

To
THE APOLLO CLUB, BOSTON, MASS.

Paul Revere's Ride ♣ ♣

—“*My country, 'tis of thee I sing*”—

Cantata for Men's Voices with
Tenor and Baritone Solos and Or-
chestral Accompaniment. Poem by

H. W. LONGFELLOW

The Music by

DUDLEY BUCK



Vocal Score, 75c. net

Full Orchestral Score, \$5.00 net

Full Orchestral Parts, \$5.00 net

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A LIST OF WORKS

FOR MEN'S VOICES

BY

DUDLEY BUCK

A.—With Accompt.

1. "The Nun of Nidaros." Cantata, with Tenor Solo. (Accompt. for Piano obligato and Reed Organ. Additional parts for Flute and String Quintet may be had from the publishers in MS.)
2. "King Olaf's Christmas." Cantata, with Baritone and Tenor Solos. (Accompt. as above.)
3. "Chorus of Spirits and Hours," from P. B. Shelley's "Prometheus Unbound," with Tenor Solo. (Accompt. as above. Full Score published.)
4. "The Voyage of Columbus." Cantata, in Seven Night-Scenes. (Full Orch. Score, Orch. Parts, Vocal and Piano Score. English and German.)
5. "Bugle Song," from Tennyson's "Princess," "The Splendor Falls." (Accompt. as in No. 1, with two Cornets obligato behind the Scenes.)
6. "Paul Revere's Ride." Cantata, with Baritone and Tenor Solos. (Accompt.

for Piano obligato, Flute, two Clarinets, two Horns, and String Quintet. Also, in default of Horns, an adaptation for two Cornets. Full Score, Orch. Parts. Vocal and Piano Score.)

7. "In Vocal Combat" (Piano Accompt.), on the themes, "Then You'll Remember Me," and "Rocked in the Cradle of the Deep."

B.—Without Accompt.

1. On the Sea.
2. Twilight.
3. The Signal Resounds.
4. In Memoriam.
5. The Spring is come, Huzza!

HARMONISATIONS.

6. Robin Adair.
7. Annie Laurie.
8. Blue Bells of Scotland.
9. Ever of Thee.
10. When the Corn is Waving.
11. Home, Sweet Home.

PAUL REVERE'S RIDE

CANTATA

For Men's Voices

POEM BY

H. W. LONGFELLOW

MUSIC BY

DUDLEY BUCK

Listen, my children, and you shall hear
Of the midnight ride of Paul Revere,
On the eighteenth of April, in "Seventy-
five;"
Not a single man is now alive
Who remembers that famous day and year.

He said to his friend, "If the British march
By land or by sea from the town to-night,
Hang a lantern aloft in the belfry arch
Of the North Church tower as a signal
light,—
One, if by land, and two, if by sea;
And I on the opposite shore will be,
Ready to ride and spread the alarm
Through every Middlesex village and farm,
For the country-folk to be up and to arm."

Then he said, "Good night!" and with
muffled oar
Silently rowed to the Charlestown shore,
Just as the moon rose over the bay,
Where swinging wide at her moorings lay
The "Somerset," British man-of-war;
A huge black hulk, that was magnified
By its own reflection in the tide.

Meanwhile, his friend, through alley and
street,
Wanders and watches with eager ears,
Till in the silence around him he hears
The sound of arms, and the tramp of feet,
And the measured tread of the grenadiers,
Marching down to their boats on the shore.

Then he climbed the tower of the Old North
Church,
To the belfry-chamber overhead:
Then paused to listen and look down
A moment on the roofs of the town,
And the moonlight flowing over all.

Beneath, in the churchyard, lay the dead,
In their night-encampment on the hill,
Wrapped in silence so deep and still
That he could hear, like a sentinel's tread,
The watchful night-wind, as it went
Creeping along from tent to tent,
And seeming to whisper, "All is well!"

But suddenly all his thoughts are bent
On a shadowy something far away,
Where the river widens to meet the bay,—
A line of black that bends and floats
On the rising tide, like a bridge of boats.

Meanwhile, impatient to mount and ride,
On the opposite shore walked Paul Revere,
And gazed at the landscape far and near.
But mostly he watch'd, with eager search,
The belfry-tower of the Old North Church.
And lo! as he looks, on the belfry's height
A glimmer, and then a gleam of light!
He springs to the saddle, the bridle he turns,
But lingers and gazes, till full on his sight
A second lamp in the belfry burns!

A hurry of hoofs in a village street,
A shape in the moonlight, a bulk in the dark,
And beneath, from the pebbles, in passing, a
spark
Struck out by a steed flying fearless and
fleet;
That was all! And yet, through the gloom
and the light,
The fate of a nation was riding that night;
And the spark struck out by that steed, in
his flight,
Kindled the land into flame with its heat.

It was twelve by the village clock
When he crossed the bridge into Medford
town,
And felt the damp of the river fog,
That rises after the sun goes down.

It was one by the village clock,
When he galloped into Lexington.
And the meeting-house windows, blank and
bare,
Gaze at him with a spectral glare,
As if they already stood aghast
At the bloody work they would look upon.

It was two by the village clock,
When he came to the bridge in Concord
town,
And felt the breath of the morning breeze
Blowing over the meadows brown:
And one was safe, and asleep in his bed,
Who at the bridge would be first to fall,
Who that day would be lying dead,
Pierced by a British musket-ball.

You know the rest!

And so through the night rode Paul Revere,
And so through the night rang his cry of
alarm,
A cry of defiance and not of fear,
And a word that shall echo for evermore!
For, borne on the night-wind of the past,
Through all our history, to the last,
The people will waken and listen to hear
The midnight message of Paul Revere.

Paul Revere's Ride.

Poem by
H. W. LONGFELLOW.

("My country, 'tis of thee I sing.")

Music by
DUDLEY BUCK.

Animato, ma Maestoso. (♩ = 88)

* Piano.



ff *sempre marcato*

The piano introduction consists of two systems of grand staff notation. The first system begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music is marked *ff* and *sempre marcato*. The second system continues the piece with similar notation and dynamics.



The second system of the piano introduction continues the grand staff notation with various rhythmic patterns and dynamics.



The third system of the piano introduction concludes the piece. It features a *dim.* (diminuendo) marking and ends with a *p* (piano) dynamic. The time signature changes to 4/4 at the end of the system.

Moderato, recitante.
BARITONE SOLO.

tempo



List - en, my children, and you shall hear ——— Of the mid-night

p *mf*

The baritone solo is written in grand staff notation. The vocal line is in the bass clef, and the piano accompaniment is in the treble and bass clefs. The lyrics are written below the vocal line. The piece is marked *Moderato, recitante* and *tempo*. Dynamics include *p* and *mf*.

* N. B. The accompt. is for Piano obligato, Flute, two Clarionets, two Horns, and String - Quintet. These parts and full score may be had from the publishers. Also, in default of the Horns, an adaptation for two Cornets.

ride of Paul Re-vere, On the eight-eenth of A-pril, in

pp *cresc.* *mf* *sf* *f*

"Seven - ty - five:" Not a sin - gle man — is now a - live — Who re-

f *f* *p*

Tempo di Marcia.

A TENOR I & II. *pp unis.*

poco rall. mem - bers that fam - ous day and year. He

BASS I & II. *pp* **Chorus**

Tempo di Marcia. (♩ = 92)

Str. *pp* A

said to his friend, "If the Brit - ish — march By land or by sea from the

said to his friend, "If the Brit - ish — march By land or by sea from the

cresc. *cresc.*

cresc. *mf*

town to-night, Hold a lan - tern a-loft in the bel - fry-arch Of the
 town to-night, Hold a lan - tern a-loft in the bel - fry-arch Of the

ff *p* *ff* *p*

3

f *p*

♩

North Church tower as a sig - nal light:
 North Church tower as a sig - nal light:

f *p*

♩

mf *f*

(Piano L.H.)

♩

and two, - if by sea; - And
 One, - if by land, and two, - if by sea; - And -

mf *p* *mf* *pp*

♩

p *f* *p* *f* *p*

♩

I on the op - posite shore will be, - Read - y to ride and
 I on the op - posite shore will be, - Read - y to ride and

cresc. *p* *cresc.*

♩

cresc.

♩

spread the a-larm Thro' ev-'ry Middle-sex vil-lage and farm,

spread the a-larm Thro' ev-'ry Middle-sex vil-lage and farm,

ff

ff

Red.

to be up and to

For the coun-try-folk to be up,— to be up and to

I. II.

B

sf *sf* *marc.*

Red. *

arm."

arm."

ff *mf*

Red. *

Poco Adagio, tranquillo.

TENOR I. Then he said, "Good-

TENOR II.

BASS I.

BASS II.

Ritardando molto.

Clar. & Vla.

dim.

Poco Adagio, tranquillo. (♩ = 63)

V'cello.

P

Red.

night!" and with muf - fled oar

pp and with muf - fled oar Si-lent-ly

pp Then he said, "Good-night!" and with muf - fled oar Si-lent-ly

pp Then he said, "Good-night!" and with muf - fled oar

simili

pp

Si-lently rowed to the Charlestown shore,

rowed to the Charlestown shore,

rowed to the Charlestown shore,

Si-lently rowed to the Charlestown shore,

mf

fp

BASS I. *pp* C

BASS II. *ppp* rowed to the Charles-town shore,

rowed to the Charles - town shore,

C

TENOR I. *p*

TENOR II. *p*

Just as the moon rose

Just as the moon rose

mp Just as the moon rose o - ver the bay, rose

mp Just as the moon rose o'er the bay, the

cresc.

mf o'er the bay, Where swing - ing wide at her moorings lay, The *p*

mf o'er the bay, Where swing - ing wide at her moorings lay, The *p*

mf o - ver the bay, Where swing - ing wide at her moorings lay, The *p*

mf bay, Where swing - ing wide at her moorings lay, The *p*

mf "Som - er - set," the "Som - er - set," *pp* British man - of - war.

mf "Som - er - set," the "Som - er - set," *pp* British man - of - war.

mf "Som - er - set," the "Som - er - set," *pp* British man - of - war. *mf*

mf "Som - er - set," the "Som - er - set," British man - of - war. A

Cor.

Più moto.

f

mf *A* huge black hulk,

mf *A* huge black hulk, a huge black hulk,

huge black hulk, a huge black hulk,

Più moto. (♩ = 80)

mf

dim.

huge black hulk, that was mag - ni - fied, By its own re -

a hulk, that was mag - ni - fied, By its own re -

that was mag - ni - fied By its own re - *dim.*

a hulk, that was mag - ni - fied. By its own re -

p *pp* *Tempo di Marcia.*

flection on the tide.

flection on the tide.

flection on the tide.

flection, its own re - flection on the tide.

Tempo di Marcia. (♩ = 92)

p *cresc.* *f*

8 D Tenor Solo.

f *animato.* *>*

Mean-while, his friend, thro' al-ley and street, Wan-ders and watch-es with

eag-er ears, Till in the si-lence a-round him he hears The

cresc. *>*

p *cresc.*

sound of arms, _____ and the tramp of feet, _____

fp *sempre p* *Corni.*

Tenor Solo. *p*

mp **BASS I. II.** *p* March-ing, marching

And the meas-ured tread of the gren-a-diers, March-ing down to their

poco cresc. *p*

down to the shore, march-ing down to the shore.

boats on the shore. _____

cresc. *mf* *ff*

TENORS

Chorus.

BASSES

Then he climbed the tower of the Old North Church,

Then he climbed the tower of the Old North Church,

E

To the bel - fry - cham - ber o - ver - head:

To the bel - fry - cham - ber o - ver - head:

TENOR I. *cresc.*

TENOR II.

Then paused to listen, and *cresc.*

Then paused to listen, and

Clar.

dim.

p

then look down A moment, on the roofs of the town, -

then look down A moment, on the roofs of the town, -

cresc.

sf

f

Tenor Solo.

Moderato. (♩=72.)

And the moon - light flow -

ritard. *p* *p*

Red. *

- ing - o - ver all. **Chorus. BASSES (*)** Be -

Be -

pp

p

Red. *

Adagio molto. (♩=63.)

neath, in the churchyard, lay the dead, In their

neath, in the churchyard, lay the dead, In their

Clar. Solo

pizz. *dolce* *p dolente*

night - en - campment on the hill, -

night - en - campment on the hill, -

Clar. Viola. *mf* *fp*

pp *pp*

14099

(*) The proper effect of this passage depends upon the conductor's securing a true balance of vocal parts in the *pp* low chords. They must sound *sepulchral*, but not "muddy."

TENOR I.
sempre pp

Wrapp'd in si-lence so deep and still That

TENOR II.
Wrapp'd in si-lence so deep and still That

BASS I.
Wrapp'd in si-lence so deep and still That

BASS II.
Wrapp'd in si-lence so deep and still That

Più moto.

he could hear, like a sen - tinel's tread, The

he could hear, could hear, like a sen - tinel's tread, The

he could hear, could hear, like a sen - tinel's tread, The

he could hear, could hear, like a sen-tinel's tread, a

Più moto. ♩ = 73.

p quasi Arpa
without Ped.

watch - ful night - wind as it

watch - ful night - wind as it

watch - ful night - wind as it

sen - ti-nel's tread, The night - wind as it went Creep - ing,

went. Creep - ing a - long - from tent to tent, - And
 went Creep - ing from tent to tent, -
 went Creep - ing a - long from tent to tent, -
 creep - ing a - long from tent to tent, -

mf *p*
pp *mf*
mf
p cresc. *mf*

seem - ing to whis - per, "All is
 And seem - ing to whis - per, "All is
 And seem - ing to whis - per, "All is
 And seem - ing to whis - per, "All is

pp *mf* *pp*
p *pp* *mf* *pp*
p *pp* *mf* *pp*
pp *mf* *pp*

8

well!"

well!"

well!"

well!"

F Allegro vivace.
F Allegro vivace. (♩ = 130.)
 Vln. *p* *mf*
pp *ff*

Tenor Solo.

long. Tempo di Marcia. (♩=92)

But suddenly_ all his

thoughts are bent On a shad - ow - y something far a -

way, Where the riv - er wi - dens to

meet the bay, A

BASS I. II. unison. p

line of black that bends and

TENOR I. II.

p *sempre p*

On the ris - - ing tide, like a bridge of
floats On the ris - - ing tide, like a bridge of

G

boats. —
boats. — *mf*

p *marc.* *cresc.*

Baritone Solo.

Mean -

ff *sf* *f* *mp*

Moderato. *recitante*

— while, impatient — to mount and ride, On the op - po - site

p *mf*

Tempo di Marcia.

shore walked Paul Re - vere, And gazed on the landscape

pp *mf*

Chorus. BASS I. II. *pp*

far and near. But most - ly he watch'd, with

p *cresc.* *p* *cresc.* Cl.

eager search, The bel - fry-tower of the old North Church.

dim. *p* Fl. Cl.

Baritone Solo.

And lo! as he looks, on the bel-fry's height A

cresc.

glimmer, and then a gleam of light! He

poco rall. *Moderato.* *f* *colla voce* *Moderato.*

Vivace.

springs to the saddle, the bridle he turns, But

f

*) The Baritone Soloist must not "shout" this note. The "light" was probably a tallow-candle. 14099

Moderato.

f Vivace.

poco rit.

ling-ers, and gaz-es, till full on his sight A second lamp in the bel-fry

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The vocal line begins with a *Moderato* tempo and transitions to *Vivace* with a forte (*f*) dynamic. The piano accompaniment starts with a piano (*p*) dynamic and includes various articulations like accents and slurs. The key signature has two flats, and the time signature is 3/4.

Moderato.

burns! —

Allegro con fuoco. (♩ = 102)

The second system continues the vocal line and piano accompaniment. The tempo changes to *Allegro con fuoco* with a tempo marking of quarter note = 102. The piano accompaniment features a prominent triplet pattern in the right hand, starting with a piano (*p*) dynamic and moving to fortissimo (*ff*). The vocal line has a *Moderato* section before the tempo change.

unis.

p

A hurry of hoofs in a village street, — A

unis.

p

A hurry of hoofs in a village street, —

The third system shows the vocal line and piano accompaniment for the 'hurry of hoofs' section. The vocal line is marked *unis.* and *p*. The piano accompaniment features a triplet pattern in the right hand, starting with a *dim.* dynamic and moving to *mp*. The tempo remains *Allegro con fuoco*.

Tenor I pauses.

shape — in the moonlight, a bulk in the dark, —

a bulk in the dark, —

The fourth system continues the vocal line and piano accompaniment. The vocal line is marked *f*. The piano accompaniment features a triplet pattern in the right hand, starting with a *dim.* dynamic and moving to *ff*. The tempo remains *Allegro con fuoco*.

TENOR II.

p *cresc.*

And be - neath, — from the pebbles, in passing, a spark —

p *cresc.*

And be - neath, — from the pebbles, in passing, a spark —

dim. *mp* *cresc.* *f*

TENOR I.

ff *ff*

Struck out by a steed fly - ing fear - less and

— Struck out by a steed fly - ing fear - less and

ff *ff*

K *ff* *ff* *

fleet:

fleet:

mf *p* *cresc.*

unis. *p*

That was all!

unis. *p*

That was all!

f *ff* *p* *cresc.*

That was all! And

That was all! And

The first system of the musical score. It features a vocal line with lyrics "That was all! And" and a piano accompaniment. The piano part includes a triplet of eighth notes and a series of eighth notes. Dynamics include *f*.

yet, thro' the gloom and the light, The

yet, thro' the gloom and the light, The

The second system of the musical score. It features a vocal line with lyrics "yet, thro' the gloom and the light, The" and a piano accompaniment. The piano part includes a triplet of eighth notes and a series of eighth notes. Dynamics include *f*. A "Ped. *" marking is present at the end of the system.

fate of a na - tion was rid - ing that night: -

fate of a na - tion was rid - ing that night: -

The third system of the musical score. It features a vocal line with lyrics "fate of a na - tion was rid - ing that night: -" and a piano accompaniment. The piano part includes a triplet of eighth notes and a series of eighth notes. Dynamics include *p*.

And the spark struck out by that steed in his flight,

And the spark struck out by that steed in his flight,

The fourth system of the musical score. It features a vocal line with lyrics "And the spark struck out by that steed in his flight," and a piano accompaniment. The piano part includes a triplet of eighth notes and a series of eighth notes. Dynamics include *cresc.* and *ff*.

sf: Kin - dled the land in - to
sf: Kin - dled the land in - to flame, in - to

ff: flame with its heat!
ff: flame with its heat!

Un poco più moto. (♩=116)
 (Clock strikes.)

ff *mf* *sf*

L 3 I II

III *dim.* IV *p* V VI VII VIII

Vicello, Viola. *pp* Bassi.

Baritone Solo.

IX *poco cresc.* X XI *dim.* XII *p* It was

Tempo di Marcia.

twelve by the village clock When he cross'd the bridge in-to

Vin. *poco cresc.*

Più moderato.

Med - ford town,

TENORS. *p* *mf*

Chorus. And felt the damp of the riv - er - fog, That

BASSES. *p* *mf*

And felt the damp of the riv - er - fog, That

Più moderato.

pp *p*

ris - es af - ter the sun goes down. —

ris - es af - ter the sun goes down. —

p *p*

Allegro moderato.

p *p*

Fl. Clar. VI.

p *cresc.* *mf*

Baritone Solo.

It was one by the vil-lage -

I.

Cor. *ff*

Str.

clock When he gal-oped in - to Lex-ing-ton.

Fl. & Clar.

p *cresc.* *f*

Chorus. BASS I. II. *pp*

And the meet-ing-house win-dows,

VI. Clar. *mp*

Without Ped.

Cello. & Basso. Clar.

blank and bare, — Gaze at him with a spec-tral glare,

mf *fp*

p *ff*

M Chorus. TENOR II. BASS I. II.

p

(TENOR I. pauses.) As if they al - read - y

TEN. II. & B. I.

fp

B. II stood a - ghist

ff

dim.

At the blood - y work they would look up - on.

At the blood - y work they would look up - on.

Baritone Solo.

mf

I. II. It was

two by the village clock When he came to the bridge in

Con - cord town:

Chorus. And felt the breath of the morn-ing breeze Blow - ing o - ver the
And felt the breath of the morn-ing breeze. Blow - ing o - ver the

p *mf* *dim.*

p *mf* *dim.* II

Fl.

Tenor Solo. N

mead - ows brown. And

molto ritard.

dim.

Moderato. (♩ = 78.)

one was safe, and a - sleep in his bed, Who at the

bridge would be first to fall, Who that day would be

8

ly - ing dead, Pierc'd by a Brit-ish mus - ket-

cresc. *f* *dim.*

8

ball.

Solo. *Più moto.* *f*

You know the

Più moto.

pp

Solo. *f*

You know the rest!

rest! You know the rest!

p *3* *cresc.* *3* *f*

Tempo I.

ff **Chorus.** And so thro' the

And so thro' the

sempre cresc.

ff

night rode Paul Re - vere, — And so thro' the

night rode Paul Re - vere, — And so thro' the

sempre con fuoco

night rang his cry of a - larm, — A cry of de -

night rang his cry of a - larm, — A cry of de -

f fi - ance, and not — of fear, — And a word that shall

f fi - ance, and not — of fear, — And a word that shall

ech - o for - ev - er - more: — For

ech - o for - ev - er - more: — For

ff marcato

Red. * Red. *

borne on the night - wind of — the past, Thro'

borne on the night - wind of the past, Thro'

sempre marcato

Red. > *

all — our his - to-ry, to — the last, — The

all — our his - to-ry, to — the last, — The

peo - ple will wa - ken, and lis - ten to hear

peo - ple will wa - ken, and lis - ten to hear

ff The mid - night mes - sage of Paul Re -

ff The mid - night mes - sage of Paul Re -

Vivace.

vere.

vere.

Vivace.

ff *sf* *ff*

8

8

Ped.

8va bassa



