

**A CANTATA FOR BARITONE
SOLO, CHORUS, AND
ORCHESTRA**

**PAUL
REVERE'S
RIDE**

**BY
CARL BUSCH**

**BOSTON
OLIVER DITSON COMPANY**

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A CANTATA FOR BARITONE SOLO
CHORUS AND ORCHESTRA

PAUL REVERE'S RIDE

WORDS BY
HENRY WADSWORTH LONGFELLOW

SET TO MUSIC BY
CARL BUSCH

.75

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Paul Revere's Ride

PAUL REVERE'S RIDE

A Cantata for Baritone Solo, Chorus and Orchestra

HENRY WADSWORTH LONGFELLOW

CARL BUSCH

Molto maestoso

PIANO *f*

BARITONE (or Contralto) mf

Lis - ten, my chil - dren, and you shall hear Of the

rit. *mf* *allegro*

8va ad lib.

midnight ride of Paul Re-vere — On the eighteenth of A - pril in Seventy five; Hardly a

mf

rit.

sin - gle man is now a - live Who re - mem - bers that fam - ous day and

mf *rit.*

Allegro moderato

year.—

SOPRANO *mf* He said to his

ALTO *mf* He said to his friend, to his friend, —

TENOR *mf* friend, He said to his

BASS *mf* He said to his friend, — to his

Allegro moderato

mf

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

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

friend,

night, _____ Hang a lan - tern a - loft _____ in the

night, _____ Hang a lan - tern a - loft _____ in the

mf

mf

mf

The first system of the musical score consists of four staves. The top two staves are vocal lines in treble clef, and the bottom two are piano accompaniment in bass clef. The key signature has three sharps (F#, C#, G#). The vocal lines contain the lyrics "night, _____ Hang a lan - tern a - loft _____ in the" and "night, _____ Hang a lan - tern a - loft _____ in the". The piano accompaniment features a melodic line with a sixteenth-note triplet marked with a '6' and a dynamic marking of *mf*.

Bel - fry arch _____ Of the North - Church

Bel - fry arch _____ Of the North - Church

The second system of the musical score consists of four staves. The top two staves are vocal lines in treble clef, and the bottom two are piano accompaniment in bass clef. The key signature has three sharps (F#, C#, G#). The vocal lines contain the lyrics "Bel - fry arch _____ Of the North - Church" and "Bel - fry arch _____ Of the North - Church". The piano accompaniment features a melodic line with a sixteenth-note triplet marked with a '6' and a dynamic marking of *mf*.

tower as a sig - nal light,

tower as a sig - nal light,

The first system of the musical score consists of four staves. The top two staves are vocal staves in treble clef, and the bottom two are piano accompaniment staves in bass clef. The key signature is three sharps (F#, C#, G#). The vocal lines are in unison, with the lyrics "tower as a sig - nal light,". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with a dynamic marking of *f* at the end.

mf if by land, *f* if by sea; And I on the opposite shore will

mf *f* And I on the shore will

if by land, if by sea; And I on the opposite shore will

mf One, and two, And I will

The second system of the musical score consists of four staves. The top two staves are vocal staves in treble clef, and the bottom two are piano accompaniment staves in bass clef. The key signature is three sharps (F#, C#, G#). The vocal lines are in unison, with the lyrics "if by land, if by sea; And I on the opposite shore will" and "if by land, if by sea; And I on the shore will". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with dynamic markings of *mf* and *f*. The lyrics "One, and two, And I will" are positioned below the piano accompaniment staves.

be, — Read - y to ride and spread the a - larm Through

be, — Read - y to ride and spread the a - larm Through

mf

mf

The first system of the musical score consists of four staves. The top two staves are vocal parts (treble and alto clefs) with lyrics. The bottom two staves are piano accompaniment (treble and bass clefs). The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. Dynamics include *mf* (mezzo-forte) and hairpins. The piano part features sixteenth-note runs in both hands, with a sixteenth-note figure in the right hand and a sixteenth-note figure in the left hand, both marked with a '6' and a slur.

ev - 'ry Mid-dle-sex vil - lage and farm, — For the

ev - 'ry Mid-dle-sex vil - lage and farm, — For the

mf

mf

The second system of the musical score consists of four staves. The top two staves are vocal parts (treble and alto clefs) with lyrics. The bottom two staves are piano accompaniment (treble and bass clefs). The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. Dynamics include *mf* (mezzo-forte) and hairpins. The piano part features sixteenth-note runs in both hands, with a sixteenth-note figure in the right hand and a sixteenth-note figure in the left hand, both marked with a '6' and a slur.

coun-try folk to be up and to arm." _____

coun-try folk to be up and to arm." _____ Then he

f *f* *p*

Molto moderato

and with muff - led oar Si-lent-ly row'd to the

he said "Good - night," he row'd to the

said, "Good - night!" he said "Good - night," he row'd to the

he said "Good - night," Si-lent-ly row'd to the

p *p* *p* *p*

Molto moderato

p.

Charles - town shore, — Just as the moon rose o - ver the
 the moon

Charles - town shore, — Just as the moon rose o'er the
 the moon

mf *3* *p*

Allegro moderato

bay, — Where swing - ing wide at her moor - ings lay The
 rose — Where swing - ing at her moor - ings lay The

bay, — Where swing - ing wide at her moor - ings lay The
 rose, — Where swing - ing at her moor - ings lay The

p

Allegro moderato

p *3*

"Som-er-set," _____ Brit-ish man - of - war; _____ A

ff *mf*

ff *mf*

"Som-er-set," _____ Brit-ish man - of - war; _____ A

ff *mf*

ff *mf*

Detailed description: This system contains the first two systems of a musical score. The top system features a vocal line in treble clef and a piano accompaniment in bass clef. The vocal line has lyrics: "Som-er-set," _____ Brit-ish man - of - war; _____ A. The piano accompaniment consists of eighth-note chords. The second system is identical to the first. Dynamics *ff* and *mf* are indicated above the vocal line and below the piano accompaniment.

huge black hulk, _____ that was

huge black hulk, _____ that was

Detailed description: This system contains the second and third systems of the musical score. The top system features a vocal line in treble clef and a piano accompaniment in bass clef. The vocal line has lyrics: huge black hulk, _____ that was. The piano accompaniment consists of eighth-note chords. The second system is identical to the first. Dynamics *ff* and *mf* are indicated above the vocal line and below the piano accompaniment.

mag - ni-fied By its own re-flec-tion in the tide.

mag - ni-fied By its own re-flec-tion in the tide.

rit.

mf

mf

Tempo di Marcia
mf **BARITONE SOLO**

Mean- while, his friend, through al-ley and

mf

p

street, Wan-ders and watch-es with ea-ger ears. Till in the

mf

si - lence a-round him he hears The sound of arms, and the tramp of

feet, — And the meas-ured tread — of the gren-a -diers — March-ing

f down to their boats on the shore. — *rit.* Moderato

p CHORUS Then he climb'd the

p CHORUS

Moderato

tower of the Old _____ Church, — To the Bel-fry cham - ber

tower of the Old _____ North Church, To the Bel-fry chamber o - ver-

p of the Old _____ Church, — To the Bel-fry cham - ber

p cham - ber o - ver-

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in G major and 4/4 time. The piano accompaniment features a steady eighth-note pattern in the right hand and a more melodic line in the left hand. Dynamics include a piano (*p*) marking.

o - ver-head; Then paused to

head; — Then paused to

o - ver-head; Then paused — to lis - ten, to

head; — and

The second system of the musical score continues the vocal and piano parts. It includes dynamic markings such as piano (*p*), mezzo-forte (*mf*), and piano (*p*). The piano accompaniment maintains its rhythmic pattern while providing harmonic support for the vocal lines.

mf

lis - ten and look down A mo - ment on the

mf

lis - ten and look down

mf

lis - ten and look A mo - ment on the

mf

look down A mo - ment on the roofs

p

roofs of the town, And the light flow - ing

p

on the roof,

p

roofs of the town, And the moon - light

p

of the town,

Lento

o - ver all. _____

o - ver all. _____

Be - - neath, in the church-yard,

Lento

mf

p

In the church-yard lay the dead, _____ In their

p

In the church-yard lay the dead, _____

lay the dead, _____ the dead, _____

p

night-en campment on the hill, Wrapp'd in si - lence so deep and still That he could
 on the hill, Wrapp'd so
 on the hill, Wrapp'd in si - lence so deep and still That he could
 Wrapp'd so

The first system of the musical score consists of four staves. The top two staves are vocal lines in treble clef, and the bottom two are piano accompaniment in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The lyrics are: "night-en campment on the hill, Wrapp'd in si - lence so deep and still That he could on the hill, Wrapp'd so on the hill, Wrapp'd in si - lence so deep and still That he could Wrapp'd so". The piano accompaniment features a steady eighth-note pattern in the right hand and a more rhythmic bass line in the left hand.

hear, could hear, — like a sen-ti-nel's tread, — The watch - ful night-wind,
 hear, could hear, — like a sen-ti-nel's tread, — The watch - ful night-wind,
 hear, could hear, — like a sen-ti-nel's tread, — The watch - ful night-wind,

The second system of the musical score continues with four staves. The vocal lines and piano accompaniment are similar to the first system. The lyrics are: "hear, could hear, — like a sen-ti-nel's tread, — The watch - ful night-wind, hear, could hear, — like a sen-ti-nel's tread, — The watch - ful night-wind, hear, could hear, — like a sen-ti-nel's tread, — The watch - ful night-wind,". The piano accompaniment includes some chords and rests in the right hand, while the left hand maintains a consistent rhythmic pattern. Dynamic markings like *mf* are present.

as it went Creep - ing a - long from tent to tent, And

as it went Creep - ing a - long from tent to tent, And

And

This system contains four staves. The top two staves are vocal lines in treble clef with lyrics. The third staff is a vocal line in alto clef with lyrics. The bottom staff is a piano accompaniment in bass clef. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The music features a melodic line with eighth and sixteenth notes, and a piano accompaniment with chords and moving lines.

seem - ing to whis - per, "All is well!"

whis - - per, "All is well!"

whis - - per, "All is well!"

seem - ing to whis - per, "All is well!"

rit.

rit.

rit.

rit.

rit.

This system contains four staves. The top two staves are vocal lines in treble clef with lyrics. The third staff is a vocal line in alto clef with lyrics. The bottom staff is a piano accompaniment in bass clef. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The music features a melodic line with eighth and sixteenth notes, and a piano accompaniment with chords and moving lines. The word "rit." (ritardando) is written above the vocal lines and the piano accompaniment.

Allegro maestoso *BARITONE SOLO*

mf

But sud-den-ly all his

Allegro maestoso

mf

f

thoughts are bent — On a shad-ow-y some-thing far a - way. — Where the

Allegro

ff

p

riv-er wi-dens to meet the bay, — A line of black that

bends and floats — On the ris - ing tide, like a bridge of boats.

mf

f

CHORUS Allegro

Mean - while, im - pa - tient — to

CHORUS *p*

Mean - while, im - pa - tient — to

Allegro

mount — and ride, On the op - po - site shore walk'd

Paul — Ré-vere, — And gaz'd at the land-scape far — and near. —

Paul — Re-vere, — And gaz'd at the land-scape far — and near. —

cresc. -

Detailed description: This system contains the first two systems of a musical score. The first system features a vocal line with lyrics 'Paul — Ré-vere, — And gaz'd at the land-scape far — and near. —' and a piano accompaniment. The second system repeats the same vocal line with the lyrics 'Paul — Re-vere, — And gaz'd at the land-scape far — and near. —'. The piano accompaniment in the second system includes a 'cresc. -' marking. The piano part consists of two staves with complex rhythmic patterns and chordal textures.

— And lo! — as he looks, — on the Bel - fry's height —

— And lo! — as he looks, — on the Bel - fry's height —

f

f

Detailed description: This system contains the second two systems of the musical score. The third system features a vocal line with lyrics '— And lo! — as he looks, — on the Bel - fry's height —' and a piano accompaniment. The fourth system repeats the same vocal line with the lyrics '— And lo! — as he looks, — on the Bel - fry's height —'. The piano accompaniment in the fourth system includes a 'f' marking. The piano part continues with complex rhythmic patterns and chordal textures.

A glim-mer, _____ and then a
A glim-mer, _____ and then a
a gleam _____

The first system of the musical score consists of four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The lyrics are: "A glim-mer, _____ and then a" on the top vocal line, "A glim-mer, _____ and then a" on the middle vocal line, and "a gleam _____" on the bottom vocal line. The piano accompaniment features a flowing eighth-note melody in the right hand and a supporting bass line in the left hand. A key signature change to one sharp (F#) is indicated by a double bar line.

gleam of light! _____ a gleam of
gleam of light! _____ a gleam of
of light! _____

The second system of the musical score continues with four staves. The lyrics are: "gleam of light! _____ a gleam of" on the top vocal line, "gleam of light! _____ a gleam of" on the middle vocal line, and "of light! _____" on the bottom vocal line. The piano accompaniment continues with a similar texture, featuring a melodic line in the right hand and chords in the left hand. A key signature change to one flat (Bb) is indicated by a double bar line. The dynamic marking *ff* (fortissimo) is present in several places.

BARITONE SOLO

mf He springs to the saddle, the *f* bri-dle he
fff light! —
fff light! —

The first system of the score features a vocal line in treble clef and piano accompaniment in both treble and bass clefs. The vocal line begins with a rest, followed by a melodic phrase starting on a half note G4, moving to A4, B4, and C5. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. Dynamics include *mf* and *f* for the vocal line, and *fff* for the piano accompaniment. The tempo is marked as *Moderato*.

fff *mf* *f*

The piano accompaniment for the first system is shown in two staves. The right hand plays a rhythmic eighth-note pattern with some grace notes. The left hand provides a bass line with some chords. Dynamics are marked as *fff*, *mf*, and *f*.

mf Moderato
turns, — But lin-gers and ga-zes, till full on his right A
Moderato

The second system continues the vocal line and piano accompaniment. The vocal line has a rest, then a melodic phrase starting on a half note G4, moving to A4, B4, and C5. The piano accompaniment continues with the eighth-note pattern. Dynamics include *mf* for the vocal line and *mf* for the piano accompaniment. The tempo is marked as *Moderato*.

f Allegro
sec-ond lamp in the Bel-fry burns! —
Allegro

The third system features a vocal line and piano accompaniment. The vocal line has a rest, then a melodic phrase starting on a half note G4, moving to A4, B4, and C5. The piano accompaniment continues with the eighth-note pattern. Dynamics include *f* for the vocal line and *fp* for the piano accompaniment. The tempo is marked as *Allegro*.

mf *f*

In the vil-lage street, _____ A

p *f*

A hur-ry— of hoofs in the street, _____ A

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a rest, followed by the lyrics "In the vil-lage street, _____ A". The piano accompaniment starts with a rest, then enters with a melody marked *mf* and *f*. The piano part includes a section with a *p* (piano) dynamic and another with an *f* (forte) dynamic.

shape in the moonlight, a bulk in the dark, And be - neath, _____ from the

shape _____

shape, _____ a bulk in the dark, And be - neath, _____ from the

cresc.

The second system continues the musical score. The vocal line has lyrics: "shape in the moonlight, a bulk in the dark, And be - neath, _____ from the", "shape _____", and "shape, _____ a bulk in the dark, And be - neath, _____ from the". The piano accompaniment features a *cresc.* (crescendo) marking. The piano part includes a section with a *cresc.* marking.

peb-les, in pass - ing, a spark _____ Struck out by a

peb-les, in pass - ing, a spark _____ Struck out by a

peb-les, _____ a spark _____

ff

ff

ff

stead fly - ing fear - less and fleet, _____

stead fly - ing fear - less and fleet, _____

stead fly - ing fear - less and fleet, _____

ff

ff

ff

ff

Maestoso

That was all! — That was all! —

f

That was all! — That was all! —

Maestoso

mf *mf*

Allegro

And yet, through the gloom and the light, —

p

And yet, through the gloom and the light, —

p

Allegro

ff p

mf

The fate of a nation was

mf

The fate of a nation was

mf

Maestoso *f*

rid - ing that night; _____ struck

And the spark struck

rid - ing that night; _____ And the spark struck

Maestoso

out by that steed, in his flight, Kind - led the

out by that steed, in his flight, Kind - led the

mf

mf

mf

mf

land in - to flame with its heat.

land in - to flame with its heat.

rit. *ff*

rit. *ff*

rit. *ff*

rit. *ff*

Allegretto

BARITONE SOLO *mf*

The clock strikes: 1 Allegretto

mf

It was twelve by the vil-lage clock When he

cross'd the bridge in-to Med-ford town, And felt the damp of the

5 6 7 8

riv-er fog, That ri-ses af-ter the sun goes down. —

CHORUS *p*
And *p*

CHORUS And *p*
And *p*
And

9 10 11 12

BARITONE SOLO *mf*

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

The first system of the musical score consists of five vocal staves and a piano accompaniment. The vocal parts are arranged in a four-part setting (Soprano, Alto, Tenor, Bass) with a Baritone Solo part. The piano accompaniment is in the right and left hands. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: "And felt the damp of the fog, that / felt the damp of the riv - er fog, that / felt the riv - er fog, / felt the damp of the riv - er fog, that / felt the damp of the fog,". The piano part features a rhythmic accompaniment with eighth and sixteenth notes.

ri - ses af - ter the sun, — the sun — goes down. —
 ri - ses af - ter the sun goes down. —
 ri - ses af - ter sun goes down. —

The second system of the musical score continues the vocal and piano parts. It consists of five vocal staves and a piano accompaniment. The lyrics are: "ri - ses af - ter the sun, — the sun — goes down. — / ri - ses af - ter the sun goes down. — / ri - ses af - ter sun goes down. —". The piano accompaniment continues with a similar rhythmic pattern, featuring a melodic line in the right hand and a bass line in the left hand. The key signature and time signature remain the same as in the first system.

mf

It was one by the vil-lage clock, When he gal-lop'd in - to

Lex - ington. And the meet-ing house win - dows, blank and bare, Gaze at

f **Moderato**

him with a spec-tral glare, _____ As if they al-ready stood a -

Moderato

mf

ghast At the bloody work _____ they would look up-on.

Allegretto

mf It was two — by the vil-lage clock.

It was two — by the vil-lage clock.

f CHORUS

It was two by the

It was two by the

It was two by the

CHORUS

f It was two by the

It was two by the

f It was two by the

1 Allegretto

2

mf *p*

vil-lage clock, When he came to the bridge in Con-cord town, And *p*

vil-lage clock, When he came to the bridge in Con-cord town, And

vil-lage clock, When he came to the bridge in Con-cord town, And *p*

vil-lage clock, When he came to the bridge in Con-cord town, And

vil-lage clock, When he came to the bridge in Con-cord town, And *p*

p

felt the breath of the morn - ing

felt the breath of morn - ing

felt the breath of morn - ing

p

Moderato *pp* breeze — Blow - ing o - ver the mead - ows brown; — And *Allegretto* *p*

breeze — Blow - ing o'er the mead - ows brown; — *pp*

breeze — Blow - ing o'er the meadows brown; — *pp*

Blow - ing o'er the mead - ows brown; — *pp*

Allegretto *p*

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

And one was a - sleep Who at the bridge —

at the bridge would be

Who at the bridge would be

The piano accompaniment consists of a right-hand part with a steady eighth-note pattern and a left-hand part with a similar eighth-note pattern, both in a key of two sharps (D major).

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

— would be first to fall, ————— *p*

first, be first — to fall, ————— Who that

The piano accompaniment continues with the same eighth-note pattern, featuring dynamic markings of *f* (forte) and *p* (piano).

The piano accompaniment concludes with a final cadence, featuring dynamic markings of *f* (forte) and *mf* (mezzo-forte).

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day would be ly - ing dead,

day would be ly - ing dead,

The first system consists of four staves. The top two staves are vocal lines (soprano and alto) with lyrics. The bottom two staves are piano accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is common time (C).

BARITONE SOLO f

You

Pierced by a Brit-ish — mus-ket - ball. —

Pierced by a Brit-ish — mus-ket - ball. —

The second system features a baritone solo. It consists of four staves. The top staff is the vocal line with lyrics. The bottom three staves are piano accompaniment. The key signature remains three sharps and the time signature is common time. Dynamics include *ff* (fortissimo) and *f* (forte).

know— the rest!

CHORUS *Maestoso*

And so through the night rode

f *CHORUS*

And so through the night rode

f *Maestoso*

This system contains the first vocal phrase and the beginning of the chorus. It features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. The piano part includes dynamic markings of *f* and *Maestoso*.

Paul Re - vere;— And so through the night went his

Paul Re - vere;— And so through the night went his

This system continues the vocal phrase and the piano accompaniment. It features a vocal line in treble clef and a piano accompaniment in bass clef. The piano part includes dynamic markings of *f* and *Maestoso*.

cry of a-larm— A cry of de-fi-ance— and
 cry of a-larm— A cry of de-fi-ance— and

The first system consists of four staves. The top two staves are vocal parts (Soprano and Alto) with lyrics. The third staff is a mezzo-soprano vocal part with lyrics. The bottom two staves are piano accompaniment, with the right hand playing a rhythmic pattern of eighth and sixteenth notes and the left hand providing harmonic support with chords and single notes.

not of fear,— And a word that shall ech-o for-
 not of fear,— And a word that shall ech-o for-

The second system also consists of four staves. The top two staves are vocal parts (Soprano and Alto) with lyrics. The third staff is a mezzo-soprano vocal part with lyrics. The bottom two staves are piano accompaniment, continuing the musical texture from the first system.

ev - er - more! — on — the night wind!

For, borne on the night-wind of the

ev - er - more! — For, borne on the night-wind!

The first system of the musical score features four staves. The top two staves are vocal lines in treble clef with a key signature of two sharps (F# and C#). The lyrics are: "ev - er - more! — on — the night wind!" followed by "For, borne on the night-wind of the". The third staff is a vocal line in alto clef with the lyrics: "ev - er - more! — For, borne on the night-wind!". The bottom staff is a piano accompaniment in bass clef. The piano part includes a melodic line in the right hand and a harmonic line in the left hand, with some chords marked with 'IR'.

our his - to - ry, to — the

Past, — Through all our his - to - ry,

Past, — Through all our his - to - ry, to — the

of — the Past, —

The second system of the musical score continues with four staves. The top two staves are vocal lines in treble clef with the lyrics: "our his - to - ry, to — the" followed by "Past, — Through all our his - to - ry,". The third staff is a vocal line in alto clef with the lyrics: "Past, — Through all our his - to - ry, to — the". The bottom staff is a piano accompaniment in bass clef. The piano part continues with a melodic line in the right hand and a harmonic line in the left hand, with some chords marked with 'IR'.

last, to the last, — The peo - ple will - wa - ken, will

The peo - - ple will

last, to the last, — To the last — the peo - ple will

To the last — the peo - ple

rit.

BARITONE SOLO

to hear the mid-night

rit. wa - ken — and — lis - ten to hear the mid-night

wa - ken — and —

wa - ken and lis - ten to hear the mid-night

rit. wa - ken and —

rit.

Molto maestoso e lento

rit

mes - sage of Paul Re - vere, of Paul Re - vere, to hear the

rit

mes - sage of Paul Re - vere, to hear the

rit

mes - sage of Paul Re - vere, to hear the

rit

f

Molto maestoso e lento

ff

mes - sage of Paul Re - vere. _____

ff

mes - sage of Paul Re - vere. _____

ff

mes - sage of Paul Re - vere. _____

ff

fff