gaily decorated with flags, emblems and bunting. A band is shown passing under the arch, leading a procession of the "Home Guard," and thousands of people waving handkerchiefs, banners, flags, etc. Four smaller scenes also appear on the title page, one representing the "Home Coming" of the soldier from war; another scene shows the "Home Coming" of the sailor boys embarking from their battle ships; another scene represents the "Home Coming" reunion of the family and loved ones; the fourth scene represents the "Home Coming" of the father from work, where a little tot has been watching and waiting, and runs to meet him. The whole design of the title page is then surrounded by a border of differently designed medallions, on which appears the names of all the States in the Union, making, without a doubt, the most unique and attractive title page ever conceived for a piece of music.

As is the case in some of the author's other popular descriptive marches, such as "*The Silver Sleigh Bells,*" "*Paul Revere's Ride*" and "*The Burning of Rome,*" he has made this new march more or less descriptive. The opening or introduction of the march represents the band starting to play, and has the heading "*Band Passing;*" this should be played with vim and spirit. The trumpet effect of the opening bars is specially inspiring. The first strain of the march represents, and has the heading, "*Soldiers Marching;*" this is a particularly bright, brilliant and catchy strain, with a splendid march swing. The second strain of the march represents the "*People Cheering.*" This strain is full of life and enthusiasm, being very melodious and easy to play. The Trio represents an old home melody—under the heading, "*Home Recollections,*" or recollections of home. This strain is simply beautiful, and will certainly be hummed, whistled and sung from one end of the country to the other. There is seemingly just enough reminiscence and familiarity about the melody of the Trio to make it specially attractive and pleasing, suiting admirably the heading, "*Recollections of Home.*" The performer will notice that the above named headings are printed in the music.

Respectfully,

E. T. PAULL.

SPECIAL NOTICE: Write for a Complete List of E. T. PAULL'S Compositions and Arrangements, with special prices that will be given on same, which will be sent free, postpaid to any address, by writing the Publishers, E. T. PAULL MUSIC CO., 46 West 28th Street, New York.

The Home Coming March

'Mid pleasure and palaces
though we may roam,
Be it ever so humble,
There's no place like home.

Payne.

By E. T. PAULL.

Author of
BEN HUR CHARIOT RACE,
BURNING OF ROME,
PAUL REVERES RIDE,
TRIUMPHANT BANNER etc.

Con Spirito. Band Passing.

The musical score is written for a band in 2/4 time, featuring a key signature of two flats (B-flat and E-flat). It consists of five systems of music, each with a treble and bass staff. The first system begins with a forte (*ff*) dynamic and includes the instruction 'Con Spirito. Band Passing.' Below the staff, there are markings for 'Led.' and asterisks. The second system includes a 'cresc.' (crescendo) marking. The third system is labeled 'Soldiers Marching.' and begins with a forte (*f*) dynamic. The fourth and fifth systems continue the march with various rhythmic patterns and dynamics. Throughout the score, there are numerous 'Led.' markings and asterisks, likely indicating lead instruments or specific rhythmic patterns. The score concludes with a final cadence in the fifth system.

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Home Recollections

TRIO.

ff *fz* *mf*

f *ff*

The Home Coming M. 5

Musical score for "The Home Coming M. 5". The score is written for piano and features six systems of music. The key signature is B-flat major (two flats). The first system begins with a forte (*f*) dynamic. The second system includes fortissimo (*ff*) and fortississimo (*fff*) markings. The third system contains a measure marked with an asterisk (*). The fourth system is marked *Con Spirito* and includes fortissimo (*ff*) and fortississimo (*fff*) dynamics. The fifth system features a crescendo (*cresc.*) and fortissimo (*ff*) markings. The sixth system begins with a forte (*f*) dynamic. The score is characterized by dense chordal textures and rhythmic patterns, with many measures containing multiple notes and rests.

First system of musical notation, measures 1-4. Treble and bass staves. Piano markings: * *And.* * *And.* *And.* *And.*. First ending bracket over measures 3-4.

Second system of musical notation, measures 5-8. Treble and bass staves. Piano markings: *And.* *And.* *And.* *And.* *And.* *And.* *And.* *And.*. Second ending bracket over measures 7-8.

Third system of musical notation, measures 9-12. Treble and bass staves. Piano markings: *And.* *And.* *And.* *And.* *And.* *And.* *And.* *And.*. Forte markings: *f* *f* *f*.

Fourth system of musical notation, measures 13-16. Treble and bass staves. Piano markings: *And.* *And.* *And.* *And.* *And.* *And.*. First ending bracket over measures 14-15, second ending bracket over measures 15-16.

Fifth system of musical notation, measures 17-20. Treble and bass staves. Piano markings: *And.* *And.* *And.* *And.* * *And.* * *And.*. Forte markings: *ff* *f*.

Sixth system of musical notation, measures 21-24. Treble and bass staves. Piano markings: * *And.* * *And.* * *And.* * *And.* * *And.* * *And.*. Forte markings: *f* *f*. Performance instructions: *sva* *tremolo*.

The Home Coming M. 5

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