

Commissioned by the Lexington Pops Chorus in honor of its 30th Anniversary
and the 300th Anniversary of the Town of Lexington, Massachusetts, 1713–2013.
Premiered January 2013 by the Lexington Pops Chorus, Robert A. Lague, Music Director.

The Midnight Ride of Paul Revere

for SATB Chorus and Piano

Henry Wadsworth Longfellow (1807–1882)
G. Walker, alt.

Gwyneth Walker

Suggested props: One lantern (or a poster depicting a lantern) to be held aloft by a Soprano or Alto when instructed in the score. Two lanterns (or a poster depicting two lanterns) to be held aloft by a Tenor or Bass when instructed in the score.

Moderate tempo
♩ = 108

Piano
f powerfully and dramatically

[to suggest a horse galloping]

8th Ped. slight pedal

A as an introduction (♩ = 108)
with suspense

Alto *mf*
List-en, my chil-dren, and

Bass *mf*
List-en, my chil-dren, and

A as an introduction (♩ = 108)
with suspense

p

* Grace notes precede the beat.

10 **+Sop.** (*mf*)
 S A you shall hear of the mid-night ride of Paul Re-vere, _____ on the eigh-teenth of A-pril, in
+Tenor (*mf*)
 T B you shall hear of the mid-night ride of Paul Re-vere, _____ on the eigh-teenth of A-pril, in

f *p*

(Ped.)

15
 S A Sev-en-ty - five;- _____ who re-mem-bers that fa-mous
 T B Sev-en-ty - five;- hard-ly a man is still a - live _____ who re-mem-bers that fa-mous

f *p*

(Ped.)

20 **With motion** $\text{♩} = 72$ *mf*
 S A day _____ and _____ year. _____ He
 T B day _____ and _____ year. _____ Lis-ten, lis-ten, lis-ten,
With motion $\text{♩} = 72$
mf *dim.* *p*

(Ped.)

25 **B**

S
A

said to his friend, "If the Brit-ish march _____ *mf*

T
B

"by land or sea from the town to - night, —

B

[as a drum] *mf*

(p)

Slight pedal

30

S
A

hang a lan-tern a-loft in the bel-fry arch _____

T
B

of the North Church tow-er as a

mf

(p)

mf

(p)

35

S
A

One _____ if by land,

T
B

sig-nal light _____ and two if by

Hold up one lantern
(or poster of one lantern)

Hold up two lanterns
(or poster of two lanterns)

mf

(mf)

Ped. *Ped.* *Ped.*

40

S
A

T
B

sea;

45 *(mf)*

S
A

T
B

One if by land, and I on the op-po-site shore will be,

Hold up one lantern

Hold up two lanterns

(mf)

two if by sea, read-y to ride and

50

S
A

T
B

for the coun-try folk to be up and to

f with determination

spread the a-larm to ev-ery Mid-dle-sex vil-lage and farm,

f

loco

55 *rit.* **Slower** *mf* **D** *p*

S
A
arm!" Then he said "Good - night!" and with muf-fled oar,

T
B
to arm!" Then he said "Good - night!" and with muf-fled oar,

rit. **Slower** **D** *p*

loco
8^{va}.1

61 **Bass** *p with secrecy* *accel.* *a tempo* (♩ = 72)

B
si - lent - ly rowed to the Charles - town - shore.

accel. *a tempo* (♩ = 72)

p with secrecy

8^{va}.....1

loco
Ped. Ped. Ped.

66 **E** | Hold up one lantern *mf* **Alto** *mf*

S
A
One if by land, Mean - while, his

E | Hold up two lanterns *mf* **Bass** *p*

T
B
two if by sea, one - by - land, and - two - by -

mf *p*

Ped. Ped.

72 (Alto) Sop. *mf* *rit.*

S A friend through al-ley and street wan - ders and watch-es, with ea-ger

T B Tenor *mm* *p* sea, -

[as a clock ticking] *mf* *rit.*

(Ped.)

78 **F** Slower +Alto *p* *becoming increasingly militaristic*

S A ears, till in the si-lence a-round him hears the mus-ter of men at the

F Slower [as a military drum in the distance] *p* (for rehearsal only)

(Ped.)

82 *accel.* *mf*

S A bar-rack door, the sound of arms and the tramp of feet, and the mea-sured tread of the gren - a-diers,

T B the sound of arms and the tramp of feet, and the mea-sured tread of the gren - a-diers,

mf *accel.* *mf*

(reh. only)

a tempo (♩ = 72)***f***

87

T B

march-ing down to their boats_ on the shore. _____

a tempo (♩ = 72)*Play mf****f***

All Women: Tap leg (to add rhythmic energy to the music)

92

T B

Bass *mf* Tenor *mf*

Then he climbed the tow-er of the Old North Church, _____ by the

93

T B

mf

96

T B

(Tenor) + Bass

wood-en stairs, with stead - y tread, _____ to the bel - fry tow - er o - ver - head, _____

(Women:
Tap leg)

101

H

S A *mf smoothly*
where he paused to lis-ten and look down on the roof-tops of the town, and the

T B

smoothly

ped.

pp

107

S A moon - light flow - ing o - ver all.

p

loco

p

ped.

poco accel.

All Men:
Stomp feet (*impatiently*)

I Faster $\text{♩} = 80$

111

T B Bass *mf*

Mean-while, im - pa - tient to mount and ride,

poco accel.

f sub.

mf

ped.

115

Women:
Tap leg

S
A

mf
la la la la la la la la

T
B

Tenor *mf* + Bass

boot-ed and spurred with a heav-y stride on the op-po-site shore stood

Reo.

120

All Singers:
Tap leg

S
A

(mf)
la la la He gazed on the land-scape far and near. But

T
B

Paul Re - vere gazed la la la But

poco rit.

125

S
A

most-ly he watched with eag-er search the bel-fry tow-er of the Old North Church And

T
B

most-ly he watched with eag-er search the bel-fry tow-er of the Old North Church

f

poco rit.

Ped.

J Slightly slower

131

S

lo! as he looks on the bel - fry height a glim-mer, and then a

A

lo! as he looks on the bel - fry height a glim-mer, and then a

T

And lo! as he looks on the bel - fry height

B

And lo! as he looks on the bel - fry height

div. *mf*

mf *div.*

f *div.*

div. f *unis*

J Slightly slower

8va

p (in the background)

loco

Ped.

Hold up one lantern

Shake lantern

Lower

Quickly

136

rit.

f

S gleam of light! _____

A gleam of light! _____ *f unis.*

T _____ *He unis. f*

B _____ *He p*

light _____ *f*

rit. _____ *He*

accel. into a blur

f

Quickly

Ped.

K

139

poco rit.

Slower

S _____

A *div. unis.* _____ *div. ,*

springs to the sad-dle, the bri-dle he turns, but lin-gers and gaz-es, till full on his sight

T *div.* _____ *unis. ,*

springs to the sad-dle, the bri-dle he turns, but lin-gers and gaz-es, till full on his sight a *div.*

B _____ *div. ,*

springs to the sad-dle, the bri-dle he turns, but lin-gers and gaz-es, till full on his sight a

K

poco rit.

Slower

f

accel.
p

143

S A *f* in the bel - fry burns.

Hold up two lanterns Shake triumphantly

T B sec - ond lamp burn, burn, burn...

accel.
p

Hold up one lantern

L *Faster* ♩ = 88

One if by land, one if by land, Two lanterns

Hold up two lanterns Two lanterns *dim.*

T B two if by sea, two if by sea, two two

L *Faster* ♩ = 88

dim.

147

S A *f* One if by land, one if by land, Two lanterns

Hold up two lanterns Two lanterns *dim.*

T B two if by sea, two if by sea, two two

L *Faster* ♩ = 88

dim.

152

S A *Alto p with hushed excitement* A hur-ry of hoofs in a vil-lage street, — *Sop. p* A shape in the moon-light, a

p *p with hushed excitement*

T B two two The Brit-ish are com-ing!

p

poco cresc. (with growing excitement)

157

S
A

bulk in the dark, _____ and be - neath, from the peb - bles, a pass - ing spark

T
B

The Brit - ish are com - ing! _____ The

mp

mp

Ped.

161

S
A

struck by a steed, both fear - less and fleet,

T
B

Brit - ish are com - ing! _____ The Brit - ish are here!

mf

f

mf

Ped.

165

S
A

That was all! _____ And yet, through the gloom and the light, _____

T
B

That was all! _____

That was all _____

f

mf

M *Slower, reflectively*

f

mf

M *Slower, reflectively*

Ped.

170 *p* *accel.*

S
A

T
B

the fate of a na-tion was rid - ing that night.

p *f* *accel.*

Ped. *Ped.*

175 (*accel.*) **N** With energy $\text{♩} = 92$

S
A

T
B

It was twelve by the vill-age clock, when he crossed the bridge in-to

(*accel.*) **N** With energy $\text{♩} = 92$

with pedal

180 *f*

S
A

T
B

Med-ford town and the bark-ing of the dog,

Med-ford town He heard the crow-ing of the cock, and felt the damp of the

185

S
A

that ris - es af - ter the sun goes down

T
B

riv - er fog,

ped

All Women: Whisper rhythmically (not on pitch)
(with excitement)

190

O Faster yet $\text{♩} = 96$

S
A

Lex - ing - ton, Lex - ing - ton,

T
B

p with suspense

It was

O Faster yet $\text{♩} = 96$

p with suspense

with pedal

194

S
A

Lex - ing - ton, Lex - ing - ton, Lex - ing - ton,

T
B

one by the vil - lage clock, when he gal - loped in - to Lex - ing - ton.

f

Sing
198 *f* enthusiastically, proudly

S
A
Lex - ing - ton! swim in the moon-light

T
B
He saw the gild - ed weath - er cock

f
(with pedal)

202

S
A
as he passed, gaze at him with a

T
B
and the meet-ing-house win-dows, black and bare.

206

S
A
spec-tral glare. (in a ghostly manner) Ooh! Ah! Ooh! Ah!

T
B
(in a ghostly manner) Ooh! Ah! Ooh! Ah!

All Singers:

Tap leg loudly

211 **P** Very rhythmic

T B

f

It was two by the vil-lage

P Very rhythmic

8^{va}-----

loco

216

S A

f

Con-cord town and the

T B

clock, when he came to the bridge in Con-cord town. He heard the blea-ting of the flock,

221

S A

twit-ter of birds a - mong the trees

T B

blow - - ing

and felt the breath of the morn-ing breeze

Ped.

226

S
A

o - ver mead-ow brown.

T
B

(Ped.)

231 *rit.*

Q Slower $\text{♩} = 72$
All Women (f)

S
A

So through the night rode

T
B

All Men (f)

So through the night rode

rit.

Q Slower $\text{♩} = 72$

loco

(Ped.)

235

S
A

Paul Re - vere; and through the night went his cry of a - larm.

T
B

Paul Re - vere; and through the night went his cry of a - larm.

loco

8va

8va

(Ped.)

239

S
A

to ev - ery Mid - dle - sex vil - lage and farm, -

T
B

a cry of de - fi - ance, and

mf

8th
Ped.

243

S
A

a voice in the dark, and a word that shall ech - o for

T
B

not of fear, a knock at the door, word that shall ech - o for

247

S
A

ev - er - more!

T
B

ev - er - more!

rit.

R Slower ♩ = 108 (Opening tempo)

For, borne on the night - wind

For, borne on the night - wind

rit.

R Slower ♩ = 108 (Opening tempo)

8th
Ped.

251 *mf*

S A of the past, through all our his - t'ry to the last,

T B of the past, through all our his - t'ry to the last, *p* in the hour of dark - ness and

mf

255 *p*

S A the peo - ple will wak - en and lis - ten to hear the hur - ry - ing hoof - beats

T B per - il and need, the peo - ple will wak - en and lis - ten to hear the hur - ry - ing hoof - beats

accel. poco a poco

p

accel. poco a poco

(*accel.*) *f*

S A of that steed,

(Ten) *f* Bass *f*

T B of that steed, and the mid - night mes - sage of Paul Re -

[horse and rider pass by quickly]

(*accel.*) *f*

264 **S** With energy $\text{♩} = 80$

B

vere.

S With energy $\text{♩} = 80$

Hold up one lantern

One lantern

cresc. poco a poco

268

p

S
A

“One if by land,

one if by land,

Hold up two lanterns

Two lanterns

cresc. poco a poco

T
B

“Two if by sea,

two if by sea,

no pedal

One lantern

(*cresc.*)

S
A

one if by land,

f

A - rise!

De -

Two lanterns

(*cresc.*)

f

De -

T
B

two if by sea,

A - rise!

De -

no pedal

*With clenched fist at shoulder level, emphasize each note with determination.

Hand back down by side

276

S
* * * * *
fend our Li - ber - ty!

A
* * * * *
fend our Li - ber - ty!

T
* * * * *
fend our Li - ber - ty!

B
* * * * *
fend our Li - ber - ty!

281

S
rit. to end **ff**
Our Lib - er -

A
ff
Our Lib - er -

T
ff
Our Lib - er -

B
ff
Our Lib - er -

*With clenched fist at shoulder level, emphasize each note with determination.

Raise fist above head in triumph
(hold pose at end)

285 (rit.)

S
A
T
B

ty!"

ty!"

ty!"

ty!"

(rit.)

Ped.

Ped.

8^{va}

February 23, 2011
New Canaan, Connecticut
7:30

Program Notes

Henry Wadsworth Longfellow's famous poem *The Midnight Ride of Paul Revere* tells the story of the colonial American patriot who rides on horseback to rally his Massachusetts neighbors against the British militia. The route which the British are taking is relayed to Paul Revere by his friend in Boston, watching the army's movements and then hanging signal lanterns in the belfry of Old North Church. "One if by land, and two if by sea."

The musical setting endeavors to capture the energy of horse and rider. Therefore, "galloping" rhythms are often heard in the piano accompaniment. As Paul Revere rides through the New England towns, the pace of the music quickens—Medford, Lexington and Concord. "So through the night rode Paul Revere." He keeps in mind his plan and his message: "One if by land, two if by sea. Arise! Defend our Liberty!"

Gwyneth Walker (b. 1947)

For biographical information visit:
www.gwynethwalker.com