

TO: RANDALL THOMASON

PAUL REVERE'S RIDE

TEXT: HENRY WADSWORTH LONGFELLOW

MUSIC: JOHN BIGGS A.S.C.A.P.

SLOWLY - WITH NOBILITY

f (TRANSPosed SCORE)

p

d=80

HORN

SW DR

Soprano (S): *mf* LISTEN, LISTEN MY CHILD - REN, MY

Alto (A): *mf* LISTEN, LISTEN LISTEN, LISTEN MY

Tenor (T): *mf* LISTEN MY CHILDREN, LISTEN MY CHILDREN,

Bass (B): *mf* LISTEN LISTEN MY CHILDREN,

* SUSTAIN ON "N" IMMEDIATELY

⑤

CHILD - REN, AND YOU SHALL HEAR OF THE MID-NIGHT RIDE OF

CHILDREN LISTEN MY CHILDREN AND YOU SHALL HEAR OF THE MIDNIGHT

AND YOU SHALL HEAR, AND YOU SHALL HEAR OF THE MIDNIGHT

LISTEN MY CHILDREN, AND YOU SHALL HEAR OF THE MIDNIGHT

Instrumental parts (CP-3A)

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NARRATOR

ON THE EIGHTEENTH OF APRIL, IN SEVENTY FIVE;
HARDLY A MAN IS NOW ALIVE

IMMEDIATELY FASTER. $\text{♩} = 72$

PAUL RE - VE - RE, M

RIDE OF PAUL RE - VE - RE, M

RIDE OF PAUL RE - VE - RE, M

RIDE OF PAUL RE - VE - RE, M

* RE - PRONOUNCE AS RIH

WHO REMEMBERS THAT FAMOUS DAY AND YEAR.
HE SAID TO HIS FRIEND, "IF THE BRITISH MARCH BY LAND OR SEA FROM THE TOWN TO-NIGHT,
THIS QUOTE MAY BE SPOKEN FROM THE CHORUS. (MALE)

HANG A LANTERN ALDFT 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

15

mp 00 00

mp 00

m m

SHORE WILL BE, READY TO RIDE AND SPREAD THE ALARM THROUGH EVERY MIDDLESEX VILLAGE AND FARM, FOR THE COUNTRY FOLK TO BE UP

18

00 00

mp 00

mp 00

AND TO ARM." (END OF OPTIONAL PART FROM CHORUS)

21 THEN HE SAID "GOODNIGHT", AND WITH MUFFLED OAR SILENTLY ROW'D TO THE

mf AN 00 00

00

CHARLESTOWN SHORE, JUST AS THE MOON ROSE OVER THE BAY,
 WHERE SWINGING WIDE AT HER MOORINGS LAY THE SOMERSET, BRITISH MAN-OF-WAR

24

Musical score for system 24, measures 24-26. It features four staves with vocal lines and piano accompaniment. Dynamics include *mf* and *cresc.*. Lyrics are "AH".

A PHANTOM SHIP WITH EACH MAST AND SPAR ACROSS THE MOON LIKE A PRISON
 BAR, AND A HUGE BLACK HULK THAT WAS MAGNIFIED BY ITS OWN REFLECTION

27

Musical score for system 27, measures 27-30. It features four staves with vocal lines and piano accompaniment. Dynamics include *f*, *dim.*, and *mf*. Lyrics are "AH".

IN THE TIDE.

30

ACCELERANDO TO BAR 34

Musical score for system 30, measures 30-34. It features four staves with vocal lines and piano accompaniment. Dynamics include *p*. Lyrics include "SPEAKING" and "MEANWHILE HIS FRIEND THRU ALLEY & STREET, WANDERS & WATCHES WITH EAGER EARS,".

33

SN. DR.

(IN REHEARSAL - THE ENTIRE CHORUS MUST LEARN THE SOPRANO PART FROM M. 33 TO M. 39 TOGETHER, BEFORE DOING IT IN CANON.)

p SPEAKING $\text{♩} = 120$

MEANWHILE HIS FRIEND THRU ALLEY AND STREET, WANDERS & WATCHES WITH EAGER EARS,

STREET, WANDERS & WATCHES WITH EAGER EARS, TILL IN THE SILENCE A-ROUND HIM HE

EAGER EARS TILL IN THE SILENCE A-ROUND HIM HE HEARS THE MUSTER OF MEN AT THE

TILL IN THE SILENCE A-ROUND HIM HE HEARS THE MUSTER OF MEN AT THE BARRACK DOOR,

CRES. *POCO* *A* *POCO*

35

pp

TILL IN THE SILENCE A-ROUND HIM HE HEARS THE MUSTER OF MEN AT THE BARRACK DOOR,

HEARS THE MUSTER OF MEN AT THE BARRACK DOOR, *mf* THE SOUND OF ARMS, & THE

BARRACK DOOR, *mf* THE SOUND OF ARMS, & THE TRAMP OF FEET, THE MEASURED

mf THE SOUND OF ARMS, & THE TRAMP OF FEET, THE MEASURED TREAD OF THE GRENADIERS

CRES.

* START FEET SOFTLY MARCHING ~ ON THE BEAT ~ AND CRESCENDO WITH THE VOICES.

37

mf *f*

THE SOUND OF ARMS, & THE TRAMP OF FEET, THE MEASURED TREAD OF THE GRENADIERS

TRAMP OF FEET, THE MEASURED TREAD OF THE GRENADIERS *f* MARCHING,

TREAD OF THE GRENADIERS *f* MARCHING, MARCHING,

f MARCHING, MARCHING, MARCHING, MARCHING,

C R E S C.

38

f *ff*

f MARCHING, MARCHING, *ff* MARCHING DOWN TO THEIR BOATS ON THE SHORE.

MARCHING, MARCHING, *ff* MARCHING DOWN TO THEIR BOATS ON THE SHORE.

MARCHING, MARCHING, *ff* MARCHING DOWN TO THEIR BOATS ON THE SHORE.

MARCHING, MARCHING, *ff* MARCHING DOWN TO THEIR BOATS ON THE SHORE.

THEN HE CLIMB'D THE TOWER OF THE OLD NORTH CHURCH, BY THE WOODEN STAIRS,
WITH STEALTHY TREAD, TO THE BELFRY-CHAMBER OVERHEAD, AND STARTLED
THE PIGEONS FROM THEIR PERCH ON THE SOMBER RAFTERS, THAT ROUND HIM MADE
MASSES OF MOVING SHAPES OF SHADE,- BY THE TREMBLING LADDER, STEEP AND TALL, TO
THE HIGHEST WINDOW IN THE WALL, WHERE HE PAUSED TO LISTEN AND LOOK DOWN A
MOMENT ON THE ROOFS OF THE TOWN, AND THE MOONLIGHT FLOWING OVER ALL.

42 $\text{♩} = 90$ CHIME

mf

p BE - NEATH IN THE CHURCHYARD LAY THE DEAD, IN THEIR

p BE - NEATH IN THE CHURCHYARD LAY THE DEAD, IN THEIR

p

46

(mf)

NIGHT ENCAMPMENT ON THE HILL, WRAPP'D IN SILENCE SO

NIGHT ENCAMPMENT ON THE HILL, WRAPP'D IN SILENCE SO

50

DEEP AND STILL THAT HE COULD HEAR, LIKE A SENTINEL'S TREAD,

DEEP AND STILL THAT HE COULD HEAR, LIKE A SENTINEL'S TREAD,

53

THE WATCHFUL NIGHT - WIND AS IT WENT CREEPING, CREEPING, CREEP - - -

THE WATCHFUL NIGHT - WIND AS IT WENT CREEPING, CREEPING, CREEP - - -

THE WATCHFUL NIGHT - WIND AS IT WENT CREEPING, CREEPING, CREEPING, CREEP - - -

THE WATCHFUL NIGHT - WIND AS IT WENT CREEPING, CREEPING, CREEPING, CREEP - - -

57

- - ING A-LONG FROM TENT TO TENT

AND SEEMING TO

- - ING A-LONG FROM TENT TO TENT

AND SEEMING TO

- - - ING A-LONG FROM TENT TO TENT

TENT AND

- - - ING A-LONG FROM TENT TO TENT

TENT AND

39

WHISPER, (P) TO WHISPER, WHISPER, TO

SOLO: *f* "ALL IS WELL!" "ALL IS WELL!"

WHISPER, (P) TO WHISPER, WHISPER, TO

SOLO: *f* "ALL IS WELL!" "ALL IS WELL!"

SEEMING TO WHISPER (P) TO WHISPER WHISPER

SOLO: *f* "ALL IS WELL!" "ALL IS WELL!"

SEEMING TO WHISPER, (P) TO WHISPER, WHISPER

SOLO: *f* "ALL IS WELL!" "ALL IS WELL!"

* HENCEFORTH - THE X WILL SIGNIFY A WHISPER.

(62)

A MOMENT ONLY

HE FEELS THE SPELL

OF THE PLACE AND THE HOUR,

AND THE SECRET DREAD,

OF THE LONELY BELFRY

AND THE DEAD;

$\downarrow = 92$

(64)

ALL *

* START WITH A WHISPER, BUT GRADUALLY CHANGE TO SPEAKING BY THE END OF THIS PAGE.

(66)

ACCEL. E CRESO.

69

2ND TR.

DR.

FASTER

ff

LINE OF BLACK THAT BENDS & FLOATS ON THE RISING TIDE LIKE A BRIDGE OF BOATS.

72

IMMEDIATELY SLOW

SN.

DR.

SNARES OFF

p

MEANWHILE IMPATIENT TO MOUNT AND RIDE,
BOOTED AND SPURR'D, WITH A HEAVY STRIDE
ON THE OPPOSITE SHORE WALK'D PAUL REVERE.

FROM THE CHORUS } MALE: NOW HE PATTED HIS HORSE'S SIDE,
FEMALE: NOW HE GAZED AT THE LANDSCAPE FAR AND NEAR,

73

START SLOWLY, THEN ACCELERATE

SN.

DR.

(ALL) (SPEAKING)

ff

THEN IMPETUOUS STAMP'D THE EARTH, AND TURN'D & TIGHTENED HIS SADDLE GIRTH;

BUT MOSTLY HE WATCH'D WITH EAGER SEARCH
THE BELFRY-TOWER OF THE OLD NORTH CHURCH,
AS IT ROSE ABOVE THE GRAVES ON THE HILL,
LONELY AND SPECTRAL AND SOMBER AND STILL.

SN. DR. (NO SNARES)

pp

AND LO! AS HE LOOKS, ON THE BELFRY'S HEIGHT
A GLIMMER AND THEN A GLEAM OF LIGHT!

mf

HE SPRINGS TO HIS SADDLE, THE BRIDLE HE TURNS,
BUT LINGERS AND GAZES, TILL FULL IN HIS SIGHT

A SECOND LAMP IN THE BELFRY BURNS.

(77) $\text{♩} = 132$ TIMPANI STICKS,
ALL SNARES OFF

ACC. SW DR
SN DR
TENOR DR

f *p* *mf*

ALL VOICES

p * SOFT, BUT WITH EXCITEMENT

A, A HURRY OF HOOFS IN THE VILLAGE STREET, A

(80)

f *p*

cresc.

BULK IN THE DARK, AND BENEATH, FROM THE PEBBLES, IN PASSING, A

(83)

f *> p*

f

SPARK STRUCK OUT BY A STEED FLYING FEARLESS, FLYING FEARLESS & FLEET:

(86)

p *p* *f* *tr*

ff *> p* *cresc.*

THAT WAS ALL; THAT WAS ALL; AND YET, THROUGH THE GLOOM & THE LIGHT THE

* A QUICK DEEP BREATH

81

f *pp* *>p* *cresc.*

FATE OF A NATION WAS RIDING THAT NIGHT AND THE SPARK STRUCK OUT BY THAT STEED IN HIS

92

pp *Ad. Lib. with similar*

FLIGHT KINDLED THE LAND INTO FLAME WITH ITS HEAT.

95

p *>pp* *cresc.*

PATTERNS UNTIL EVEN AFTER THE LAST WORD OF THE PIECE. DO NOT CHANGE TEMPO, AND REMAIN SOFT; YOU ARE THE HORSEHOOPS IN THE BACKGROUND ~

HE HAD LEFT THE VILLAGE & MOUNTED THE STEEP, AND BENEATH HIM,

98

PERCUSSION CONTINUES UNTIL AFTER END OF PIECE

p

TRAN-QUIL AND BROAD AND DEEP, IS THE MYSTIC, MEETING THE

101

p * IN THIS PHRASE GO FROM WHISPERING TO SPEAKING

OCEAN TIDES AND UN - - DER THE AL - - DERS THAT SKIRT ITS EDGE

104

PERCUSSION CONTINUES

p Now soft on the sand, *f* Now loud on the ledge, Is

107

heard the tramp, the tramp of his steed, *mf* Is heard the tramp, the

110

tramp, tramp, *mf* Now loud on the ledge, *ff* Is heard the tramp of his

113

steed as he rides. *mf* YELL *mf* IT WAS TWELVE BY THE VILLAGE CLOCK

WHEN HE CROSSED THE BRIDGE

116

into Medford town. HE HEARD THE CROWING OF THE COCK,

119

AND THE BARKING OF THE FARMER'S DOG, AND FELT THE DAMP OF THE

PERCUSSION CONTINUES

122 RIVER FOG, THAT RISES AFTER THE SUN GOES DOWN.

125

ff

f

CHORUS:

SOP, TEN

YELL: IT WAS ONE

BASS, ALTO

ff IT WAS ONE

129 (HORN)

IT WAS ONE BY THE VILLAGE CLOCK WHEN HE

131 GALLOPED INTO LEXINGTON. HE SAW THE GILDED WEATHERCOCK

134 SWIM IN THE MOONLIGHT AS HE PASS'D, AND THE MEETING-HOUSE WINDOWS,

137 BLANK AND BARE, GAZE AT HIM WITH A SPECTRAL GLARE, AS IF THEY ALREADY
STOOD AGHAST AT THE BLOODY WORK THEY WOULD LOOK UPON.

PERCUSSION CONTINUES

140

CHORUS:

SOP. + TEN. *ff* IT WAS TWO IT WAS TWO

BASS + ALTO *ff* IT WAS TWO IT WAS TWO

YELL: IT WAS TWO *ff* IT WAS TWO

144

IT WAS TWO BY THE VILLAGE CLOCK WHEN HE CAME TO THE BRIDGE IN

147 CONCORD TOWN. HE HEARD THE BLEATING OF THE FLOCK, AND THE TWITTER OF BIRDS AMONG

150 THE TREES, AND FELT THE BREATH OF THE MORNING BREEZE BLOWING OVER THE MEADOWS

STOPPED

153 BROWN. AND ONE WAS SAFE AND ASLEEP IN HIS BED WHO AT THE BRIDGE WOULD BE FIRST TO FALL,

(OPEN)

156 WHO THAT DAY WOULD BE LYING DEAD, PIERCED BY A BRITISH

159 MUSKET-BALL. YOU KNOW THE REST IN THE BOOKS YOU

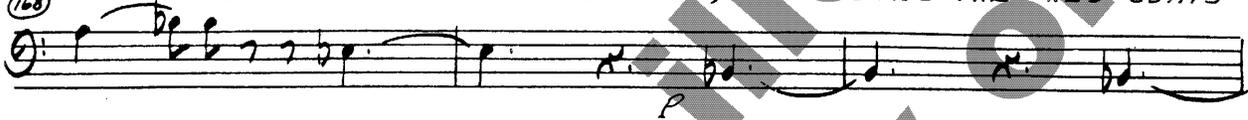
(162) HAVE READ, HOW THE BRITISH REGULARS FIRED AND FLED, -



(165) HOW THE FARMERS GAVE THEM FIRE FOR FIRE, FROM BEHIND



(168) EACH FENCE AND FARMYARD WIRE, CHASING THE RED-COATS



(171) DOWN THE LANE, THEN CROSSING THE FIELDS TO EMERGE AGAIN



IF SPEAKER IS NOT FINISHED BY HERE, HOLD UNTIL AFTER HIS FINAL WORD.

UNDER THE TREES AT THE TURN OF THE ROAD,
AND ONLY PAUSING TO FIRE AND LOAD.

PERCUSSION CONTINUES

♩ = 92

(174)

HORN

SOP. + TEN

ALT. + BASS

CHORUS

p SO THROUGH THE NIGHT RODE PAUL RE - VERE, *rit* - - - -

p SO THROUGH THE NIGHT RODE PAUL RE -

(177) *A tempo*

Soprano: *A tempo* AND SO THROUGH THE NIGHT WENT HIS

Alto: *A tempo* AND SO THROUGH THE

Tenor: *A tempo* AND SO THROUGH THE

Bass: *A tempo* AND SO THROUGH THE

(181)

Soprano: CRY OF ALARM *f* TO EVERY MIDDLESEX VILLAGE AND

Alto: NIGHT WENT HIS CRY OF A-LARM *f* TO EVERY MIDDLESEX VIL - - LAGE AND

Tenor: CRY OF ALARM *f* TO EVERY MIDDLESEX VIL - - LAGE AND

Bass: NIGHT WENT HIS CRY OF AL-ARM *f* TO EVERY MIDDLESEX VIL - - LAG, TO

(185)

Piano: *mf* *f* *dim.*

Soprano: FARM, *p* A CRY,

Alto: FARM, *p* A CRY,

Tenor: FARM, *p* A CRY,

Bass: VIL - - LAGE AND FARM, *p* A CRY,

189

mf A CRY OF DE-FI-ANCE, f AND NOT OF FEAR A VOICE IN THE

mf A CRY OF DE-FI-ANCE, f AND NOT OF FEAR A VOICE IN THE

mf A CRY OF DE-FI-ANCE, f AND NOT OF FEAR A VOICE IN THE

mf A CRY OF DE-FI-ANCE, f AND NOT OF FEAR A VOICE IN THE

3/4 →

193

DARK-NESS, A KNOCK AT THE DOOR, OPEN

DARK-NESS, A KNOCK AT THE DOOR, dim.

mf (+) dim. 4/4 →

198

Musical score for system 198. It consists of five staves. The top staff is a vocal line in 4/4 time, starting with a treble clef and a key signature of one flat. The second and third staves are piano accompaniment, with the second staff having a treble clef and the third a bass clef. The fourth staff is a bass line with a bass clef. The fifth staff is a bass line with a bass clef. The score includes dynamic markings such as *mf* and *p*, and a tempo marking $(\text{♩} = 92)$. The lyrics are: "AND A WORD THAT WILL AND A WORD".

PERCUSSION CONTINUES

(HORN: TACET TO END)

199

Musical score for system 199. It consists of five staves. The top staff is a vocal line in 4/4 time, starting with a treble clef and a key signature of one flat. The second and third staves are piano accompaniment, with the second staff having a treble clef and the third a bass clef. The fourth staff is a bass line with a bass clef. The fifth staff is a bass line with a bass clef. The score includes dynamic markings such as *mf* and *p*. The lyrics are: "ECHO WILL E - - CHO FOR EV - - ER - MORE! THAT WILL E - CHO WILL E - - CHO FOR EV - - ER -".

BORNE ON THE NIGHT-WIND OF THE PAST,
THROUGH ALL OUR HISTORY, TO THE LAST,



203

dim.

dim.

P AND A WORD

P THAT WILL E - CHO,

- MORE! *P* AND A WORD

- MORE! *P* THAT WILL E - CHO, WILL

IN THE HOUR OF DARKNESS AND PERIL AND NEED

THE PEOPLE WILL WAKEN AND LISTEN TO HEAR

THE HURRYING HOOFBEATS OF THAT STEED,

204

THAT WILL E - - CHO,

AND A WORD THAT WILL

WILL E - - - CHO,

AND A WORD

THAT WILL E - - CHO,

AND A WORD THAT WILL E - CHO

E - - - CHO

AND A WORD

(211) AND THE MIDNIGHT MESSAGE OF PAUL REVERE.

(P)

ECHO FOR EV-ER-MORE, WILL E - - CHO, (P) WILL E - -
 THAT WILL E - - CHO, (P) A WORD THAT WILL E - -
 FOR EV-ER - - MORE! WILL E - - CHO, (P) WILL E - -
 THAT WILL E - - CHO A WORD THAT WILL E - -

(215)

1.
 * FOR EV - - - ER - MORE! FOR EV - -
 2.
 FOR EV - ER - MORE! FOR EV - - -
 1. (RITARD GRADUALLY TO THE END)
 * FOR EV - - - ER - MORE! FOR
 2.
 FOR EV - ER - MORE! FOR EV - - ER -
 1.
 * FOR EV - - - ER - MORE! FOR
 2.
 FOR EV - ER - MORE FOR EV - - ER -
 * USE STRAIGHT TONE WITH NO VIBRATO

PERCUSSION CONTINUES

219

1 5
1 2
1 A
2
1 T
2
1 B
2

ER - MORE
ER - MORE!
EV - ER - MORE!
MORE!
EV - ER - MORE!

pp FOR
pp FOR
pp FOR
pp FOR
pp FOR
pp FOR
pp FOR

EV - ER - MORE!
EV - ER - MORE!

PERCUSSION CONTINUES PAST FINAL CUT OFF,

GRADUALLY DYING OUT _____

223

MORENDO

ER - MORE !

ff FOR EVERMORE ! *f* FOR EVERMORE ! *p* FOR EVERMORE !

MORENDO

ER - MORE

ff FOR EVERMORE ! *f* FOR EVERMORE ! *p* FOR EVERMORE !

MORENDO

ER - MORE !

f FOR EVERMORE ! FOR EVERMORE ! FOR EVERMORE ! FOR EVERMORE !
mf *p*

MORENDO

ER - MORE !

f FOR EVERMORE ! FOR EVERMORE ! FOR EVERMORE ! FOR EVERMORE !
mf *p*

DECEMBER 20, 1967
EMPORIA, KANSAS