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# The Home Coming March,

## by E.T. PAULL.



THE SOLDIERS' HOME COMING.

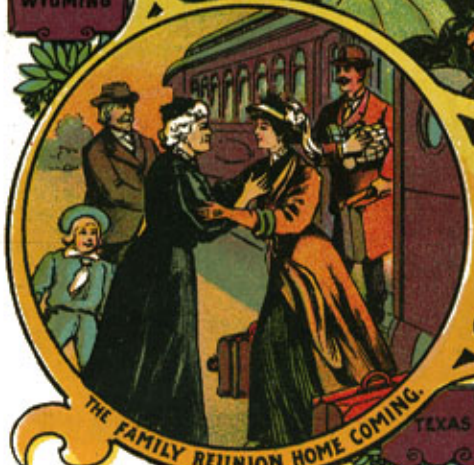


THE FATHERS' HOME COMING FROM WORK.



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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.

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# 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 first system of musical notation consists of a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The music begins with a forte (*ff*) dynamic. The melody in the treble clef features eighth-note patterns and rests, while the bass clef provides a steady accompaniment. The system concludes with a double bar line and a repeat sign. Below the staff, there are markings: "Led." followed by an asterisk, then "Led." followed by an asterisk, and finally "Led." followed by an asterisk.

The second system of musical notation continues the piece. It features a *cresc.* (crescendo) marking above the treble staff. The melody continues with similar rhythmic patterns. The system ends with a double bar line and a repeat sign. Below the staff, there are markings: "Led." followed by an asterisk, then "Led." followed by an asterisk, then "Led." followed by an asterisk, then "Led." followed by an asterisk, and finally "Led." followed by an asterisk.

The third system of musical notation is labeled "Soldiers Marching." above the staff. It features a forte (*f*) dynamic. The melody is characterized by a rhythmic pattern of eighth notes and rests, typical of a marching band. The system ends with a double bar line and a repeat sign. Below the staff, there are markings: "Led." followed by an asterisk, then "Led." followed by an asterisk, then "Led." followed by an asterisk, and finally "Led." followed by an asterisk.

The fourth system of musical notation continues the marching theme. The melody consists of eighth-note patterns. The system ends with a double bar line and a repeat sign. Below the staff, there are markings: "Led." followed by an asterisk, then "Led." followed by an asterisk, then an asterisk, then "Led." followed by an asterisk, then "Led." followed by an asterisk, and finally "Led." followed by an asterisk.

The fifth and final system of musical notation concludes the piece. The melody features eighth-note patterns and rests. The system ends with a double bar line and a repeat sign. Below the staff, there are markings: "Led." followed by an asterisk, then "Led." followed by an asterisk, then "Led." followed by an asterisk, then "Led." followed by an asterisk, and finally "Led." followed by an asterisk.

The musical score consists of six systems of piano accompaniment. Each system has a treble and bass staff. The key signature is B-flat major (two flats). The score includes various musical notations such as chords, arpeggios, and dynamics. Annotations include 'Led.' (likely 'Lead') and asterisks (\*) marking specific measures. The third system features the instruction 'People Cheering.' and 'ff' (fortissimo). The fourth system includes 'Cheers' and '4' time signatures. The fifth system includes 'Cheers' and 'Led.' markings. The sixth system includes 'ff' and 'Led.' markings.

Home Recollections

TRIO.

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) and the time signature is 2/4. The score includes the following markings and features:

- System 1:** Starts with a *ff* dynamic. The violin part has a *fz* marking. The piano part has a *mf* marking. There are five *ped.* markings under the piano staff.
- System 2:** Continues the piano accompaniment with six *ped.* markings.
- System 3:** Features a *f* dynamic in the piano part and a *ff* dynamic in the violin part. There are six *ped.* markings.
- System 4:** Continues with six *ped.* markings.
- System 5:** Includes a *f* dynamic in the piano part and six *ped.* markings.
- System 6:** Concludes with six *ped.* markings and an asterisk (\*) under the second measure of the piano staff.

First system of musical notation. The treble clef staff contains chords and melodic lines. The bass clef staff features a rhythmic accompaniment with eighth notes. Dynamics include *f* (forte) and *Leg.* (leggero).

Second system of musical notation. Dynamics include *ff* (fortissimo) and *fff* (fortississimo). *Leg.* markings are present throughout the system.

Third system of musical notation. A key signature change to two flats is indicated. A fermata is placed over a melodic phrase in the treble staff. Dynamics include *Leg.* and an asterisk (\*) marking.

Fourth system of musical notation. The instruction *Con Spirito* is written above the staff. A *sua* marking is present. Dynamics include *fz* (forzando) and *ff*. *Leg.* markings are used in the bass line.

Fifth system of musical notation. A *cresc.* (crescendo) marking is present. Dynamics include *fff*. *Leg.* markings are used in the bass line.

Sixth system of musical notation. Dynamics include *f* (forte) and *Leg.*. An asterisk (\*) is placed between two *Leg.* markings in the bass line.

First system of musical notation (measures 1-4). Includes dynamic markings like *p* and *f*, and first ending notation.

Second system of musical notation (measures 5-8). Includes dynamic markings like *p* and *f*, and second ending notation.

Third system of musical notation (measures 9-12). Includes dynamic markings like *f* and *p*, and accents.

Fourth system of musical notation (measures 13-16). Includes dynamic markings like *p* and *f*, and first ending notation.

Fifth system of musical notation (measures 17-20). Includes dynamic markings like *p* and *f*, and first ending notation.

Sixth system of musical notation (measures 21-24). Includes dynamic markings like *p*, *f*, and *tremolo*, and first ending notation.

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