

No. 7946 | Walker | The Midnight Ride of Paul Revere | SATB & Piano

GWYNETH WALKER

The Midnight Ride of Paul Revere

*for SATB Chorus and Piano*

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]

\* [Musical notation for piano introduction]

*Ped.* *Ped.* slight pedal

**A** as an introduction (♩ = 108)  
with suspense

Alto *mf*

S  
A

List-en, my chil-dren, and

Bass *mf*

T  
B

List-en, my chil-dren, and

**A** as an introduction (♩ = 108)  
with suspense

*p*

*Ped.* *Ped.*

Note setting and format by Gwyneth Walker Music Productions.

\*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*

(*Red.*) *Red.* *Red.*

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*

(*Red.*) *Red.* *Red.*

20 **With motion**  $\text{♩} = 72$

S A day \_ and \_ year. \_\_\_\_\_ *mf* He

T B day \_ and \_ year. \_\_\_\_\_ *dim.* *p* Lis-ten, lis-ten, lis-ten,

**With motion**  $\text{♩} = 72$

*mf* *dim.* *p*

(*Red.*) *Red.* *Red.*

25 **B**

S A  
T B

said to his friend, "If the Brit-ish march \_\_\_\_\_

*mf*

**B**

[as a drum]

*mf*

*(p)*

Slight pedal

30

S A  
T B

hang a lan-tern a-loft in the bel-fry arch \_\_\_\_\_

of the North Church tow-er as a

*mf*

*(p)*

*mf*

*(p)*

Hold up one lantern  
(or poster of one lantern)

35

S A  
T B

One \_\_\_\_\_ if by land,

sig-nal light \_\_\_\_\_ and two if by

Hold up two lanterns  
(or poster of two lanterns)

*mf*

*(mf)*

Ped. \_\_\_\_\_ Ped. \_\_\_\_\_ Ped. \_\_\_\_\_

40

S  
A

T  
B

sea;

45

S  
A

T  
B

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

two if by sea, read-y to ride and

**C** Hold up one lantern

*(mf)*

**C** Hold up two lanterns

*(mf)*

50

S  
A

T  
B

for the coun-try folk to be up and to

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

*f* with determination

*f*

*8va*

*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* *8va*

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*

*loco*

*8vb*

*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.*

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

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

T B Tenor *p* *mm*  
sea, —

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

(*Red.*) *Red.* *Red.*

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)

(*Red.*)

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 *mf*  
the sound of arms and the tramp of feet, and the mea - sured tread of the gren - a - diers,

*accel.* *mf* (reh. only)

*a tempo* (♩ = 72)

87 *f*

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 **G**

T B

Bass *mf* Tenor *mf*

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

**G** *mf*

(Women: Tap leg)

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

Red.

107

S  
A

moon - light flow - ing o - ver all.

*g<sup>ua</sup>* *loco*

*p*

5 5 5 5 5 5 5 5

*p*

*poco accel.*

Red.

All Men:  
Stomp feet (*impatiently*)

**I** Faster  $\text{♩} = 80$

T  
B

Bass  
*mf*

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

*poco accel.*

**I** Faster  $\text{♩} = 80$

*f sub.*

*mf*

Red.

**Women:**

Tap leg

115

S  
A  
  
T  
B

la la la la

la la la la

boot-ed and spurred with a heav-y stride

on the op-po-site shore stood

*mf*

Tenor *mf*

+Bass

Ped.

**All Singers:**

Tap leg

120

S  
A  
  
T  
B

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

Paul Re - vere. gazed

la la la But

(*mf*)

*poco rit.*

125

S  
A  
T  
B

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

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

*f*

*poco rit.*

Red. \_\_\_\_\_

**J** Slightly slower

131

S  
A  
T  
B

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

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

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

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

*div.* *mf*

*mf* *div.*

*f* *div.*

*div. f* *unis.*

**J** Slightly slower

*8va*

*8va*

*loco*

*p* (in the background)

Red. \_\_\_\_\_

Hold up one lantern

Shake lantern

Lower

Quickly

136

*rit.*

*f*

*f unis.*

*f unis.*

*f*

*p*

*rit.*

*Quickly*

*accel. into a blur*

*f*

*Ped.*

**K**

139

*poco rit.*

Slower

*div. unis.*

*div.*

*div.*

*unis.*

*div.*

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

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

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 *f*

S A in the bel - fry burns.

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

Hold up two lanterns Shake triumphantly

*accel.*  
*p*

Hold up one lantern *ped.*

**L** *Faster*  $\text{♩} = 88$

S A One if by land, one if by land,

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

Hold up two lanterns One lantern Two lanterns Two lanterns *dim.*

**L** *Faster*  $\text{♩} = 88$

*dim.*

152 *Alto p with hushed excitement* *Sop. p*

S A A hur - ry of hoofs in a vil - lage street, A shape in the moon - light, a

T B two two *p with hushed excitement* The Brit - ish are com - ing!

*p*

157

*poco cresc. (with growing excitement)*

S  
A  
T  
B

bulk in the dark, \_\_\_\_\_ and be - neath, from the peb - bles, a pass - ing spark *mp*

The Brit - ish are com - ing! The

161

*mf*

S  
A  
T  
B

struck by a steed, both fear - less and fleet; *f*

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

**M**

*Slower, reflectively*

165

*f*

*mf*

S  
A  
T  
B

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

That was all! \_\_\_\_\_

That was all! \_\_\_\_\_

*Slower, reflectively*

**M**

170 *p* *accel.*

S A

T B

*p* *f*

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

*accel.*

*p* *f*

Ped. Ped.

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

S A

T B

*f*

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, *p with suspense*

T B It was

**O** **Faster yet**  $\text{♩} = 96$

*p with suspense*

*with pedal*

194

S A Lex - ing - ton, Lex - ing - ton, Lex - ing - ton, *f*

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



*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,

(in a ghostly manner)

206

S  
A  
spec - tral glare. Ooh! Ah! Ooh! Ah!

(in a ghostly manner)

T  
B  
Ooh! Ah! Ooh! Ah!

All Singers:  
Tap leg loudly

211 **P** Very rhythmic

T B

It was two by the vil-lage

**P** Very rhythmic

8<sup>th</sup> loco

216

S A

T B

Con-cord town! and the

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

221

S A

T B

twit-ter of birds a - mong the trees

blow - - ing

and felt the breath of the morn-ing breeze

Ped.

226

S  
A  
T  
B

o - ver mead - ow brown.

(Ped.)

231 *rit.*

**Q Slower**  $\text{♩} = 72$   
*All Women (f)*  
So through the night rode

*All Men (f)*  
So through the night rode

*rit.*

*loco*

(Ped.)

235

S  
A  
T  
B

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

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

*loco*

(Ped.)

239

S  
A

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

T  
B

a cry of de - fi - ance, and

*mf*

8<sup>va</sup> Led.

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

*f*

**R**

247

S  
A

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

T  
B

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

*rit.*

**R**

*rit.*

**R**

*rit.*

**Slower** ♩ = 108 (Opening tempo)

**Slower** ♩ = 108 (Opening tempo)

8<sup>va</sup> Led.

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* *accel. poco a poco*

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.*) *f*

259 *f* *Bass* *f*

S A of that steed, \_\_\_\_\_

T B (Ten.) 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  $\text{♩} = 80$

268 **S** *p* **Hold up one lantern** **One lantern** *cresc. poco a poco*

“One if by land, one if by land,

**T** *p* **Hold up two lanterns** **Two lanterns** *cresc. poco a poco*

“Two if by sea, two if by sea,

*no pedal*

272 **S** *(cresc.)* **One lantern** *f* **Two lanterns** *(cresc.)* *f*

one if by land, A - rise! De -

**T** *(cresc.)* **Two lanterns** *f*

two if by sea, A - rise! De -

\*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

*rit. to end*

S  
Our Lib - er -

A  
Our Lib - er -

T  
Our Lib - er -

B  
Our Lib - er -

*ff*

*ff*

*ff*

*ff*

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

(rit.)

285

S  
A  
T  
B

ty!"

ty!"

ty!"

ty!"

ty!"

(rit.)

Ped.

Ped.

8<sup>va</sup>

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

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 about the composer, please visit her Web site.  
<<http://www.gwynethwalker.com>>

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