

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

**PAUL
REVERE'S
RIDE**

**BY
CARL BUSCH**

**BOSTON
OLIVER DITSON COMPANY**

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General Counsel, MUSIC INDUSTRIES CHAMBER OF COMMERCE

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OLIVER DITSON COMPANY

178-179 TREMONT STREET, BOSTON, MASSACHUSETTS

154682

A CANTATA FOR BARITONE SOLO
CHORUS AND ORCHESTRA

PAUL REVERE'S RIDE

WORDS BY
HENRY WADSWORTH LONGFELLOW

SET TO MUSIC BY
CARL BUSCH

.75

BOSTON: OLIVER DITSON COMPANY

New York: CHAS. H. DITSON & CO. Chicago: LYON & HEALY, INC.

London: WINTHROP ROGERS, LTD.

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SOLO VOICE: BARITONE

TIME OF PERFORMANCE: TWENTY MINUTES

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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 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 marked with a dynamic of *mf* (mezzo-forte). The piano accompaniment features a melodic line in the right hand with a sixteenth-note triplet marked with a '6' and a bass line with chords and a melodic line. The lyrics are: "night, _____ Hang a lan - tern a - loft _____ in the" on the top vocal staff and "night, _____ Hang a lan - tern a - loft _____ in the" on the bottom vocal staff.

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 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 marked with a dynamic of *mf* (mezzo-forte). The piano accompaniment features a melodic line in the right hand with a sixteenth-note triplet marked with a '6' and a bass line with chords and a melodic line. The lyrics are: "Bel - fry arch _____ Of the North - Church" on the top vocal staff and "Bel - fry arch _____ Of the North - Church" on the bottom vocal staff.

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 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 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

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

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

mf

mf

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 muffed 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 first system features a vocal line in treble clef and a piano accompaniment in bass clef. The vocal line has lyrics: "Som-er-set," followed by a long dash, "Brit-ish man - of - war;" followed by another long dash, and "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 line.

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 first system features a vocal line in treble clef and a piano accompaniment in bass clef. The vocal line has lyrics: "huge black hulk," followed by a long dash, and "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 line.

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

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

p

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

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

f *rit.* *p*

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-

o - ver-head; Then paused to

head; — Then paused to

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

head; — and

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,

mf

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". There are trill ornaments (marked with a '3') above the notes 'd' and 's' in the vocal lines.

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 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: "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,". There are trill ornaments (marked with a '3') above the notes 'd' and 's' in the vocal lines. The dynamic marking *mf* (mezzo-forte) is present in the vocal lines.

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 quarter 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 quarter 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

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 on a treble clef staff with the lyrics "Paul — Ré-vere, — And gaz'd at the land-scape far — and near. —". The second system is a piano accompaniment for the same lyrics, with a bass clef staff. The piano part includes a *cresc.* (crescendo) marking. The piano accompaniment consists of two staves: a right-hand treble clef staff and a left-hand bass clef staff. The music is in a major key with a 4/4 time signature.

— 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 on a treble clef staff with the lyrics "— And lo! — as he looks, — on the Bel - fry's height —". The fourth system is a piano accompaniment for the same lyrics, with a bass clef staff. The piano part includes a *f* (forte) marking. The piano accompaniment consists of two staves: a right-hand treble clef staff and a left-hand bass clef staff. The music continues in the same key and time signature as the first system.

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 melodic line in the right hand and a harmonic line in the left hand. The key signature has one sharp (F#), and the time signature is 6/8. The system concludes with 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 consists of four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. 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 melodic line in the right hand and a harmonic line in the left hand. The key signature has one sharp (F#), and the time signature is 6/8. The system concludes with a double bar line.

BARITONE SOLO

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

fff *mf* *f*

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

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

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 three lines of 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 complex rhythmic pattern with many sixteenth notes, marked with a *cresc.* (crescendo) dynamic.

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

ff

The first system 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 piano part features a complex texture with many sixteenth-note chords in the right hand and a more rhythmic bass line. Dynamics include *ff* (fortissimo) and accents.

stead fly - ing fear - less and fleet, _____

stead fly - ing fear - less and fleet, _____

ff

ff

ff

ff

The second system also 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 piano part continues with similar complex textures. Dynamics include *ff* (fortissimo) and accents. The system concludes with a double bar line and a 2/4 time signature.

Maestoso

That was all! — That was all! —

f

That was all! — That was all! —

Maestoso

mf

mf

Allegro

p

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

sp

Detailed description: This system contains four staves. The top two staves are vocal lines in treble clef, and the bottom two are piano accompaniment in bass clef. The music is in a key with one sharp (F#) and a 3/4 time signature. The vocal lines are marked *mf* and feature a melodic line with some rests. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand. A dynamic marking *sp* appears at the beginning of the piano part.

f **Maestoso**

rid - ing that night; _____ struck

And the spark struck

rid - ing that night; _____ And the spark struck

Detailed description: This system contains four staves. The top two staves are vocal lines in treble clef, and the bottom two are piano accompaniment in bass clef. The music is marked *f* and **Maestoso**. The vocal lines have a long note followed by a rest, then a short phrase. The piano accompaniment continues with the eighth-note pattern from the first system. The lyrics are: "rid - ing that night; _____ struck" and "And the spark struck".

Maestoso

Detailed description: This system contains two staves for piano accompaniment in bass clef. The music is marked **Maestoso**. The right hand continues with the eighth-note pattern, while the left hand has a more complex accompaniment. The system ends with a few chords in the right hand.

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 2 3 4

mf

It was twelve by the vil-lage clock When he

5 6 7 8

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

9 10 11 12

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

CHORUS *p*
And *p*

CHORUS And *p*
And *p*
And

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,

p

Detailed description: This system contains five staves. The top four staves are vocal parts: Soprano, Alto, Tenor, and Bass. The fifth staff is the piano accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. The piano part features a rhythmic accompaniment with eighth and sixteenth notes, and a bass line with quarter notes. Dynamics include *mf* for the vocal solo and *p* for the piano accompaniment.

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. —

p

Detailed description: This system contains five staves, continuing the vocal and piano parts from the first system. The vocal lines continue with the lyrics 'ri - ses af - ter the sun, — the sun — goes down. —'. The piano accompaniment continues with its rhythmic pattern. Dynamics include *p* for the piano accompaniment.

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-read-y stood a -

Moderato

mf

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

Allegretto

It was two — by the vil-lage clock.

It was two by the

CHORUS

It was two by the

1 Allegretto

2

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

felt the breath of the morn - ing

felt the breath of morn - ing

felt the breath of morn - ing

p

pp *Moderato* *Allegretto* *p*

breeze — Blow - ing o - ver the mead - ows brown; — And

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

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

pp

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

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 with two sharps (F# and C#).

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 patterns, including dynamic markings of *f* and *p*.

The piano accompaniment concludes with a final cadence, featuring dynamic markings of *f* and *mf*.

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day would be ly - ing dead,

day would be ly - ing dead,

This system contains two vocal staves (Soprano and Bass) and a piano accompaniment. The vocal lines are in a major key with three sharps (F#, C#, G#) and a common time signature. The piano accompaniment features a complex texture with many beamed sixteenth notes and chords.

BARITONE SOLO f

You

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

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

This system features a Baritone Solo. The vocal line is marked with a forte (*f*) dynamic and includes a *ff* (fortissimo) section. The piano accompaniment also includes a *ff* section. The lyrics are: "You Pierced by a Brit-ish — mus-ket - ball. —". The piano accompaniment has a more active, rhythmic feel with many beamed notes.

know— the rest!

CHORUS *Maestoso*

And so through the night rode

f *CHORUS*

And so through the night rode

f *Maestoso*

Detailed description: This system contains the first vocal phrase and the beginning of the chorus. It features a vocal line in treble clef with lyrics 'know—the rest!' and 'And so through the night rode'. Below it is a piano accompaniment in bass clef. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. The chorus is marked 'CHORUS Maestoso' and 'f'. The piano part includes a dynamic marking 'f' and the tempo 'Maestoso'.

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

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

Detailed description: This system contains the second vocal phrase and continues the piano accompaniment. It features a vocal line in treble clef with lyrics 'Paul Re - vere;— And so through the night went his' 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 continues with a dynamic marking 'f' and the tempo '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 staves in treble clef with a key signature of two sharps (D major). The third staff is a vocal staff in alto clef with the same key signature. The bottom staff is a piano accompaniment in bass clef with the same key signature. The piano part features a rhythmic pattern of eighth and sixteenth notes in the right hand and sustained chords in the left hand.

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 consists of four staves, similar in layout to the first system. The top two staves are vocal staves in treble clef with a key signature of two sharps. The third staff is a vocal staff in alto clef with the same key signature. The bottom staff is a piano accompaniment in bass clef with the same key signature. The piano part continues with a similar rhythmic pattern to 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 one sharp (F#) and a 4/4 time signature. 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 melodic and harmonic lines, including 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

f

Molto maestoso e lento

Detailed description: This system contains the first three vocal staves and the piano accompaniment. The vocal staves are in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in bass clef. The tempo is 'Molto maestoso e lento'. The first vocal line starts with a 'rit' (ritardando) marking. The piano accompaniment features a steady eighth-note accompaniment in the right hand and a more active bass line. A dynamic marking of 'f' (forte) appears in the piano part.

ff

mes - sage of Paul Re - vere. _____

mes - sage of Paul Re - vere. _____

ff

mes - sage of Paul Re - vere. _____

ff

ff

Detailed description: This system contains the second three vocal staves and the piano accompaniment. The vocal staves continue the lyrics 'mes - sage of Paul Re - vere.' with a long horizontal line indicating a sustained note. The piano accompaniment continues with a similar texture to the first system, featuring a strong 'ff' (fortissimo) dynamic. The piano part includes some complex chordal textures and a more active bass line.