

The Scarlet Letter.

Opera in three Acts

by

Walter Damrosch.

Op. 1.

Words by George Parsons Lathrop after Hawthorne's Romance.



Vocal Score by the Composer.

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This work is dedicated
to my wife

Margaret Blaine.



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Persons Represented.

Arthur	Tenore.	Bellingham	Basso.
Hester	Soprano.	Brackett	Basso.
Chillingworth	Baritone.	A Shipmaster	Basso.
Wilson	Basso.		

First Act.

(The Market-Place, Boston, with Prison at L., a rosebush in bloom growing by the door. At back, a Church or Meeting-House. At R., the Town-Hall, and near it the Pillory, R.C. Openings on either side of the Meeting-House, giving a view of Boston Harbor.)

Puritan men and women, entering through these streets and at sides, assemble in excitement.
Master Brackett, the Jailer, with a company of Soldiers, stands near the Prison door.)

Allegro.

Curtain rises.

The musical score consists of two systems. The first system shows a piano introduction with a treble and bass clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked 'Allegro.' and the dynamics range from piano (p) to forte (f). A 'Curtain rises.' marking is placed above the vocal line. The second system shows a vocal line with a 'cresc.' marking and a piano accompaniment.

CORO I.

Soprano. *f* How bold - ly shines the

Alto. *f* How bold - ly shines the

Tenore. *f* How bold - ly shines the sun

Basso. *f* How bold - ly shines the sun

CORO II.

Soprano. *f* How

Alto. *f* How

Tenore. *f* How bold - ly

Basso. *f* How bold - ly

sun yet out - er dark - - - ness en -

sun yet out - er dark - - - ness en -

yet out - er dark - - - ness en - folds you

yet out - er dark - - - ness en - folds you

bold - ly shines the sun _____ yet out - er dark - ness en -

bold - ly shines the sun _____ yet out - er dark - ness en -

shines the sun _____ yet out - er dark - ness en -

shines the sun _____ yet out - er dark - ness en -

dim.

folds you wick - ed wom - an.
 folds you wick - ed wom - an.
 wick - ed wom - an. How
 wick - ed wom - an. How
 folds you wick - ed wom - an. How
 folds you wick - ed wom - an. How
 folds you wick - ed wom - an. How bold - ly shines the
 folds you wick - ed wom - an. How bold - ly shines the

The musical score consists of eight systems. The first seven systems are vocal parts, each with a treble and bass staff. The eighth system is a piano accompaniment with a grand staff (treble and bass). The key signature is B-flat major (two flats), and the time signature is 4/4. The lyrics are printed below the vocal staves.

How bold . ly shines the sun _____ yet out . er

How bold . ly shines the sun _____ yet out . er

bold . . ly shines the sun _____ yet out . er

bold . . ly shines the sun _____ yet out . er

bold . ly shines the sun _____ yet out . er dark . ness en .

bold . ly shines the sun _____ yet out . er dark . ness en .

sun, the sun _____ yet out . er dark . ness en .

sun, the sun _____ yet out . er dark . ness en .

Piano accompaniment musical staff with chords and melodic lines.

dark - ness en - folds you wick.ed wom - an, yet out.er

dark - ness en - folds you wick.ed wom - an, yet out.er

dark - ness en - folds you wick.ed wom - an, yet out.er

dark - ness en - folds you wick.ed wom - an, yet out.er

folds you wick - ed wom - an, en -

folds you wick - ed wom - an, en -

folds you wick - ed wom - an, en -

folds you wick - ed wom - an, en -

folds you wick - ed wom - an, en -

folds you wick - ed wom - an, en -

folds you wick - ed wom - an, en -

dark-ness en-folds you wicked wom-an.

dark-ness en-folds you wicked wom-an.

dark-ness en-folds you wicked wom-an. While within her,

dark-ness en-folds you wicked wom-an. While within her,

folds you wick-ed wom-an.

folds you wick-ed wom-an.

folds you wick-ed wom-an. While with-in her the

folds you wick-ed wom-an. While with-in her the

while within her the wrong that she has done gleams bold as bale-fire

while within her the wrong that she has done gleams bold as bale-fire

wrong that she has done gleams bold as bale - fire 'gainst the light of

wrong that she has done gleams bold as bale - fire 'gainst the light of

While within her the wrong that she has done gleams bold as bale - fire

While within her the wrong that she has done gleams bold as bale - fire

'gainst the light of day,

'gainst the light of day,

While within her the wrong that she has done gleams

While within her the wrong that she has done gleams

day, while within her the

day, while within her the

'gainst the light of day. O child of er - ror,

'gainst the light of day. O child of er - ror,

'gainst the light of day. O child of er - ror,

'gainst the light of day. O child of er - ror,

bold as bale - fire 'gainst the light of day. O child of

bold as bale - fire 'gainst the light of day. O child of

wrong that she has done gleams bold 'gainst the light of day. O child of

wrong that she has done gleams bold 'gainst the light of day. O child of

fair, caught in your beau - ty's own unhallow'd snare,

fair, caught in your beau - ty's own unhallow'd snare,

fair, caught in your beau - ty's own unhallow'd snare,

fair, caught in your beau - ty's own unhallow'd snare,

er - ror fair, caught in your beau - ty's own unhallow'd

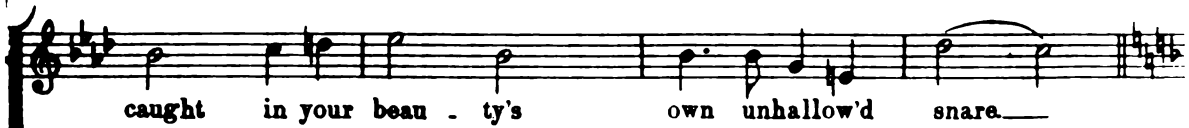
er - ror fair, caught in your beau - ty's own unhallow'd

er - ror fair, caught in your beau - ty's own unhallow'd

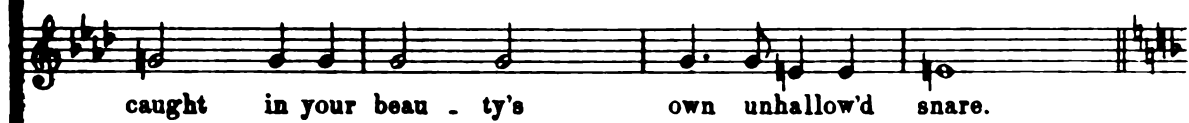
er - ror fair, caught in your beau - ty's own unhallow'd

O child of er - ror fair,
O child of er - ror fair,
O child of er - ror fair,
O child of er - ror fair,
snare, O child of er - ror fair, caught in your
snare, O child of er - ror fair, caught in your
snare, O child of er - ror fair, caught in your
snare, O child of er - ror fair, caught in your

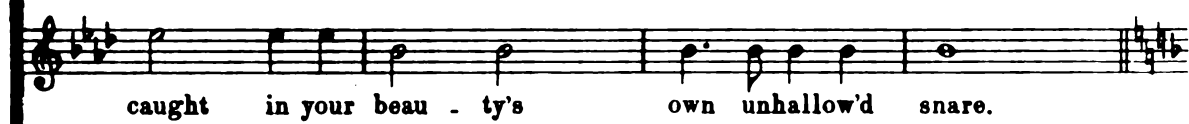
The musical score consists of four vocal staves and a piano accompaniment. The vocal parts are arranged in four voices (Soprano, Alto, Tenor, Bass). The piano accompaniment features a snare drum and a piano. The lyrics are: "O child of error fair, caught in your snare, O child of error fair, caught in your snare, O child of error fair, caught in your snare, O child of error fair, caught in your snare." The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C).



caught in your beau - ty's own unhallow'd snare.



caught in your beau - ty's own unhallow'd snare.



caught in your beau - ty's own unhallow'd snare.



caught in your beau - ty's own unhallow'd snare.



beau - ty's own unhallow'd snare.



beau - ty's own unhallow'd snare.



beau - ty's own unhallow'd snare.



beau - ty's own unhallow'd snare.



Piano accompaniment for the final section of the page, featuring a grand staff with treble and bass clefs. The music includes a melodic line with a triplet and a bass line with chords and a fermata.



How bold-ly shines the sun



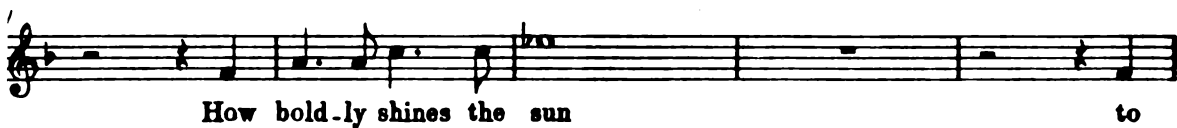
How bold-ly shines the sun



How bold-ly shines _____ the sun to



How bold-ly shines _____ the sun to



How bold-ly shines the sun to



How bold-ly shines the sun to



How bold-ly shines the sun to flare up.



How bold-ly shines the sun to flare up.



to flare up on her shame. How boldly

to flare up on her shame. How boldly

flare up - - on her shame. How bold - ly

flare up - - on her shame. How bold - ly

flare upon her shame. How bold.ly shines the

flare upon her shame. How bold.ly shines the

on her shame. How bold - ly shines the sun

on her shame. How bold - ly shines the sun

shines the sun to flare up on

shines the sun to flare up on

shines the sun to flare up on

shines the sun to flare up on

sun to flare up on her shame.

sun to flare up on her shame.

to flare up on her shame.

to flare up on her shame.

— her shame. But she, with soul that burns in ang-ry

— her shame. But she, with soul that burns in ang-ry

— her shame. _____

— her shame. _____

— But she, with

— But she, with

But she, with soul that burns in

flame. but she, with soul that burns in ang-ry

flame, but she, with soul that burns in

But she, with soul that burns in ang - - - ry

But she, with soul that burns in angry flame,

soul that burns in ang-ry flame, hides

soul that burns in ang - ry flame, hides

ang - ry flame, hides

hides

hides

flame, hides close in her pris - on. Bring her

ang-ry flame, quick bring her forth, bring her

flame, hides close in her pris - on, Bring her

quick bring her forth, bring her

close in her pris - on. Quick bring her forth, bring her

close in her pris - on. Quick bring her forth, bring her

close in her pris - on. Quick bring her forth, bring her

close in her pris - on. Quick bring her forth, bring her

Piano accompaniment musical staff with chords and melodic lines.

forth!

forth!

forth!

forth!

forth!

forth!

forth!

forth!

ff

3

3

3

3

(The crowd surge against the door of the prison but are driven back by Brackett and the soldiers.)

ff
dim. mf

Brackett.

Who dares here command? the Gov. ernor cometh;

Br. he on - ly has power to com -

Br. mand! _____ Wait _____

(Pushing aside)

Br. ju - stice, then, at his hands.

the people.)

Br. A - side there, stand a - side I say,

Sopr.
Alto.
Ten.
Bass. Quick bring her forth, bring her forth.

Br. — you blust - er like the wind, for your will is like the

The wo - man has foul - ly sinned,

The wo - man has foul - ly sinned,

Br. winds _____ rough way. _____

bring her forth, _____ the wo - man has foul - ly

bring her forth, the wo - man has foul - ly

ff *dim.* *cresc.*

sinned, yet ju - stice slumb - - - ers,
slumb - ers, ju - stice

sinned, yet ju - stice slumb - - - ers,

To our folk she must ex - pi -
slumb - - - ers.

To our folk she must ex - pi -

brought — on them.

ate the wrong she has brought on them.

ate the wrong she has brought on them.

C O R O.

Soprano.
If she stood here before us for pit - y or par - don to sue and im -

Alto.

Tenore.
If she stood here before us for pit - y or par - don to

Basso.
If she

plore us, no mer - cy would
 If she stood here be - fore us to sue and im -
 sue and im - plore us, sue and im - plore us, —
 stood here be - fore us for sue and im - plore us, no

light - en her burden, no mer - cy would light - en her bur - den.
 plore us, no mer - cy would light - en her bur - den.
 no mer - cy would light - en her bur - den.
 mer - cy would light - en her bur - den. For

To crime give its guerdon.

For judg - ment stern we would render.

To crime give its guerdon. To crime give its

judg - ment stern, for judg - ment stern we would rend - - -

The first system of the musical score features four vocal staves and a piano accompaniment. The vocal parts are in a key with two flats (B-flat and E-flat) and a 4/4 time signature. The lyrics are: "To crime give its guerdon." (top staff), "For judg - ment stern we would render." (second staff), "To crime give its guerdon. To crime give its" (third staff), and "judg - ment stern, for judg - ment stern we would rend - - -" (bottom staff). The piano accompaniment consists of two staves with chords and melodic lines.

Her sin is ab - hor - - - rent.

Her sin is ab - hor - - - rent.

guerdon. Her sin is ab - horrent. Her

er. Her sin is ab - hor - - -

The second system of the musical score continues with four vocal staves and a piano accompaniment. The lyrics are: "Her sin is ab - hor - - - rent." (top staff), "Her sin is ab - hor - - - rent." (second staff), "guerdon. Her sin is ab - horrent. Her" (third staff), and "er. Her sin is ab - hor - - -" (bottom staff). The piano accompaniment features more complex chordal textures and includes some trills or grace notes (marked with '7').

Her sin is abhorrent. Her sin is abhorrent. Her sin is abhorrent. Her sin is abhorrent.

Death's doom — we would a ward her, Death's doom — we would a ward her, Death's doom — we would a ward her, Death's doom — we would a ward her,

since the law — gives us war — — — rant

since the law — gives us war — — — rant

since the law — gives us war — — — rant

since the law — gives us war — — — rant

The piano accompaniment consists of a right-hand melody with triplets and a left-hand bass line with chords and moving lines.

to judgment, to judgment, to judg — — ment.

to judgment, to judgment, to judg — — ment.

to judgment, to judgment, to judg — — ment.

to judgment, to judgment, to judg — — ment.

The piano accompaniment features a right-hand melody with eighth-note patterns and a left-hand bass line with chords and moving lines.

(They make another rush at the gail but are driven back by the soldiers, who gradually open a lane from the prison-door to the scaffold.)

Andante. Chillingworth (who enters unobserved)

What wrathful sound is this that rises loud?

C.  *How fierce their anger 'gainst an erring soul!— O*

C.  *strange, tho' oft I've heard the hungry storm roar for its pray; sharp winds of*
espressivo *cresc. poco*

C.  *ocean moan - ing, more dread - ful, more dread - ful*
a poco *mf* *cresc. ed accel.*

C.  *is this cry _____ of hu - man hearts _____*
un poco

— that know not merc - y!

(The prison door opens. Crowd subsides into momentary hush. In the dark shadow of the corridor within the prison door a red glow is seen proceeding from a lantern hanging there. The soldiers form a lane through the crowd from the prison door to the pillory.)

Più allegro.

CORO I.
Behold, she comes!

Behold, she comes!

CORO II.
Be - hold, she comes!

Be - hold, she comes!

Più allegro.

Coro I e II.
Hush, hush, be - hold, — from the prison gleams a

Hush, hush, be - hold, — from the prison gleams a

pp
 glowing flame! See you not? See you not?
pp
 glowing flame! See you not? See you not?

pp *espress.* *pp*
Andantino grave.

(Enter from prison-door a jailer followed after a brief pause by Hester. She stands for a moment on the door-step, silent, dignified, yet woe-begone. Hester, accompanied by Brackett, crosses stage towards the pillory. Some of the crowd point at the Scarlet Letter on her breast. Others turn away or shield their eyes as though horror-stricken and blinded by it.)

Chill. (roused by their cries, moves thow where he can see Hester, and gazes at her, at first curiously).

This creature who? Nay— what hor - ror, my wife!

(Hester walks slowly along the lane formed by the soldiers towards the pillory.)

Andante-grave.

C. my wife!

CORO I. Je. ze. bel!

CORO II. Je. ze. bel!

Andante grave.

Je. ze. bel!

daughter of Hell! See! See, how ser - pent.like it

daughter of Hell! See! See, how ser - pent.like it

daughter of Hell! See, how ser - pent.like it

daughter of Hell! See, how ser - pent.like it

twines, yon let - . ter, with its coil - . ing lines,

twines, yon let - . ter, with its coil - . ing lines,

twines, yon let - . ter, with its coil - . . . ing lines, as

twines, yon let - . ter, with its coil - . . . ing lines, as

The piano accompaniment consists of a treble and bass staff. The treble staff has a long note held over the vocal lines. The bass staff features a rhythmic pattern of eighth notes.

as though it were clutch - ing her breast of her soul in

as though it were clutch - ing her breast of her soul in

though it were clutch - ing her breast of her soul in quest.

though it were clutch - ing her breast of her soul in quest.

The piano accompaniment continues with a treble staff holding a long note and a bass staff with eighth-note patterns.

quest. Lo, she sports with her shame and has

quest. Lo, she sports with her shame and has

Lo, she sports with her shame and has wov. . en the

Lo, she sports with her shame and has wov. . en the

wov . en the let . . ter with gau . . dy splend . . or of

wov . en the let . . ter with gau . . dy splend . . or of

let . . ter with gau . . dy splend . . or of

let . . ter with gau . . dy splend . . or of

(Brackett and the Soldiers

scar . . . let. The tok . . en, that

scar . . . let. The tok . . en, that

scar . let. The tok . . en that should be her fet-ter she

scar . let. The tok . . en that should be her fet-ter she

The piano accompaniment consists of a treble and bass staff. The treble staff features a melodic line with some grace notes and a final cadence. The bass staff provides a rhythmic accompaniment with eighth-note patterns and chords. A fermata is placed over the final chord in the bass staff.

protect Hester from crowd. Reaching Pillory, she ascends it, and stands alone there, defiant.)

should be her fet-ter she turns to a flame of a - dorn - ment.

should be her fet-ter she turns to a flame of a - dorn - ment.

turns to a mocking flame of a - dorn - ment.

turns to a mocking flame of a - dorn - ment.

The piano accompaniment continues with a treble and bass staff. The treble staff has a melodic line with some grace notes and a final cadence. The bass staff provides a rhythmic accompaniment with eighth-note patterns and chords. A fermata is placed over the final chord in the bass staff.

Allegro tempestoso.

CORO

Down with the curs - ed har - lot, down with the curs - ed har - lot,
Down with the curs - ed har - lot, down with the curs - ed har - lot,

Allegro tempestoso.

down with the curs - . . . - ed har - lot! Down with the cursed har - lot,
down with the curs - . . . - ed har - lot! Down with the cursed har - lot,

down with the cursed har - lot, down with the curs - . . . - ed har - lot!
down with the cursed har - lot, down with the curs - . . . - ed har - lot!

Chill.

C. *mf*
 O blasting mock - e - ry, o bleak des -
 Pun - ish her ev - . il do - ing,
 Pun - ish her ev - . il do - ing,
 Pun - ish her ev - . il do - ing,
 Pun - ish her ev - . il

The first system of the musical score features a vocal line in the bass clef and three piano accompaniment staves. The vocal line begins with the lyrics 'O blasting mock - e - ry, o bleak des -' followed by 'Pun - ish her ev - . il do - ing,'. The piano accompaniment consists of a treble and bass clef staff with chords and melodic lines. The tempo is marked 'Chill.' and the dynamic is 'mf'.

C. pair! All merc - y with - ers now in fires of
 Ban - ish her shad - ow that dark - . ens each Pu - ri - tan dwel - ling,
 ...each Pu - ri - tan dwel - ling,
 Ban - ish her shad - ow that dark - . ens each Pu - ri - tan
 do - ing. stain - ing us all with dis -

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line includes the lyrics 'pair! All merc - y with - ers now in fires of' followed by 'Ban - ish her shad - ow that dark - . ens each Pu - ri - tan dwel - ling,' and '...each Pu - ri - tan dwel - ling,'. The piano accompaniment continues with chords and melodic lines. The dynamic remains 'mf'.

C. 
 hate _____ and from my heart _____
 stain . ing us all with dis . hon . or, tempt . ing God's
 stain . ing us all with dis . hon . or,
 dwel . . ling, stain . ing us all with dis . hon . or,
 hon . or, tempt . ing God's

C. 
 _____ like black . est vap ors rolls
 wrath in dis . ast . . er.
 tempt . . ing God's wrath in dis . ast . . er.
 tempt . . ing God's wrath in dis . ast . . er.
 wrath in dis . ast . . er.

rit. un poco

C. up like black est vapor!

Far in.to Hell - fire cast her.

Far in.to Hell - fire cast her.

Far in.to Hell - fire cast her.

Far in.to Hell - fire cast her.

rit. un poco

Detailed description: This system contains five vocal staves and a piano accompaniment. The vocal parts are in G major. The first vocal line (C) has lyrics 'up like black est vapor!'. The other four vocal lines have lyrics 'Far in.to Hell - fire cast her.'. The piano accompaniment features a complex texture with triplets and sixteenth notes in the bass line, and sustained chords in the treble line. A 'rit. un poco' marking is present at the beginning and end of the system.

a tempo

C. Rev. enge! _____

Down with the cursed har.lot, down with the cursed har.lot, down with the curs. .

Down with the cursed har.lot, down with the cursed har.lot, down with the curs. .

a tempo

Detailed description: This system contains two vocal staves and a piano accompaniment. The vocal parts are in G major. The first vocal line (C) has lyrics 'Rev. enge! _____'. The other two vocal lines have lyrics 'Down with the cursed har.lot, down with the cursed har.lot, down with the curs. .'. The piano accompaniment features a steady eighth-note bass line and chords in the treble line. A 'a tempo' marking is present at the beginning and end of the system.

— ed har. lot, down!

— ed har. lot, down!

(Drum roll heard. Enter on the balcony of the Town - Hall, Arthur Dimmesdale, with his senior colleague, Rev. John Wilson, Gov. Bellingham and other dignitaries, attended by four sergeants.)

Drum on the stage.

dim.

(Arthur fixes his gaze on Hester, who answers him with a glance full of meaning.)

Andante.

espressivo

p

dim.

Wilson (rising).

Hest - er Prynne! Heark - en! Thy

w. husband absent far beyond the sea; a child to thee here was born

Allegro.

w. bringing dis - grace — and scorn

Tempo I.

w. Heaven's wise de - cree has tak - en thy daught - er a - way

w. waft - ed on wings of death.

cresc.
con espressione

Andante con moto.
w. If with her thou wouldst feel heav'n's hol-y breath, no

w. long-er thy se-cret con - ceal, but thy fel - low of -

cresc. poco a poco

w. fend - - - er ac - cuse!

cresc. *dim.*

(Hester remains silent.)

w. *Hast thou no word to say? Dost thou re- fuse?*

(Hester is still silent.)

(Arthur clutches his hands to his heart as if to master his agitation.)

pp dolce trem. agitato ed un poco piu vivo

dim. p rit.

Tempo I.

Wilson (to Hester, laying his hand on Arthur's shoulder.)

With my brother I've striven, my col- league and pastor, this god-ly youth, that here in the face of heav'n he deal with you,

w. touching the truth that no longer you hide his name who wrought you this

cresc. *accel.* *poco a poco*

w. wrong and let to your grievous fall - ing

w. guiltburdened, bow your pride of sin.

w. Hear conscience calling.

mod. acceler. *s*

Allegro risoluto.

Bellingham (to Arthur).

Yea, worthy sir, you are her past - or and preacher,

Be. speak with her, plead, ex-horst, beseech her. Tho' thou hast

Be. wand - er'd far from the true path stray - ing; the ev - il is in the

Be. deed, not in the say - ing. Therefore take heed! _____ con -

B. *fess!* *con_fess!* and the

dim.

(to Arthur)

B. powers of heav-en may bless thy late re - lent - ing. But

sp

B. you o gent.le broth - er, a - lone can prove if she have

P espress.

Un poco più lento.

B. grace for re pent.ing. This hap-less mother lost wife be.

Be. *rit.* *p*
 guiled_ by al-ien love, whom fate holds far from her husband and

(tenderly)

Be. death despoils of her child.

C O R O.
p
 Yea, worthy one deal thou with this
p Yea, worthy one deal thou with this

wom - an's soul. _____
 wom - an's soul. _____

p un poco più vivo
mf cresc.

(with great inner emotion)

Arthur.

Thou hear-est them,

A. Hest-er Prynne, and a-las thou seest— the

A. maze of grief where-in I walk, the least of those who

A.  *5*
 dare sin - ners up - braid. Thy wel - fare was in my
p dolce pp

A. 
 keep - ing, and so thy sin must be mine. Fully thou hadst faith in thy

A. 
 guide All the more there - fore im - plor - - ing

A. 
 yea weep - - - ing
p cresc.

A. My pray - er must for par - don as - cend, why, then

Con Ped.

A. dost thou make no sign? — Nay think,

A. if thy lips thou hard - en, then I

A. for thy — soul's sake that I so

A. care for ev-en death would dare for thy burd-en of

A. *rit.* sil-ence up - on me *a tempo* take.

C O R O. *p* O wise and child - - like, sim - ple and
p O wise and child - - like, sim - ple and

rit. *a tempo* *p*

pure with the words of an ang - el he speaks. _____
 pure with the words of an ang - el he speaks. _____

p *mf*

(to Hester)

A. *No! Not so.*

cresc.

A. *But of one who seeks to save thee from*

p

A. *dole. If*

p

A. *rest to thee it would give, and thy spir - it make*

p

A. whole, or hope of sal - vation in - sure,

dim.

A. tell his name who with thee now suf - fers, tho'

mf marcato

A. hid - ing his guilt - y heart. High or low, spare him not from the

cresc.

A. ban. Be not too tender nor pit - y rend -

A. er to him who so may be tempt . . .

cresc.

A. - ed to play the dis-semb - lers part.

8va bassa

A. Remem-ber, he is not ex - - empt-ed from the

dim.

A. doom that ov - er - shad - - ows thee.

A. Think, ere thou — repli - est; for

mf *cresc.*

A. if the truth thou de - ni - est.

ritard.

L.H. *ritard. e dim.*

a tempo

A. O Hest - - - er,

a tempo

pp dolce

A. Hest - - - er, his soul with thine condemned may

rit. *rit.*

rit. e cresc. *ritard.*

a tempo

(Arthur sinks back exhausted, with hand over heart. **Bellingham** and **Wilson** anxious support him.)

A.

be.

C O R O

Look, look he reels, he trembles. Too sharp the
 Look, look he reels, he trem - bles. Too sharp the

a tempo

Più allegro.

stress of pain that he feels for the wanton's woe. Tho' fallen
 stress of pain that he feels for the wanton's woe. Tho' fallen

ff Più allegro.

low, thou shouldst be proud of the wretched-ness his
 low, thou shouldst be proud of the wretched-ness

pit - y deigns to bless.

pit - y deigns to bless.

This system contains the first two vocal staves and the piano accompaniment. The vocal parts are in a soprano and alto register, with lyrics 'pit - y deigns to bless.' The piano accompaniment features a complex, flowing melody in the right hand and a more rhythmic bass line in the left hand.

A. An - - swer him a - loud!

an - - swer him a - loud!

ay

cresc.

This system contains the second two vocal staves and the piano accompaniment. The vocal parts are in a soprano and alto register, with lyrics 'An - - swer him a - loud!' and 'an - - swer him a - loud!'. The piano accompaniment includes a 'cresc.' (crescendo) marking and features a more active bass line.

A. tell them who tempt - - ed thee!

dim poco

a poco

ritard. poco a poco

This system contains the third two vocal staves and the piano accompaniment. The vocal parts are in a soprano and alto register, with lyrics 'tell them who tempt - - ed thee!'. The piano accompaniment includes 'dim poco' (diminuendo poco) and 'ritard. poco a poco' (ritardando poco a poco) markings, indicating a gradual decrease in volume and tempo.

Hester. Andante.

From me the world will nev-er know his name.

ppp *p* *mf* *pp* *espress.*

Più vivo.
Wilson.

Con - fess - ion and re - pentance may a - vail to

pp

w. take the scarlet letter of thy breast.

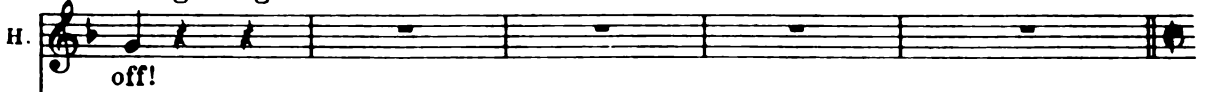
rit.

Andante.
Hester (looking at Arthur).

It is too deep-ly bran - ded ye can - not take it

espressivo

Allegro agitato.

H.  off!

Arthur.

Speak out the name!

C
O
R
O.

Speak, — speak!

Speak, — speak!

Allegro agitato.



sp *cresc.*

Chillingworth (Fiercely).

Ay, wom - - an, speak and give thy



sp *cresc.* *mf*

child a fath - - er!

C.  child a fath - - er!



Ha! that voice! No! no! thrice no! — My

cresc. e poco rit.

Andante grandioso.

H. child has found it's heav'n - ly father, ye shall nev - er know its earth - ly

Allegro agitato.

H. one.

Arthur.

Chillingworth.

Bellingham.

Wilson.

Then if she will not speak, Hell close her

She will not speak, 'tis death with-in her soul that makes her

She will not speak,

mf

A. mar - - vel! She will not speak,
 C. lips but o - - - pen her heart to
 B. dumb, she will not speak
 W. she will not speak

C O R O
 She will not speak.
 She will not speak.

A. O won - - drous kind - - ness
 C. me.

She will not speak. What here a - mong us
 She will not speak. What here a - mong us

A. of a wom - - an's heart!

shall we then cher - - ish Sa - - tan's seed? _____

shall we then cher - - ish Sa - - tan's seed? _____

Nay, from the land let her per - - - ish. Ay

Nay, from the land let her per - - - ish. Ay

give her death! _____

give her death! _____

Andante con moto.
espressivo

Wilson.

Yet not in vain may pity
ay, give her death!

Andante con moto.

fp espressivo
Con Ped.

Arthur.

O wondrous kindness of a woman's heart!

Chillingworth.

Thou who
seek to wake a-gain, a-gain the soul from

A. Re - proach to my soul and a - gony

C. hast be - tray'd my sac - red trust, to me thou shalt a -

W. trance its slumb - - - ers im -

A. deep! For while I keep my

C. tone ven - geance is just, ay ven - geance is

W. bu - - - ing.

Più moto.

A. se - cret a - part, she a - las, un - de - fend - ed

C. just, and in vain all con - cealing, the

Più moto.

A. this op - en scorn a - lone must en -

C. trait - or un - known at my

C O R O
Worship-ful Gover - nor dal - ly not long, —

C O R O
Worship-ful Gover - nor dal - ly not long, —

A. dure.

C. feet shall be laid

dal - ly not long — with her stubborn wrong. Worship-ful Governor

dal - ly not long — with her stubborn wrong. Worship-ful Governor

Hester.

Maddening sil - ence, tor - ture ac -

A. Maddening sil - ence,

C. him - self to me re - veal - - - ing.

dal - ly not long with her stubborn wrong.

dal - ly not long with her stubborn wrong.

H. curst that burns the soul like lips a - thirst where hell - fires

A. tor - ture ac - curst that burns the soul like lips a - thirst where

H. roll, where hell - fi - res roll.

A. hell - fires roll, where hell - fires roll.

Un poco ritenuto.

H. Ah! _____ were this tor.ture end - - - ed!

A. Ah! _____ were this tor.ture end - - - ed!

Chillingworth.

To me _____ thou shalt a - -

To death! _____

To death! _____

Un poco ritenuto.

H. Ah! were this tor.ture end . . . ed!

A. Ah! were this tor.ture end . . . ed!

C. tone!

Bellingham. Though we slay her, still lives the

To death!

To death!

dim.

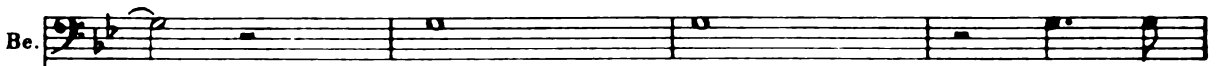
Più vivo.
3c. fath . . er, we vain . . ly have sought.


Wilson. Yet not in


But swift un . to death, but swift un . to

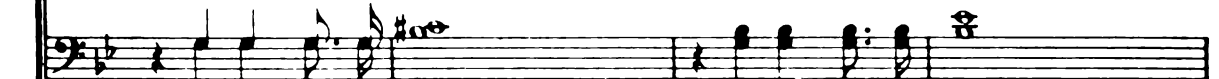
But swift un . to death,

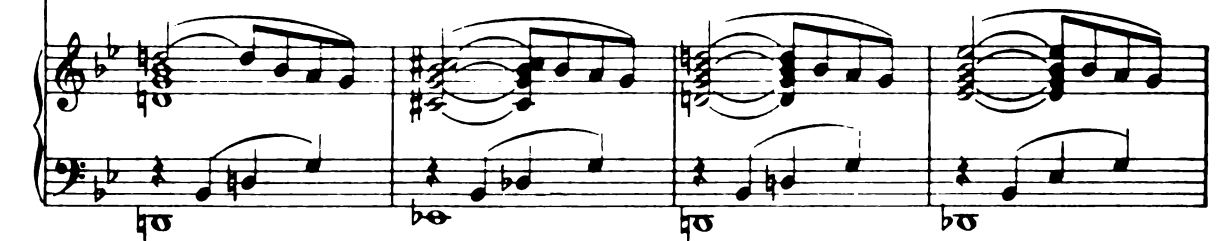
Più vivo.
sempre agitato *cresc. poco a poco*

Be.  Young, fair, of her

W.  vain may pit - - y seek to wake a -

 death, but swift un - to death, but swift un - to

 but swift un - to death, but swift un - to death,



Be.  hus - band for - sak - - - en, so was her

W.  gain her soul _____ from trance

 death, un - to death! *Alto.* Give thou her sen - - tence!

 *Tenore.*

 *Basso.* Give thou her sen - - tence! Give thou her

 *poco a poco cresc.*

hon . or shak . . en. Her ru . in wrought,
 its slumb . . er im . bu . . ing with eag . er
 Sopr. Give thou her sen . tence! Give thou her sen . tence!
 Alto. Give thou her sen . tence!
 Ten. sen . tence! Give thou her sen . tence!
 Basso. Give thou her sen . tence! Give thou her

poco a poco cresc.

de . fi . . . ant un . bend . . ing.
 breath. Let mer . cy be
 Give thou her sen . tence!
 Give thou her sen . tence! Give thou her
 Give thou her sen . . tence!
 sen . . tence! Give thou her sen . tence!

21181

Bc. She will not speak. Then I

W. ours her life re - new - ing, her

Give thou her sen - tence swift unto death!

sen - tence! Death! swift unto death!

Give thou her sen - tence! Death! swift unto death!

Death! swift unto death!

Bc. dare not de - lay!

W. life re - new - ing.

Givethou her sen - tence! To death!

Givethou her sen - tence! To death!

Givethou her sen - tence! To death!

Givethou her sen - tence! To death!

d = ♩
Hester.

All-mighty fath - er end thou this woe!
 To death!
 To death!

H. What ev - er doom to me shall come,
 To death!
 To death!

spare not my sin, but lay me low despised ac -

cresc. poco a poco

H. *curst* _____ and save him first that he may win the
 To death!
 To death!

The first system of music features a vocal line (H.) with lyrics: "curst _____ and save him first that he may win the". Below the vocal line are two staves for piano accompaniment, both with the lyrics "To death!". The piano part includes dynamic markings such as *dim.*, *p*, and *mf*, and a triplet of eighth notes.

Hester.
 boon of thy par . don des cending.

Arthur. *p*
 Yet ah though humb . ly

Chillingworth. *p*
 Thou who hast

Bellingham. *p*
 O power of heav . . en

Wilson. *p*
 O power of heav . en give judgment

The second system of music features five vocal lines and a piano accompaniment. The vocal lines are for Hester, Arthur, Chillingworth, Bellingham, and Wilson, with lyrics: "boon of thy par . don des cending.", "Yet ah though humb . ly", "Thou who hast", "O power of heav . . en", and "O power of heav . en give judgment" respectively. The piano part includes dynamic markings such as *pp* and *p*.

A. I were to kneel, my guilt, my guilt to en - fold

C. brok - en thy vows in dis - grace, may the Go - ver - nor spare thee

Be. give judgment wise to thy ser - vants here.

W. wise to thy ser - vants here.

Hearken, all hear - ken!

Hearken, all hear - ken!

A. all false - hood spurn - ing. Too -

C. thee I would rule by the

Be. Hear - ken Lord, let your

W. Hear - ken Lord, let your

pp Hearken, all hear - ken!

pp Hearken, all hear - ken!

p

molto ritard.

ritard.

A. late for her weal the truth would be told, too

C. shatt - ered heart and truth for sworn

Be. light on us rise, your

W. light on us rise, your

What may he de.clare!

What may he de.clare!

ritard.

pp

ritard.

A. late for her weal the truth would be told, for the

C. till I en - snare thee and make thee

Be. glor - y ap - pear, your glor - y ap -

W. glor - y ap - pear, your glor - y ap -

What may he declare? our ru.ler un - daunted? The

What may he declare? our ru.ler un - daunted? The

cresc.

pp cresc. molto

cresc.

A. flow' ring dawn of her womanhood is lost in noon's hottest

C. mourn thine evil part and his, poor fool, with

Te. pear! In the words of the

V. pear! In the words of the

doom in his face by com - pas - sion is haunted, would he grant her a grace and

doom in his face by com - pas - sion is haunted, would he grant her a grace and

Lento.

A. burn - ings.

C. doub - le woe con - tend - ing.

Te. just.

V. just.

will he so dare, and will he so dare.

will he so dare, and will he so dare.

pp

pp

20. 01151

Andante.

A. Would this tor - - - ture were

C. All in vain her sil - ence!

Be. Let your light on us rise and your glor -

W. Let your light on us rise and your glor - y ap -

Thy will be

Thy will be

p cresc.

p cresc.

Andante.

end - - - ed!

- y ap - pear, O Lord!

pear, O Lord!

done, O Lord!

done, O Lord!

done, O Lord!

cresc. poco a poco

dim. e ritard.

dim. e ritard.

dim. e ritard.

ff

ff

ff

p Thy will be done! *dim.*

p Thy will be done! *dim.*

pp

8ve basso.....:

Bellingham.

Hear, them! I decree not death.

10. Thou art free! But henceforth a-part from oth-erfolk

She is free?

She is free?

Be. she shall tar - ry, and there on thy heart thy life

Be. long carry the scar - - - let

a tempo vivace
 (Hester clutches at her bosom convulsively, and bows her head.)

Be. let - ter!

The scar - let let - ter, and scar - let let - ter what

The scar - let let - ter, and scar - let let - ter what

The scar - let let - ter, the scar - let wo - man!

The scar - let let - ter, the scar - let wo - man!

a tempo vivace

re - tri - but - ion were bet - ter! Ha, ha, ha,

re - tri - but - ion were bet - ter! Ha, ha, ha,

What re - tri - but - ion were bet - ter!

What re - tri - but - ion were bet - ter!

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in a key with one flat (B-flat major or D minor). The lyrics are: "re - tri - but - ion were bet - ter! Ha, ha, ha,". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand, and chords in the left hand.

ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha,

ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha,

Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha,

Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha,

The second system of the musical score continues with four vocal staves and a piano accompaniment. The lyrics are: "ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha,". The piano accompaniment continues with a similar rhythmic pattern, including some triplet markings in the right hand.

all her life here - aft - er! Round her shall

all her life here - aft - er! Round her shall

all her life here - aft - er! Round her shall

all her life here - aft - er! Round her shall

Un poco più lento ma in tempo.

ring scorn and laught - - - er!

ring scorn and laught - - - er!

ring scorn and laught - - - er!

ring scorn and laught - - - er!

dim.

(to Wilson)

Bell.

Now worthy Sir, for pray'r and

The first system of the musical score. The vocal line (Bass clef) begins with a whole rest, followed by the lyrics "Now worthy Sir, for pray'r and". The piano accompaniment (Grand staff) features a complex texture with many beamed sixteenth notes in the right hand and a more rhythmic bass line in the left hand.

ser - mon pour on the mul - ti - tude the dew of

The second system of the musical score. The vocal line continues with the lyrics "ser - mon pour on the mul - ti - tude the dew of". The piano accompaniment continues with similar rhythmic patterns, including some triplet markings.

Her - mon thy balm - y e - loquence that in un -

The third system of the musical score. The vocal line continues with the lyrics "Her - mon thy balm - y e - loquence that in un -". The piano accompaniment features a mix of rhythmic patterns and rests.

ion we dwell to - geth - er! Into the

The fourth system of the musical score. The vocal line concludes with the lyrics "ion we dwell to - geth - er! Into the". The piano accompaniment includes dynamic markings such as "cresc." and "allargando", and ends with a fermata.

(The Governor, Wilson and the others enter the Meeting House.)

B.

church, good people, re - pair.

Andante grave.

pp

(As Arthur passes the Pillory his glance meets Hester's.

mf

He turns away with bowed head, his hand clutching his breast, while she remains standing erect and

mf

motionless on the Pillory.)

ff grandiosa

trem.

(Arthur hurriedly, as if scourged by the knowledge of his guilt, enters the Meeting House.)

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It begins with a series of chords and a melodic line. The lower staff is in bass clef and contains a more active, rhythmic accompaniment with many sixteenth and thirty-second notes.

Un poco più allegro ed agitato.

The second system continues the piano accompaniment. It features a variety of rhythmic patterns, including triplets and sixteenth-note runs. The upper staff has some chords with accents, and the lower staff has a dense, rhythmic texture. There are dynamic markings like *f* and *ff* throughout.

(The doors of the Meeting House close; only Chillingworth lingering near Hester, who begins to

The third system shows a change in the piano accompaniment. The upper staff has a more melodic line with some slurs. The lower staff continues with rhythmic accompaniment. The tempo marking *sempre agitato* is present in the middle of the system.

tremble violently.)

The fourth system features a melodic line in the upper staff that is marked with *cresc.* (crescendo) and *ff* (fortissimo). The lower staff continues with rhythmic accompaniment.

The fifth system shows a melodic line in the upper staff that is marked with *dim.* (diminuendo) and *poco a* (poco a poco). The lower staff continues with rhythmic accompaniment.

poco rallent. *pp*

Hester.

My heart is broken. O shame and sor-row! Ah, how can I

mf

(sinks down fainting)

H. bear the mor-row wear-ing this to - - ken.

f

Chill. (rushing up Pillory steps).

What has chanced here? She must not

p

C. die. Now Ne - cro-mancy, come to my aid.

The first system features a vocal line in C major with lyrics: "die. Now Ne - cro-mancy, come to my aid." The piano accompaniment consists of a right-hand melody with eighth-note patterns and a left-hand bass line with chords and eighth notes.

(He mixes a potion in a leathern cup, which with case bottles, he takes from his girdle; and pours

The second system shows the piano accompaniment for the first part of the scene, with a right-hand melody and a left-hand bass line.

the draught, within her lips.)

accel. e furioso

The third system continues the piano accompaniment, marked with the instruction "accel. e furioso".

The fourth system continues the piano accompaniment with a right-hand melody and a left-hand bass line.

Più lento.

sempre p

The fifth system begins with the tempo change "Più lento." and includes the instruction "sempre p" (sempre piano).

cresc. ed accel.

The sixth system continues the piano accompaniment, marked with "cresc. ed accel." (crescendo and acceleration).

Più lento.

Hester (partly recovering).

To mine anguish leave me. I am not afraid to per-ish a-lone.

Chill.

Nay, look. It is I — dost thou not know — me?

Hester.

Thou! Thou?

Violente.

H. Rog - - - er, of the darkling brow!

The first system of music consists of a vocal line (marked 'H.') and a piano accompaniment. The vocal line has a long note with a fermata over it, followed by the lyrics 'Rog - - - er, of the darkling brow!'. The piano accompaniment features a complex, flowing melody with many sixteenth and thirty-second notes, and includes a '6' marking in the bass line.

H. Whence comest thou here?
Un poco più lento.

The second system of music features a vocal line (marked 'H.') with the lyrics 'Whence comest thou here?' and 'Un poco più lento.' below it. The piano accompaniment continues with a similar complex texture, including a '7' marking in the bass line and a '5' marking at the end of the system.

Chill.
Hush, Hest - er have no fear!

The third system of music features a vocal line (marked 'Chill.') with the lyrics 'Hush, Hest - er have no fear!'. The piano accompaniment is more rhythmic and includes a '10' marking in the treble line.

Hester.
But if thou know'st -
a tempo

The fourth system of music features a vocal line (marked 'Hester.') with the lyrics 'But if thou know'st -' and 'a tempo' below it. The piano accompaniment is highly rhythmic and includes a 'f' (forte) marking in the bass line.

Chill. *rit.* Un poco largamente.

The worst I know!

The first system of the musical score. It features a vocal line at the top and a piano accompaniment below. The vocal line begins with the lyrics "The worst I know!". The piano accompaniment includes a right-hand part (R.H.) and a left-hand part (L.H.). The tempo is marked "Chill." with a "rit." (ritardando) instruction. The key signature has two flats (B-flat and E-flat). The system concludes with a fermata over the final notes.

The second system of the musical score, consisting of piano accompaniment. It continues the melodic and harmonic material from the first system. The right-hand part features a series of chords and moving lines, while the left-hand part provides a steady accompaniment. The system ends with a fermata.

The third system of the musical score, continuing the piano accompaniment. It shows a continuation of the melodic lines in both hands, with some complex chordal textures. The system concludes with a fermata.

The fourth system of the musical score, continuing the piano accompaniment. The right-hand part has a more active melodic line, while the left-hand part maintains a consistent accompaniment. The system ends with a fermata.

Lento. Chill.

Far ov_er o_cean stray - - ing, thee

The fifth system of the musical score. It features a vocal line at the top and a piano accompaniment below. The vocal line begins with the lyrics "Far ov_er o_cean stray - - ing, thee". The piano accompaniment includes a right-hand part (R.H.) and a left-hand part (L.H.). The tempo is marked "Lento." with a "Chill." instruction. The key signature has two flats. The system concludes with a fermata.

C. *still tho' long de - lay - ing, I came to*

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a bass clef with a common time signature. The lyrics are "still tho' long de - lay - ing, I came to". The piano accompaniment is written in a grand staff (treble and bass clefs) with a key signature of three flats. It features a steady bass line and a more active treble line.

C. *find!*

p

The second system of the musical score features a vocal line and piano accompaniment. The vocal line is mostly blank, with the word "find!" written below it. The piano accompaniment is written in a grand staff and is marked with a piano (*p*) dynamic. It consists of dense, flowing sixteenth-note passages in both the treble and bass staves, creating a rich harmonic texture.

C. *But lo! the un-faith - ful*

The third system of the musical score features a vocal line and piano accompaniment. The vocal line has the lyrics "But lo! the un-faith - ful". The piano accompaniment is written in a grand staff and continues with a similar rhythmic pattern to the previous system, providing a strong accompaniment for the vocal line.

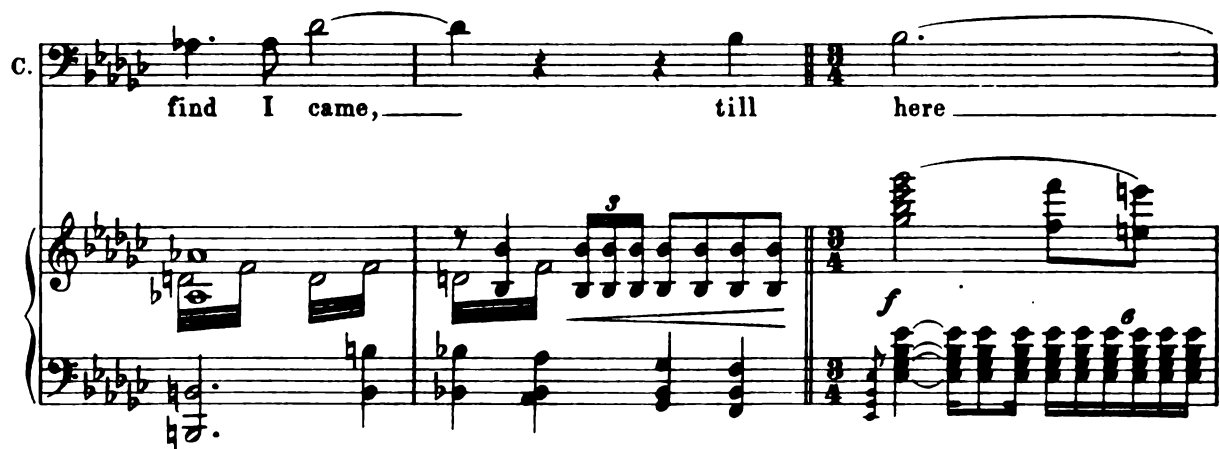
C. *sea wreck - ing us, cast me a -*

cresc.

The fourth system of the musical score features a vocal line and piano accompaniment. The vocal line has the lyrics "sea wreck - ing us, cast me a -". The piano accompaniment is written in a grand staff and is marked with a crescendo (*cresc.*) dynamic. The music builds in intensity towards the end of the system.

C.  *q*
 shore on a wild coast. Whence

C. 
 wand' ring long through the sil - ent for - est thee still to

C. 
 find I came, — till here —

C. 
 — in the mark - et place I be - -

C. held thy face and thine open shame.

Hester. (covering her face with her hands)

Oh! I can

H. bear no more. Will it bring me

Chillingworth. Drink this, be strong!

(within the church)

C O R O.
Praise God from who
Praise God from who

H. death, then glad - ly shall I drink it to win re - lease.

all bless - - - ings flow,

all bless - - - ings flow,

R. H.

pp.

H.

Chillingworth.

No, it gives thee life and keeps thee liv - ing that so thine

praise

praise

fp

marcato

cresc. poco a poco

C.

in - - famy's mark still may burn on thy bos - - om.

him all creat - -

him all creat - -

Hester.

O pit - y-less thou and strange the charm thy pot - - ion hath

ures here be - - - low.

ures here be - - - low.

espress.

fp

p

H.

wrought, as though all my thought were art - fully lull'd by thy sooth - ing to

Praise him all ye

Praise him all ye

dim.

Chillingworth.

H. some dark spell. Yea nev - er to tell thy secret, save to
 heav - en - ly hosts.
 heav - en - ly hosts.

C. me I ask not where fore or how you fell.
 Praise fath - - - er,
 Praise fath - - - er,

C. Since from my birth de - formed, the
 Son, and
 Son, and

espress.

C. fault was mine to dream you loved me.

ho - - - ly ghost.

ho - - - ly ghost.

cresc.
p. *f*

Hester.

Love I felt not nor feigned.

p *dim.*

Allegro. Chillingworth.

Yet thou hast wronged me, and the man is still

f p

C. liv - ing who wronged us both! For him

C. — there can be no for - giv - ing. Speak, Hester who

cresc. poco a poco

C. is he?

ad.

Allegro l'istesso tempo.

Hester. Nay ask me not,

dim. *mf*

H.

no power can wring from me his name.

Chillingworth.

As in books I've sought truth and in Al - - chemy

C.

gold. Him I'll hunt - - with-out ruth

C.

till his se - - cret I hold.

Hester.

And then, thou wouldst kill?

Chillingworth.

Nay, let the man

Un poco più tranquillo ma in tempo.

live, I o - bey heav - ens will.

a tempo

dolce
a tempo

Hester.

If its merc - y should give

H. *that in hon - or he bide?*

Chill.

Like a

cresc.

Listesso tempo.

C. *star let him shine — yet where - ev - er he*

C. *bide, he is*

C. *mine,*

C. he is mine!

Hester.
Thy deeds feign merc-y but thy words are ter - - - ror.

L'istesso tempo.
Chill.

Thou'st kept the

C. myst - e - ry of thy pa-ra-mour one thing I ask: that

C. *thou keep al - so mine. _____ None know me in this land*

C. *yet here's my home near thee, _____ near*

Molto più lento.

C. *him. _____ But thou _____ be - tray me not!*

Hester.

Why _____ dost thou lay up - on me this com .

Un poco più lento.

H. mand?

Chill.

The husband to the world, as in one dead hence forth the

Un poco più lento.

p *mf*

Un poco più vivo.

C. name of Chillingworth I bear. Thou re-cog-nize me not

mf *cresc.* *fp*

C. by word or sign, nor breathe our se-cret to the man thou knowst; for

cresc. *dim.* *p*

C. if thou dost, his fame his life will be

cresc.

C. mine to des - troy. Hest - er,

p misterioso e tranquillo

C. be - ware, be - ware!

Hester.

I will be se - cret for thee, for

dolce

II. *Andante con moto.*

him.

Chill.

Ay, dwell in dark - ness ev - er!

Andante con moto.

p un poco marcato

Hester.

How strange thy smile! O, art thou like the Blackman of the forest,

H. hast thou entired my soul — into a bond of ru — in.

Chill. Thy soul Hest-er, no, not thine!

Un poco più lento.
(within church)

CORO. God's voice breaks ce - dars,

Un poco più lento.

yea, God breaks Ce-dars of Le-ba-non.

yea, God breaks Ce-dars of Le-ba-non.

This system contains two vocal staves and a piano accompaniment. The vocal lines are in a soprano and alto register, with lyrics: "yea, God breaks Ce-dars of Le-ba-non." The piano accompaniment features a complex texture with many sixteenth and thirty-second notes, creating a sense of movement and drama.

(Tumult and cries heard within church. The people troop forth in confusion, with Bellingham etc. Some of them carry Arthur in their arms.)

Molto allegro.

(Cry) He has faint.ed. Help,

Help, — help, — he has faint.ed. Help,

This system begins with the tempo marking "Molto allegro." and includes vocal lines with lyrics: "(Cry) He has faint.ed. Help," and "Help, — help, — he has faint.ed. Help,". The piano accompaniment is highly rhythmic and energetic, reflecting the "tumult" described in the text.

Molto allegro.

This block shows the piano accompaniment for the second system, marked "Molto allegro." It features a driving, rhythmic pattern in both hands, with dynamic markings such as *p* and *mf*.

help, — help for our saint-ly past- - or.

help, — help for our saint-ly past- - or.

This system contains two vocal staves with lyrics: "help, — help for our saint-ly past- - or." and "help, — help for our saint-ly past- - or." The piano accompaniment continues with a similar rhythmic intensity.

mf *cresc.*

This block shows the piano accompaniment for the third system, marked *mf* and *cresc.* (crescendo). The texture becomes more complex and intense as the system progresses.

f

This block shows the piano accompaniment for the fourth system, marked *f* (forte). The music reaches a climactic point with dense chords and rapid passages.

Hester.

Ar - thur! Ar - thur! how ghostly

dim.

(She runs towards him swiftly, anxious. The crowd angrily drive her away.)

H. pale.

molto agitato

CORO.

Back, wo - man! Thy touch to his white soul is po - lut - - - ion.

Back, wo - man! Thy touch to his white soul is po - lut - - - ion.

Chill.

'Tis he, 'tis he! O wonder of

dark-ness! I have found

un poco rit.

the man.

ff a tempo, furioso

rit.

Second Act.

Prelude.

Andante tranquillo.

p dolce

con espressione ma tranquillo

R.H.

L.H.

cresc.

f

21181

Detailed description: This is a piano score for a prelude. It consists of five systems of music. The first system shows the right hand (R.H.) playing chords and the left hand (L.H.) playing a simple accompaniment. The second system introduces a more expressive melody in the right hand. The third system features a more complex right hand part with some trills and grace notes. The fourth system continues the melodic development in the right hand. The fifth system concludes with a crescendo in the right hand and a final flourish in the left hand. The score includes various musical notations such as slurs, ties, and dynamic markings.

R. H. *dim. sempre*

un poco marc.

(The forest. Hester's Hut on one side. At back an opening among the trees, show. (Curtain rises.) ing a forest path lost in obscurity. Sunlight alternates with deep shadow.

L. H.

pp

pp

pp

Indications of a brook among the trees; the light sparkling on it fitfully.)

(Enter Hester from the Hut.)

L. H.

pp

pp

Hester.

Ripple of the brook and rest of the sun shine Asleep under

sempre legato

p dolce

L. H.

L. H.

R.
trees. Rest - less am I as the wat - ers

H.
mur - mur and wand - er - ing breeze.

R. H.

H.
Sunlight flies from me ere I near it; the brook's moan

mf *dim.*

H.
stays. Grief nev - er dies from me: still I hear it through

mf *cresc* *f*

H. nights and days sob mid the wood - land, — the

H. stream in - ton - ing my heart's own

H. woe.

H. Ah, sad brook - let why still art

H. *pp*
 moan - - ing? what dost thou know?

pp misterioso *pp* *mp*

H. Is it a se - - - cret of

H. this dark for - - - est Told un - - to

H. thee; Fear - - some - ly wrong,

poco a poco cresc. e più agitato

1 2 4

H. that thou ab - horr - est, and so must

The first system of music consists of a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with the lyrics "that thou ab - horr - est, and so must". The piano accompaniment features a complex texture with many sixteenth notes in the right hand and a more rhythmic bass line in the left hand.

H. flee.

Tempo primo subito.

ff *dim. ed rit.*

The second system starts with the vocal line saying "flee." followed by a rest. Below the vocal line, the tempo instruction "Tempo primo subito." is written. The piano accompaniment begins with a forte (*ff*) dynamic and includes a "dim. ed rit." (diminuendo and ritardando) marking. A key signature change to two flats is indicated at the bottom of the system.

H. *p* Whispering ev - er *pp* the hapless

The third system shows the vocal line with the lyrics "Whispering ev - er the hapless". The piano accompaniment is marked with *p* (piano) and *pp* (pianissimo) dynamics. The texture is more delicate than in the previous systems.

H. tid - ings? Couldst thou but cease; hushing thy plaint, with my spirits

pp *con espressione* *sp* *cresc.*

The fourth system features the vocal line with the lyrics "tid - ings? Couldst thou but cease; hushing thy plaint, with my spirits". The piano accompaniment starts with a *pp* dynamic and includes the instruction "con espressione". It features a *sp* (sforzando) dynamic and a "cresc." (crescendo) marking. The piano part includes triplets and a melodic line in the right hand.

(She sinks down upon a mossy bank by the brook, musing.)

H. *chi - dings; I should find peace!*

ad. p.

L.H. *un poco marcato*

poco a poco dim.

H. *Ah*

dolce

H. *still how gent - - - ly,*

con espress.

H. Blend - - - ing, re - turn - - ing with

H. long - - - end - - - eav - - - or

un poco marc.

H. Fleet - - ing as foam yet en -

H. dur - - ing for - ev - - - er

cresc.

Allegretto.

H. Sweet thoughts of home _____ a -

H. wake in me yearn - - - ing!

H. and still my heart doth wand - - - er far to its

H. *p* childhood blest *appassionato* in dear — old Eng - - land

H. yond - - - er.

I. Oh, in - - no-cence! flown—like a bird

I. from the storm - blown nest _____

cresc.

con molto espressione

Come back _____ to me! _____

sp

H. *Come back _____ to me!*

Molto appassionato.

H. _____ *Dreams _____*

H. _____ *of _____ the church - bell, and pray's that I*

H. *knew. _____ Come true, _____ come*

Andante tranquillo.

(She kneels.)

I. true!

L.H.

p

dim.

I. *semplice e messa voce*

O Father of heavn! if still to call thee

pp

p

II. father I dare:— Grant me to do thy

pp

p

II. will; my burden here to bear! Un. to my heart re .

pp

p

H. store sweet faith a gain, and rest, That hum.bly I once more may

The first system consists of a vocal line (marked 'H.') and a piano accompaniment. The vocal line is in a treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. The lyrics are 'store sweet faith a gain, and rest, That hum.bly I once more may'. The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of three sharps and a common time signature. It features a steady accompaniment with some melodic movement in the right hand.

H. trust me to thy care.

The second system continues the vocal line and piano accompaniment. The vocal line has the lyrics 'trust me to thy care.' The piano accompaniment includes dynamic markings such as 'pp' (pianissimo) and 's' (sforzando). There are also slurs and accents over the piano parts.

R.H. *Tranquillo.*

The third system is a piano solo section. It is marked 'R.H.' (Right Hand) and 'Tranquillo.' (Tranquillo). The music is in a grand staff with a key signature of two flats (Bb, Eb) and a common time signature. The right hand has a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment. The dynamic marking is 'mf con espressione'.

tranquillo

The fourth system continues the piano solo section. It is marked 'tranquillo' and 'p' (piano). The right hand has a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment. The dynamic marking is 'p'.

tranquillo

The fifth system continues the piano solo section. It is marked 'tranquillo' and 'p' (piano). The right hand has a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment. The dynamic marking is 'p'.

mf un poco agitato

This system contains the first two measures of the piece. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and moving lines. The tempo and dynamics are marked as *mf un poco agitato*.

This system contains the next two measures. The right hand continues the melodic development with some longer notes and slurs. The left hand maintains its accompaniment. The key signature changes to two flats.

dim. poco a poco

This system contains the next two measures. The dynamics are marked *dim. poco a poco*. The right hand has a more active melodic line with slurs and ties. The left hand continues with its accompaniment.

R. H.
un poco marc.

This system contains the final two measures of this section. The right hand part is specifically labeled *R. H.* and *un poco marc.* (un poco marcato). The left hand continues with its accompaniment. The system ends with a double bar line.

(After a pause there is heard in the distance a Madrigal sung by new Pilgrims, from England, who gradually draw nearer.)

pp

This system contains the final two measures of the piece. The dynamics are marked *pp* (pianissimo). The right hand has a sparse, ethereal melody, while the left hand plays a soft, sustained accompaniment. The system ends with a double bar line.

Chorus of English Pilgrims. (behind the scenes)

Con moto.

pp

Soprano. Green are the meads made new by showers, made new, made

pp

Alto. Green are the meads made new by showers,

pp

Tenore. Green are the meads made new _____ by show'rs, _____

pp

Basso. Green are the meads, the meads,

new by show - - ers, And hedgerows

made new by show'rs, And hedge-rows white with haw-thorn

— made new by show'rs, And hedgerows white, and hedge-rows

And hedgerows white with haw - thorn flow'rs

cresc. poco a poco

white with haw - thorn flow'rs win our hearts, win our

cresc. poco a poco

flow - ers win our hearts, win our hearts, win our

cresc. poco a poco

white with haw - thorn flow'rs win our hearts to de - light,

cresc. poco a poco

win our hearts, win our hearts to de -

hearts, our hearts to de-light, our hearts _____ to de-light our hearts to de-
 hearts, our hearts to de-light, our hearts, our hearts to de-
 win our hearts, win our hearts to delight, our hearts to de-
 light, our hearts _____ to de-light, win our hearts to de-

light. Who'd then at home be stay-ing, Who'd then at
 light. Who'd then at home, at home be stay-ing, Who'd then at home, at
 light. Who'd then at home be stay-ing, at home be stay-ing, Who'd at
 light. Who'd then at home, at home be stay-ing, Who'd then at

home be stay-ing. Up! Cast a-way dull sorrows weeds.
 home be stay-ing. Up!
 home be stay-ing. Up! Cast a-way dull
 home, at home be stay-ing. Up! Cast a

Cast a - way, cast a - way dull

Up, cast a - way dull sor - rows weeds, cast a - way dull sor - rows

sor - rows weeds, cast a - way dull sor - rows weeds, dull sor - rows

way dull sor - rows weeds, Up, cast a - way dull sor - rows

sor - rows weeds, 'Tis time we go a - may - ing, 'tis time we go a - may -

weeds, — 'Tis time, 'tis time we go a - may - ing, 'tis time we go a - may -

weeds, — 'Tis time, 'tis time we go a - may - ing, 'tis time we go a - may -

weeds, — 'Tis time we go a - may - ing, 'tis time we go a - may -

ing! *mf* Fall - eri, fallera, falleral - la - la, falle - ri, fallera, falleralla -

ing! *mf* Fall - eri, fallera, falleral - la - la, falle - ri, fallera, falleralla -

ing! *p* La la la la la la la la la la

ing! *p* La la la la la la la la la la la la la la la

la la la la la la la la la! To the daisy's

la la la la la la la la la! To the daisy's

la la la la la la la la la! To the daisy's

la la la la la la la la la la la la la la la!

breast the larks a_bove us, the larks a_bove, a_bove us,

breast the larks, the larks a_bove us, a_bove us, Rain

breast the larks, the larks, the larks a_bove, Rain down

To the daisy's breast, Rain down heav'n's

Rain down, rain down heav-en's song! "O listen and love, listen and

— down heav-en's song, heav'n's song! "O list-en and

heaven's song, rain down heav-en's song! "O listen, listen and love

song, rain down heav-en's song! "List-en and

love us, list-en and love us, list-en and love us, O list-en and love us, and love us, O list-en and love, and love us, list-en and love us, and love

us." And all the day long a -
 us." And all the day long, a - mong, a -
 us." And all the day long, a - mong the
 us." And all the day long, all the day long a - mong the

mong the dais-ies playing, We re-member their strain, we re-member their strain, a
 mong the dais-ies playing, We re-member their strain, we re-member their strain, a
 dais-ies playing, We re-member their strain, we re-member their strain, a
 dais-ies playing, We re-member their strain, we re-member their strain, a

cresc. f dream of the blest — For so we go a-maying, for so we go a-may- *p*

cresc. f dream of the blest — For so we go a-maying, for so we go a-may- *p*

cresc. f dream of the blest — For so we go a-maying, for so we go a-may- *p*

cresc. f dream of the blest — For so we go a-maying, for so we go a-may- *p*

mf ing! Falle-ri, falle-ra, falleral-la-la, falle-ri, falle-ra, falleral-la.

mf ing! Falle-ri, falle-ra, falleral-la-la, falle-ri, falle-ra, falleral-la.

ing! La la la la la la la la la la la

p ing! La la

Andante con moto.

pp la la la la la la la la la!

pp la la la la la la la la la!

pp la la la la la la la la la!

pp la la la la la la la la la!

Andante con moto.

p

(Enter a band of Pilgrims, with women, children a canvas-covered emigrant wagon drawn by horses, etc.)

First system of musical notation, featuring a treble and bass clef. The bass line includes the instruction *cresc. poco a poco*.

Second system of musical notation, featuring a treble and bass clef. The bass line includes the instruction *mf cresc.*

Third system of musical notation, featuring a treble and bass clef. The bass line includes the instruction *f*.

Fourth system of musical notation, featuring a treble and bass clef.

(Hester advances, hesitating, towards the group, as though to welcome them.)

Fifth system of musical notation, featuring a treble and bass clef.

Sixth system of musical notation, featuring a treble and bass clef. The bass line includes the instruction *ff*.

Two Puritan men.

Nay, hold her a-loof, a witch is she and wanton too.

The first system of music consists of a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a bass clef and a key signature of one flat. The lyrics are: "Nay, hold her a-loof, a witch is she and wanton too." The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

An outcast soul! Be-ware!

The second system continues the vocal line and piano accompaniment. The lyrics are: "An outcast soul! Be-ware!" The piano accompaniment includes a section marked "rit." (ritardando) with a hairpin indicating a deceleration. The key signature changes to two sharps (D major) for a brief section.

(The Pilgrims draw away from Hester in dread and scorn. Hester suddenly remembering, shrinks, clutching the Scarlet Letter. The others continue to move away.)

a tempo

The third system shows the piano accompaniment continuing. It is marked "a tempo" and "mf" (mezzo-forte). The music features a rhythmic pattern of eighth notes in the bass and chords in the treble.

The fourth system continues the piano accompaniment with a similar rhythmic pattern and harmonic structure.

The fifth system concludes the piano accompaniment with a section marked "dim." (diminuendo), showing a gradual decrease in volume. The music ends with a final chord.

pp

p

cresc.

Hester (alone).

Allegro.

O Rul - er of

ff sf

H. Heav'n are these thy

sf p

H. creat - ures can it

p sf p

H. be Thou hast givh

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a half note 'be', followed by a quarter rest, then a half note 'Thou', a quarter rest, a half note 'hast', a quarter rest, and a half note 'givh' which is followed by a long horizontal line indicating a continuation of the note. The piano accompaniment consists of a right-hand part with eighth-note chords and a left-hand part with a steady eighth-note bass line. The key signature has three flats (B-flat, E-flat, A-flat).

H. to men thy

The second system continues the vocal line with a quarter rest, a half note 'to', a quarter rest, a half note 'men', a quarter rest, and a half note 'thy' followed by a long horizontal line. The piano accompaniment continues with similar rhythmic patterns. The key signature remains three flats.

H. feat - - - ures, with hearts of

The third system shows the vocal line with a quarter rest, a half note 'feat', a quarter rest, a half note 'ures,' followed by a quarter rest, a half note 'with', a quarter rest, a half note 'hearts', a quarter rest, and a half note 'of'. The piano accompaniment includes dynamic markings: *sp* (sforzando) in the first measure and *p* (piano) in the fourth measure. The key signature changes to two flats (B-flat, E-flat).

H. clay and lips of

The fourth system shows the vocal line with a quarter rest, a half note 'clay' followed by a long horizontal line, a quarter rest, a half note 'and', a quarter rest, a half note 'lips', a quarter rest, and a half note 'of'. The piano accompaniment features a right-hand part with a series of chords and a left-hand part with a steady eighth-note bass line. Dynamic markings *p* and *f* (forte) are present. The key signature remains two flats.

flame _____ to black - en thy

The first system of music features a vocal line with a long note on 'flame' followed by a melodic phrase for 'to black - en thy'. The piano accompaniment consists of a steady eighth-note bass line and chords in the right hand.

im - age a soul _____ to blast in Thy _____

The second system continues the vocal line with 'im - age a soul' and 'to blast in Thy'. The piano accompaniment includes a section marked 'p L.H.' and 'cresc.' with a more active bass line.

name. _____

The third system shows the vocal line with 'name.' followed by a rest. The piano accompaniment features a complex, flowing texture with triplets and sixteenth notes, marked 'f un poco rit.'.

Ah, then fare - well _____ to meek re.

The fourth system concludes with the vocal line 'Ah, then fare - well' and 'to meek re.'. The piano accompaniment features a final melodic flourish in the right hand and a sustained bass line.

pent_ence: no long_er I dwell

The first system of music features a vocal line on a single staff and piano accompaniment on two staves. The vocal line begins with a half note 'pent_ence:' followed by a quarter rest, then a half note 'no', a quarter rest, a half note 'long_er', a quarter rest, a half note 'I', and a quarter rest, ending with a half note 'dwell' and a long horizontal line indicating a continuation. The piano accompaniment consists of a treble and bass staff with various chords and melodic lines.

in mer_cy's bound.

The second system continues the vocal line and piano accompaniment. The vocal line has a half note 'in mer_cy's' followed by a quarter rest, then a half note 'bound.' and a long horizontal line. The piano accompaniment continues with similar harmonic and melodic patterns.

Lord give them sent_

mf *espressivo*

The third system features a vocal line and piano accompaniment. The vocal line has a half note 'Lord', a quarter rest, a half note 'give', a quarter rest, a half note 'them', and a quarter rest, followed by a half note 'sent_' and a long horizontal line. The piano accompaniment includes a dynamic marking of *mf* and *espressivo*. The piano part has a more active bass line with many sixteenth notes.

ence of an_guish pro

The fourth system continues the vocal line and piano accompaniment. The vocal line has a half note 'ence', a quarter rest, a half note 'of', a quarter rest, a half note 'an_guish', and a quarter rest, followed by a half note 'pro' and a long horizontal line. The piano accompaniment continues with its characteristic active bass line.

H. found. As I, too, fling them my

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in a soprano clef with a key signature of one flat (B-flat major/D minor) and a 4/4 time signature. The lyrics are "found. As I, too, fling them my". The piano accompaniment features a complex texture with multiple layers of chords and moving lines in both the right and left hands. A fermata is placed over the first two measures of the piano accompaniment.

H. curse like a brand from the fire of my

The second system of music continues the vocal line and piano accompaniment. The lyrics are "curse like a brand from the fire of my". The piano accompaniment includes a dynamic marking of *sp* (sforzando) in the right hand. The texture remains dense with intricate chordal and melodic patterns.

H. bos om.

The third system of music shows the vocal line with the lyrics "bos om.". The piano accompaniment continues with its complex texture, featuring a prominent bass line in the left hand and a busy right hand with many chords and moving lines.

H. May it burn and

The fourth system of music concludes the vocal line with the lyrics "May it burn and". The piano accompaniment features a dynamic marking of *p* (piano) and includes a section with a dotted line above the staff, possibly indicating a repeat or a specific performance instruction. The texture is consistent with the previous systems.

with - - - er their

p

wand - - - ering souls

p

Hith - - - er and thith - - -

p

er cling - - - to them

p *s*

H. *haunt* - - - - - *ing,* and *hum* - - -



H. - - *ble their* *vaunt* - - - - - *ing*

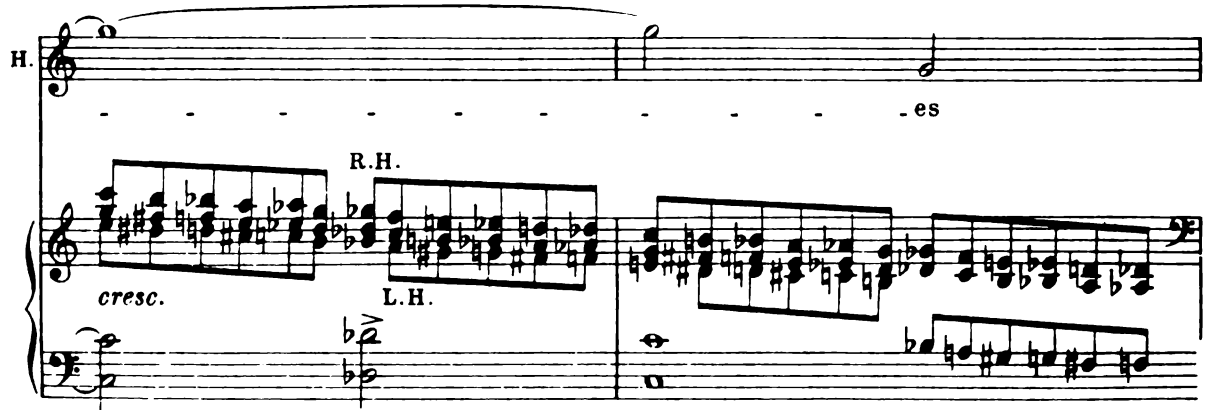


H. and *crum* - - *ble in* *ash* - - - - -



H. - - - - - *es*

cresc. R.H. L.H.



H.

of end - - less

p

sp

Un poco più lento.

(Goes into her hat, with a gesture of despair.)

(The scene darkens, as though with a passing cloud.)

H.

death!

p

p espress.

Bell.

(Enter Chillingworth and Gov. Bellingham.)

Andante. Chill.

What cry was that? The wild wood

perendosi e rit.

Bell.

C. 

sigh - ing. Nay, rather the veil of hu - man sor - row un -

Chill.

Bc. 

dy - - - ing. Portents prevail in this

C. 

favor'd land where on - ly a barrier frail 'twixt spirit and flesh ma -

C. 

stand. Belike you heard some eo - il bird

or the shriek of a dark soul wing - ing its

L.H. *dim.*

way to the neth - er world. Bell.
Most lear - ned

leech, thou art so skilled in nat - ure - speech with mar - vel filled

espr.

Tell me, canst thou yet reach the source of wast - ed

Be. woe that with ag - o - ny slow con -

Be. Chill.
sumes the life of Ar - thur my friend? A strife without

C. end the an - cient myst - e - ry of bod - y and mind -

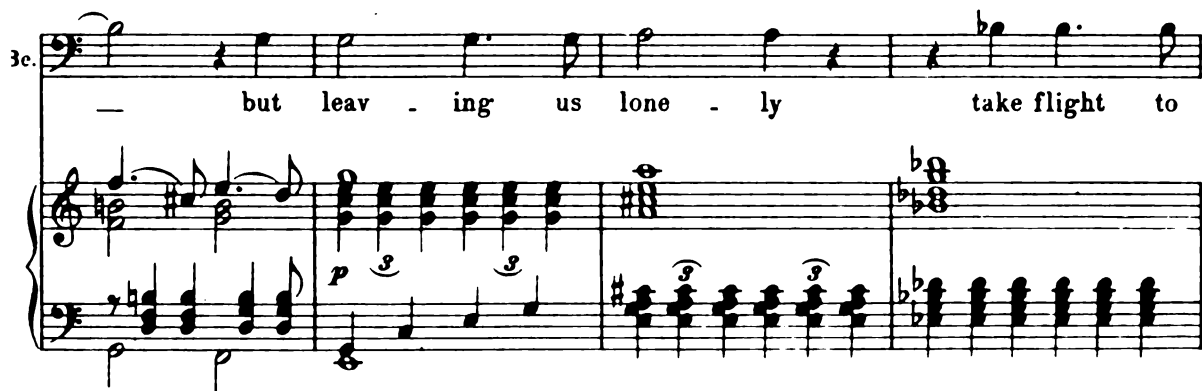
C. Bell.
hid - den and strange the hist - o - ry! Much do I

1c.  *fear so great his worth so tend-er his spi-rit and pure*

R.H.

3c.  *not long he will en-dure these bonds of earth*

cresc.

3c.  *but leav-ing us lone-ly take flight to*

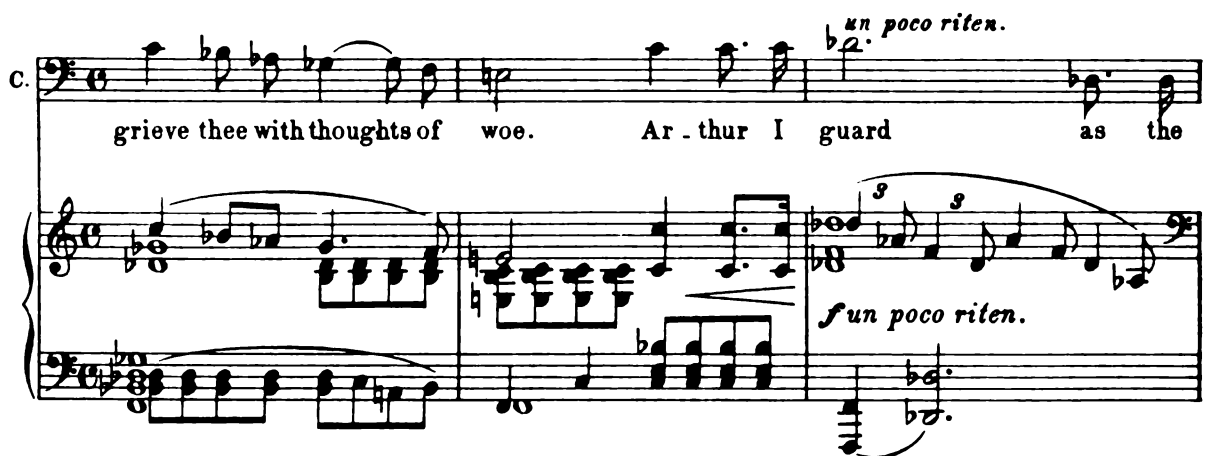
p

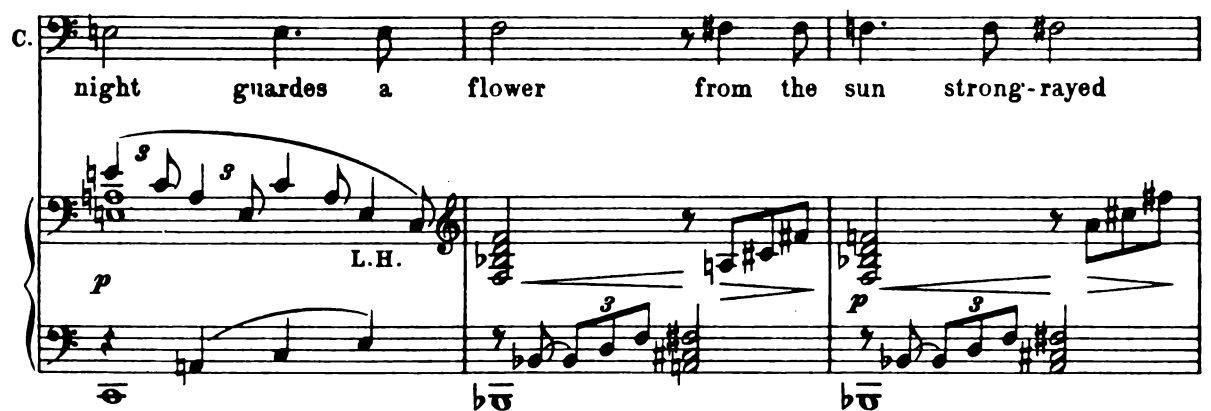
3c.  *heav'n. To heav'n? No, no! Of such dis-as-ter, be*

Chill.

un poco riten.

C.  *sure their need be no dread. I would not*

C.  *grieve thee with thoughts of woe. Ar - thur I guard as the*
un poco riten.
fun poco riten.

C.  *night guardes a flower from the sun strong-rayed*
p *L.H.*

C.  *if the blossom shall flour - - ish or fail or fade!*

Bell.

C.  *dim.* *p*

Not well may I know. Thou know'st him

Be. 

dear to us, save him, oh save! keep him still near to us far from the

Vivo. Chill.

Be.  *grave.* *Vivo.* *s*

Deep with - in me I

C.  *p*

cher - - ish de - sire that he live

C.  and ere he should per - ish my soul to per-

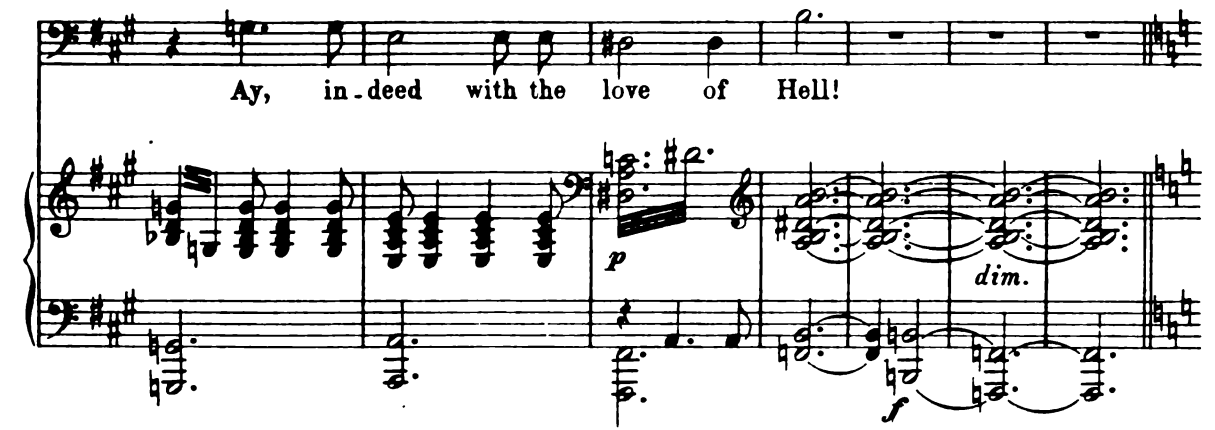
marcato

C.  dit - ion I'd give. Thou lovest him well.

sp

Bell. (exit)

Chill. (alone).

 Ay, in - deed with the love of Hell!

p *dim.*

C.  With such love here I a - wait the hol - y man. —

3

c. 

Why does he ling-er a-far so late? To yonder lone-ly

c. 

mission he fared of Elliot, our Indian A - postle.

sp *mf*


c. 

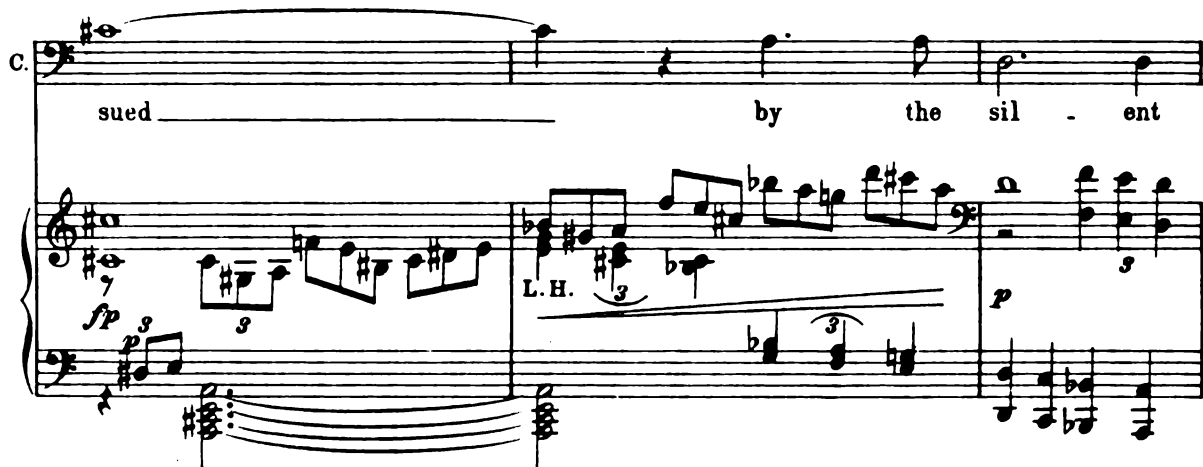
Ha! Can it be he has fan - cied or dared - my plans to e -

c. 

lude. In

Allegro tempestuoso.

C.  *vain were the plan!* *For his life is pur-*

C.  *sued* _____ *by the sil - ent*

C.  *foot - fall, still, of my hate* *while round him is*

C.  *wov - en the web of his fate* _____

C. *and I ev - er near as leech and friend*

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a half note 'and', followed by a quarter note 'I', a dotted quarter note 'ev - er', a quarter note 'near', a quarter note 'as', a quarter note 'leech', and a quarter note 'and friend'. The piano accompaniment features a complex texture with many beamed eighth and sixteenth notes, and some chords. A 'b2' marking is present above the first piano staff.

C. *have watched the quiv - ering wounds of his*

The second system continues the vocal line with 'have watched the quiv - ering wounds of his'. The piano accompaniment includes a section marked 'L.H.' (Left Hand) with a long horizontal line indicating a sustained or glissando effect. The piano part is highly rhythmic and melodic.

C. *soul — My skill a lone has*

The third system features the vocal line with 'soul — My skill a lone has'. The piano accompaniment continues with intricate patterns, including some chords with accidentals like # and b. The vocal line has a long note on 'soul'.

C. *kept him whole — that ov - er him so I might*

The fourth system concludes the vocal line with 'kept him whole — that ov - er him so I might'. The piano accompaniment features a 'cresc.' (crescendo) marking and continues with complex rhythmic figures. The system ends with a double bar line and a fermata over the final piano chord.

C. *gloat un - to the end.*

C. *dim. poco a poco*

C. *No*

C. *no, he shall not die as*

C. *mus - ic his cries of pain _____ ring sweet trough my*

C. *brain; _____*

C. *and I live by my joy in his a - - go.*

C. *ny.*

C. He shall have life,

bū

C. long life of

C. rest - - - less days, and

p *cresc.*

C. nights of end - - - less

cresc. *p* *cresc.*

Piu allegro.

C.

woo.

dim. poco a poco

rit.

Piano introduction. The right hand (R.H.) has a long rest. The left hand plays a rhythmic pattern of eighth and sixteenth notes.

Andante un poco ritenuto. (Enter, from the forest: Arthur.)

Piano accompaniment for Arthur's entrance. The music is in a minor key with a slow, dark atmosphere. The left hand has a steady eighth-note accompaniment.

Arthur (startled).

Vocal line and piano accompaniment for Arthur's first line. The vocal line is in a minor key and has a questioning, startled quality.

What? Is it thou my kind phy-sic-ian?

Chill.

Vocal line and piano accompaniment for Arthur's second line. The piano accompaniment features long, sustained chords in the right hand.

Yea, Ar-thur, wait-ing for ev-en now me-thought thou wouldst re-

Allegro.

Piano accompaniment for the final section, marked **Allegro**. The music is more rhythmic and active, with a clear melody in the right hand.

turn.
Allegro.

Andante.
Arthur.

Good friend, I feel thy kind - ly will, — yet sometimes,

wear - y, the soul must wand - er still, with on - ly God for its

Chill.

goal. Yet in thy weak - ness 'tis best thou

lean on me, and yield with meek - ness; for a grief at the

C. spir - its core like smoul - dring flame, will

cresc. poco a poco

Detailed description: This system contains the first two lines of music. The vocal line (C) begins with a half note 'spir' (b2), followed by a dotted quarter note 'its' (b2), a quarter note 'core' (b2), a quarter note 'like' (b2), a dotted quarter note 'smoul' (b2), a quarter note 'dring' (b2), a quarter note 'flame,' (b2), and a half note 'will' (b2). The piano accompaniment features a treble clef with a key signature of two flats and a bass clef with a key signature of one flat. It includes various rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as *cresc. poco a poco*.

C. set its mark on the out - ward frame.

Detailed description: This system contains the third and fourth lines of music. The vocal line (C) has a half note 'set' (b2), a quarter note 'its' (b2), a quarter note 'mark' (b2), a quarter note 'on' (b2), a quarter note 'the' (b2), a quarter note 'out -' (b2), a quarter note 'ward' (b2), and a half note 'frame.' (b2). The piano accompaniment continues with similar rhythmic patterns and dynamics.

C. Wouldst have me heal thy bod - i - ly woe?

dim. *p* *p* *f* *accel.*

Detailed description: This system contains the fifth and sixth lines of music. The vocal line (C) has a half note 'Wouldst' (b2), a quarter note 'have' (b2), a quarter note 'me' (b2), a quarter note 'heal' (b2), a quarter note 'thy' (b2), a quarter note 'bod -' (b2), a quarter note 'i -' (b2), a quarter note 'ly' (b2), and a half note 'woe?' (b2). The piano accompaniment features a treble clef with a key signature of two flats and a bass clef with a key signature of one flat. It includes various rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as *dim.*, *p*, *f*, and *accel.*.

C. Lay op - - - en the dark, deep

cresc.

Detailed description: This system contains the seventh and eighth lines of music. The vocal line (C) has a half note 'Lay' (b2), a quarter note 'op -' (b2), a quarter note '- - -' (b2), a quarter note 'en' (b2), a quarter note 'the' (b2), a quarter note 'dark,' (b2), and a half note 'deep' (b2). The piano accompaniment continues with similar rhythmic patterns and dynamics, including a *cresc.* marking.

C. *troub - - le or wound in the soul*

C. *be - low.*

Arthur.

To thee? no, no!

A. *Nor to an - y phy - sic - ian of earth!*

A. For a soul's dis - ease to the heal - er of

cresc.

A. souls I go since He, as Him it may

A. please can kill, — can

espressivo

A. cure. —

p

A. *espressivo*
 But who art thou,

A. with daring so sure thy - self to thrust 'twixt the
cresc. poco a poco

A. suf - ferer's dearth and the

A. boun - ty sup - reme all wise of his God?
rit. appassionato

A.

Z. Z. Z. Z.

Chill.

Nay, — I but told you that, which I must.

dim.

p. p. p. p. p.

Più vivo quasi allegro.

C.

Be pat - ient, and heed; thy

pp

C.

strength guard well E - lect - ion ser - mon to-morrow thou

mf cresc.

c. preach-est. Thy mind must be calm _____ to

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a bass clef with a key signature of two flats (B-flat and E-flat). It begins with the lyrics "preach-est." followed by a long rest, then "Thy mind must be calm" followed by another long rest, and finally "to". The piano accompaniment is written in a grand staff (treble and bass clefs) and features a complex texture with many beamed sixteenth and thirty-second notes, creating a rich harmonic and rhythmic background.

c. weigh what thou teach - est, and min - is - ter balm to thy rev - 'rent

The second system continues the vocal line and piano accompaniment. The vocal line has the lyrics "weigh what thou teach - est, and min - is - ter balm to thy rev - 'rent". The piano accompaniment maintains its intricate texture, with various articulations and dynamics markings such as *p* (piano) and *f* (forte) visible.

c. flock who bow be - fore thee and tru - ly a -

The third system continues the vocal line and piano accompaniment. The vocal line has the lyrics "flock who bow be - fore thee and tru - ly a -". The piano accompaniment includes some specific rhythmic markings, such as a "6" (sextuplet) and a "3" (triple), and continues with its complex texture.

c. dore thee, their shep - - herd, their saint and

ritenuto

affettuosos

The fourth system concludes the vocal line and piano accompaniment. The vocal line has the lyrics "dore thee, their shep - - herd, their saint and". The piano accompaniment features a section marked *ritenuto* (ritardando) and *affettuosos* (affectionately), with some notes marked with a fermata. The texture remains complex and expressive.

C. *shelt-er-ing rock.*

a tempo

mf

C. *Too well thy*

dim.

C. *tend - - er pit - y I know thy heart still*

R.H.

sp

C. *bleeds for an - oth - er's woe,*

sp

C. and is ev - er op-pressed

Molto più lento.

C. with the sor - row of her whose

espressivo

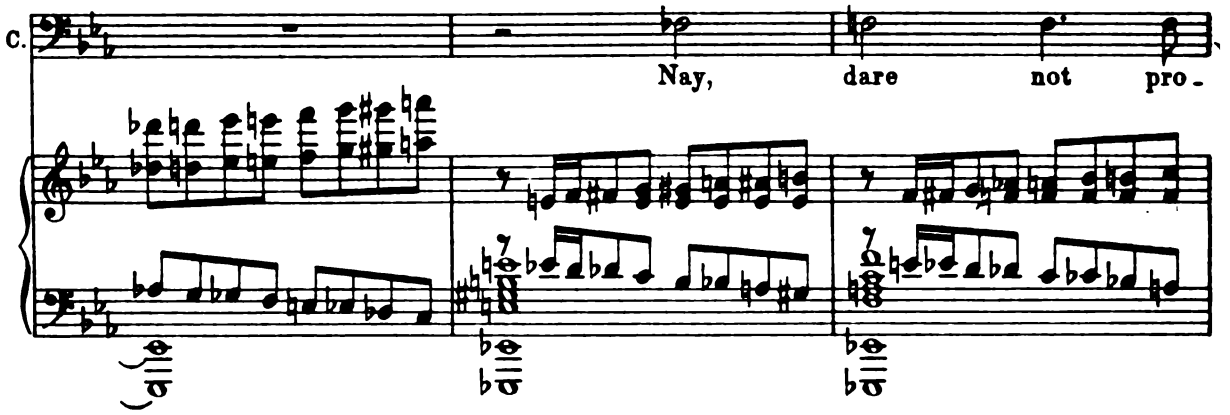
C. wrong is confessed. Arthur. Chill. Ha! Thou meanest - Hest-er

(Arthur, greatly agitated, seems about to remonstrate, or deny; but Chillingworth continues.)

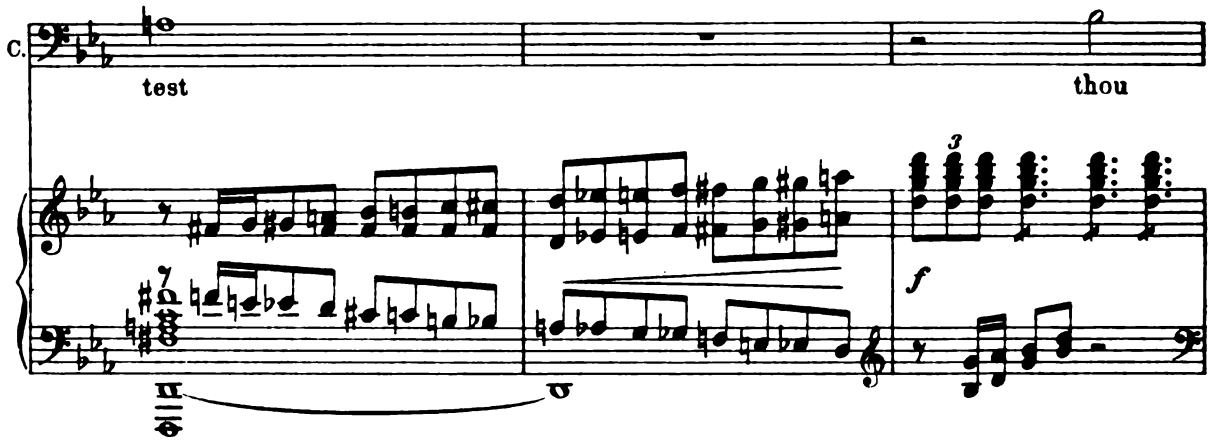
C. Prynne.

Allegro agitato.

mf

C.  **Nay, dare not pro-**

This system features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a whole rest followed by the lyrics "Nay, dare not pro-". The piano accompaniment consists of a complex, rhythmic pattern in the right hand and a more melodic line in the left hand. The key signature has two flats, and the time signature is common time.

C.  **test thou**

The second system continues the vocal line with the lyrics "test thou". The piano accompaniment features a prominent triplet in the right hand and a steady bass line in the left hand. The music is marked with a forte (*f*) dynamic.

C.  **shalt not de.ny! Tur - - moil of soul above all—**

The third system contains the lyrics "shalt not de.ny! Tur - - moil of soul above all—". The piano accompaniment is highly textured with many chords and includes a triplet in the right hand. The vocal line has a melodic contour that rises and then falls.

C.  **— thou must dread**

The final system on the page has the lyrics "— thou must dread". The piano accompaniment continues with a complex, rhythmic texture, featuring a triplet in the right hand. The vocal line is mostly whole notes and rests.

rit.

C. For it saps thy force, and deepens dis.

Andante.

C. ease. So good I know thee

C. so saintly kind, for this poor wo-man

espress.

un poco rit. (drily)

C. thou hast re-pined. And so have I!

un poco rit.

dolce p

C. *But now, in - stead, calm thy com - passion! Canst not ap - pease her con -*

The first system consists of a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a bass clef and a common time signature. The lyrics are: "But now, in - stead, calm thy com - passion! Canst not ap - pease her con -". The piano accompaniment features a complex harmonic structure with many accidentals and rests.

(indicating Hester's hut)

C. *- cience with thy sym - - - - - pathy?*

The second system continues the vocal line and piano accompaniment. The lyrics are: "- cience with thy sym - - - - - pathy?". The piano accompaniment includes a section marked "L.H." (Left Hand) with a treble clef and a common time signature. The music is highly chromatic and expressive.

C. *Lo, here she dwells: and now we are*

The third system continues the vocal line and piano accompaniment. The lyrics are: "Lo, here she dwells: and now we are". The piano accompaniment is marked with "espressione" and "p" (piano). The music features a melodic line in the right hand and a rhythmic accompaniment in the left hand.

Arthur (excited, amazed).

C. *nigh, wilt thou not see - her? I? thou forgettest -*

The fourth system continues the vocal line and piano accompaniment. The lyrics are: "nigh, wilt thou not see - her? I? thou forgettest -". The piano accompaniment includes a section marked "p" (piano) and "L.H." (Left Hand) with a treble clef and a common time signature. The music is highly expressive and features a melodic line in the right hand and a rhythmic accompaniment in the left hand.

A. how may it be, since here, condemned, she dwells a.

A. Chill.
part? Thou art her

C. past - or. Thou hast the right to see her,

C. talk with her heart to

rit. molto

dim. e rit. molto

a tempo

Arthur.

C. heart! Dost thou think, that

a tempo dolce p dolce p

Chill.

A. I, then— Yea, thou of

p f

poco a poco più lento

C. all men: Thy heart is so

poco a poco più lento dim. p

pure.

Ah, go to her, go — to

C. pure. Ah, go to her, go — to

espressivo p R.H. 1 2 1 1

Largo.

Arthur.

Chill.

C. her! And thou, dost thou wait near? Nay, homeward I fare: these

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a half rest followed by the lyrics. The piano accompaniment consists of chords and moving lines in both hands. Dynamics include *p* and *con espr.*

Arthur (gives token of relief; aside).

C. herbs I now must dis_till. At last, at last!

The second system continues the vocal line and piano accompaniment. The vocal line has a half rest before the lyrics. The piano accompaniment features a *cresc.* marking and includes some complex chordal textures.

Chill. (aside).

Now let her deal with the man as she

The third system shows the vocal line and piano accompaniment. The vocal line has a half rest before the lyrics. The piano accompaniment is more active, with many chords and moving lines.

C. will, and the black flow.er

The fourth system continues the vocal line and piano accompaniment. The vocal line has a half rest before the lyrics. The piano accompaniment includes a *p* marking and continues with complex textures.

C. *blos - som as it may!*

f Pesante.

Arthur.
For a time, fare - well!

Chill. (aside) (exit)
I go. Fare ill!

dim

Arthur.

(alone)

So long it seems—

espressivo

p

A. long years! I have dwelt amid darkness and

A. tears, in the bonds of sin: while

A. ev- il has gnawed at my life, with-

out. And re - morse — has drained it, with.

mf *dim.*

A. in.

pp *p*

A. And long, ah, long — since I knew the touch — of a

A. hap - - piness true and words without fear! Would

piu f

A. *ppp*
 God I might break the chains of doubt,
f appassionato

A. and call to thee, Hest.
pp *pesante*

A. er! Hest. er! Hest. er!
mf *f* *pp*

(Turns away; sinking down on the moss.)

(Enter Hester, from hut.)

pp *p* *R.H.*

dim. perdendosi ppp

Hester.

Thou Arthur, here? 'tis I.

Arthur.

Who speaks? Thou, tru-ly,

p *pp*

A. Hest-er, here in life?

pp *pesante*

Hester.

Molto più vivo.

Know'st thou me not? So long the time—'twixt then and now?

p *espressivo* *molto cresc.*

Arthur.

rit.

I know thee well, but long the time 'twixt then and

rit. e dim. pp

now, for grief sets age up on my

rit.

p rit.

Più lento.

brow.

Pesante e più lento.

f

dim.

But thou, ah, thou, hast thou found

p dolce

Hester (pausing, shakes head and makes a gesture).

Al - as! Or thou re-
 A. peace?

Allegro. Arthur.

H. lease? Nay, nought but des - pair! What else could be

A. mine, since, — tho' I wand - er with - er - so - e'er, my

A. life is wrapt in dark de - ceit.

Hester.

Yet still the peo - ple rev' - rence

Arthur.

H thee. Hence the great - er

A. my mis - e - ry: for Sa - tan

A. laughs while my peo - ple

A. *praise.*

f L.H.

Più lento.

A. Hap - - py art thou, who

fp

Hester.

A. Hap - - py!

bear - est on thy breast the scar - let let - - ter!

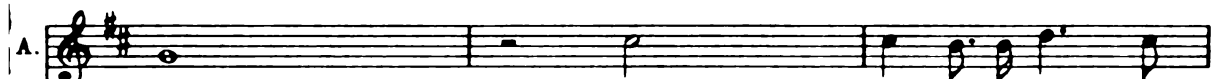
H.  What dost thou say?


A.  Ay, bet - ter, far bet - ter to wear that raiment,



A.  than life - - - long lurk in despair. Woe - - - un - to



A.  me! My let - ter in se - cret



espress.

A.  still does burn with a flame that



A. nev - - er, nev - - er dies as

cresc. poco a poco

A. tho' I stood at the judg - ment seat nor of - ferd

A. ev - en con - fess - - - ions pay - ment

A. While

A. *rit.*
 _from the throne a - bove like trum - pet - blasts — I hear the accusing

Andante maestoso.

A. voice: ——— “Thou con - secrate and placed o'er men,

A. to teach them pur - i - ty,

A. false art thou to thy trust! thy call - ing

A. *mf*

thou hast disgraced Soiled are thy

A. *mf*

robes, and thou li - est low in the

A. *mf*

dust, a with - er'd bough, that God in - to

ritard. Lento.

A. *mf* *p*

flame un - end - ing casts?"

ritard.

Hester.

Such a friend — thou hast, be - hold, — in

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are "Such a friend — thou hast, be - hold, — in". The piano accompaniment consists of two staves, with the right hand playing chords and moving lines, and the left hand playing a rhythmic accompaniment of eighth notes.

H. me. O'er the bit - ter pres - - - ent

The second system continues the vocal line with the lyrics "me. O'er the bit - ter pres - - - ent". The piano accompaniment includes a triplet of eighth notes in the right hand and continues with chords and moving lines in both hands.

H. the vanished past of thy sin and mine, to weep —

The third system features the vocal line with lyrics "the vanished past of thy sin and mine, to weep —". The piano accompaniment includes a five-note quintuplet in the right hand and continues with chords and moving lines in both hands. Dynamics markings include *p* and *pp*.

H. with thee!

The fourth system concludes the vocal line with the lyrics "with thee!". The piano accompaniment includes a triplet in the left hand, marked "L.H.", and continues with chords and moving lines in both hands. Dynamics markings include *pp*.

Arthur.

Ay, friend so true for - giv - ing and tend - er

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are "Ay, friend so true for - giv - ing and tend - er". The piano accompaniment starts with a piano (p) dynamic and includes various chordal textures and melodic lines.

A. could cha - ri - ty hu - man, the wrong un - do

The second system of music continues the vocal line and piano accompaniment. The vocal line has a treble clef and the lyrics "could cha - ri - ty hu - man, the wrong un - do". The piano accompaniment includes a *cresc.* (crescendo) marking and features a triplet of eighth notes in the right hand.

A. then were I saved by the faith of a woman thro' pit - y - ing

The third system of music continues the vocal line and piano accompaniment. The vocal line has a treble clef and the lyrics "then were I saved by the faith of a woman thro' pit - y - ing". The piano accompaniment includes a *espress.* (espressivo) marking and a *p* (piano) dynamic marking.

tears of rain - - - bow splend - - - or.

The fourth system of music continues the vocal line and piano accompaniment. The vocal line has a treble clef and the lyrics "tears of rain - - - bow splend - - - or.". The piano accompaniment includes a *p* (piano) dynamic marking and concludes with a double bar line and the initials "L.H." (Left Hand).

Hester.

Allegro.

A - las, not on - ly a

H. friend serves thy be - half there dwells with

H. thee un - der thy roof the en - -

poco a poco cresc.

H. - - e - my thou dost de - sire

agitato

H. a foe ac - curs - - - ed.

The first system of music consists of a vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef and a key signature of one flat. The lyrics are "a foe ac - curs - - - ed." The piano accompaniment is on two staves (treble and bass clefs) and features a complex, rhythmic accompaniment with many accidentals and slurs.

Arthur.

What meanst thou?

The second system of music features a vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef and a key signature of one flat. The lyrics are "What meanst thou?" The piano accompaniment is on two staves (treble and bass clefs) and features a complex, rhythmic accompaniment with many accidentals and slurs.

A. That man; - Gray Chill - ingworth thou sayest that he

The third system of music features a vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef and a key signature of one flat. The lyrics are "That man; - Gray Chill - ingworth thou sayest that he". The piano accompaniment is on two staves (treble and bass clefs) and features a complex, rhythmic accompaniment with many accidentals and slurs.

my soul's deep may scan?

The fourth system of music features a vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef and a key signature of one flat. The lyrics are "my soul's deep may scan?". The piano accompaniment is on two staves (treble and bass clefs) and features a complex, rhythmic accompaniment with many accidentals and slurs.

A. *But, since thou dost know, Tell me:- why is he my foe?*

Hester.

Know then

H. *the truth — till now from thee hid:*

H. *This man of dread who now*

H. hold us both ap - palled

dim. e rit.

(Arthur staggers backward covering his

H. was my husband.

a tempo

face with his hands.)

ff fierce

R.H. R.H.

Arthur.

Thy hus - - - band? O hid - eous

ff

A. thought, beyond be - lief! Wo - man, what

A. wrong hast thou done, my soul to lay bare with its an - guish of sin that

A. he, like a hawk _____ of the air might pierce with

A. in and the se - - - cret black from my

A. bos - som tear?

R.H.

espressivo

A. Where

A. now shall I turn, - by mine en - e-my

A. pent? No re - fuge, now, for my

dim. poco a poco

A.  *soul's distress. Save the tan - - - gle*

A.  *deep of the wil - derness*

A.  *where - in to*

A. *Più lento.*  *hide. Or else -*

(Takes out a phial from within his vestments.)

A.
 Musical score for the first system. The vocal line (A.) has the lyrics "Ah, see!". The piano accompaniment includes the instruction "pp. perdendosi".

Grave.

A.
 Musical score for the second system, marked "Grave.". The vocal line (A.) has the lyrics "Hest - er here - in I". The piano accompaniment includes the instruction "poco a poco cresc.".

A.
 Musical score for the third system. The vocal line (A.) has the lyrics "hold the key to the pris-on-ing".

A.
 Musical score for the fourth system. The vocal line (A.) has the lyrics "earth.". The piano accompaniment includes the instruction "poco a poco cresc." and "R.H.".

A. Wide it would op- - - en the

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is on a single staff with a treble clef and a key signature of three flats. The lyrics are "Wide it would op- - - en the". The piano accompaniment is on two staves (treble and bass clefs) and features a complex, rhythmic pattern with many beamed notes and rests.

A. gate to a life be-yond.

The second system of music continues the vocal line and piano accompaniment. The vocal line has lyrics "gate to a life be-yond." and includes a triplet of eighth notes. The piano accompaniment includes a section marked "R. H." (Right Hand) with a dynamic marking of *mf*.

A. For cunn - ing-ly Chill-ingworth this

The third system of music features a vocal line with lyrics "For cunn - ing-ly Chill-ingworth this". The piano accompaniment is highly complex, with many beamed notes and rests, and includes a dynamic marking of *mf*.

A. pois - on dis - tilled from herbs that give

The fourth system of music features a vocal line with lyrics "pois - on dis - tilled from herbs that give". The piano accompaniment continues with complex rhythmic patterns and includes a dynamic marking of *mf*.

A. death. Who knows if

The first system of music features a vocal line on a single staff and a piano accompaniment on a grand staff. The vocal line begins with the word "death." followed by a long rest, then continues with "Who knows if". The piano accompaniment consists of a right-hand melody with various ornaments and a left-hand bass line with chords and moving lines.

A. God willed, - or hell-born hate that I the potion

The second system continues the vocal line with "God willed, - or hell-born hate that I the potion". The piano accompaniment features a more active right-hand part with slurs and accents, and a steady left-hand bass line.

A. found. 'Tis mine be it a foe or

The third system has the vocal line starting with "found. 'Tis mine be it a foe or". The piano accompaniment includes a section labeled "R.H." in the right hand, indicating a specific technique or ornamentation, and features a prominent crescendo leading into the next section.

A. friend if its lips touch mine, my

The fourth system concludes the vocal line with "friend if its lips touch mine, my". The piano accompaniment continues with a flowing right-hand melody and a supporting left-hand bass line.

Hester (seizes the poison-phial from him).

Allegro agitato.

A.

woe will end. No, no. It is not thine!

sp

cresc. poco a poco

H.

If free . . . dom

f

sp

H.

come it shall be from my— lips, not

p

H.

those of death, — that strike thee dumb. Why here a .

mf

L'istesso tempo.

H. *bide?* Is the world — not

H. *wide?* Nay; bend thy steps towards the

espressivo

H. sea it bore thee hith - er and so a - gain may

H. car - ry thee hence, and make thee

cresc.

H. free.

p *cresc.*

dim. e rit.

Arthur. *Andante grave.*

I can not go, no strength have I to bat-tle

p

A. lon-ger. Far from thee to toil and strive— new life to

p *espressivo*

A. win the endless pain of sin un - spok - en

cresc. poco a poco

Più vivo.

A. mysteps would track, and fling me prone.

Tempo I.

A. Ah, think, - in distant

rit.

lands to wander; ex - iled a lone to die.

P espressivo

pp

Hester.

p
Thou shalt not go a lone!

Musical score for Hester's first line. The vocal line is on a single staff with lyrics "Thou shalt not go a lone!". The piano accompaniment consists of two staves (treble and bass clef). The piano part begins with a *p* dynamic and includes a *cresc.* marking towards the end.

Arthur.

Più vivo.

Hester.

Hest - er!

With thee I go!

Musical score for Arthur and Hester's second line. It features two vocal staves: Arthur's line on the left with lyrics "Hest - er!" and Hester's line on the right with lyrics "With thee I go!". The piano accompaniment is on two staves, marked *mf* and includes triplets and a *cresc.* marking.

H.

we look not back but

Musical score for Hester's third line. The vocal line is on a single staff with lyrics "we look not back but". The piano accompaniment consists of two staves, featuring triplets and a *cresc.* marking.

H.

forth with brave en - deav - or.

Musical score for Hester's fourth line. The vocal line is on a single staff with lyrics "forth with brave en - deav - or.". The piano accompaniment consists of two staves, featuring triplets and a *cresc.* marking.

H. To thee my strength I lend,

cresc.

H. my arm will shelter thee, my love en-

Un poco più vivo.
H. fold thee. No si- ren of

Più vivo.
H. death from me can withhold thee.

p *cresc.*

L'istesso tempo.

H.  *L'istesso tempo.*
 Let our hearts take wing - as here the

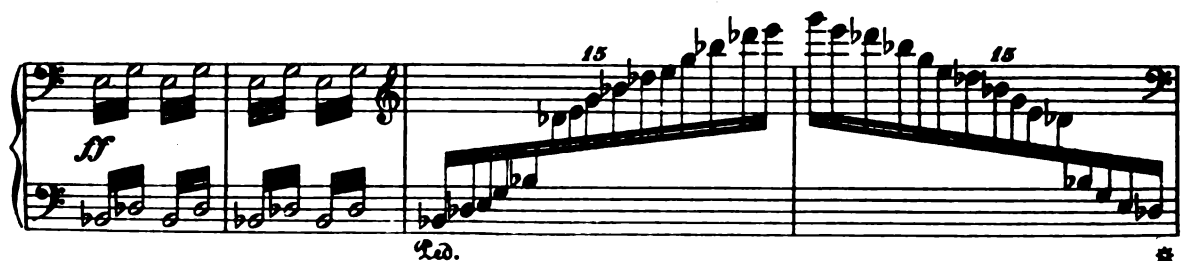
H. 
 sym - bol of wrong I fling from my breast for

rit. molto

a tempo (Tearing off the Scarlet Letter, she throws it far from her. The white hood, dropping
 ev-er.

H. 
a tempo *strepitoso*

from her head, lets her hair fall loose.)

dim. *p* 15

dim. e rit. *perdendosi* *pp*

Andante espressivo.
Hester.

Strong are we and young: Ay; thou art so, my

p

friend and dost thou not still find in me the

Arthur. O Hest

p

A. *- er! The glow — of thy love*

A. *my love of life renews. Thy —*

con fuoco

A. *blood beats warm: With thee — I brave the*

fp

A. *storm. —*

cresc. molto

Più lento.

dim. R.H.

A. At last we are free, the

espressivo

A. cloud — of sor - row fades far be - hind us and

A. nev - er the mists of the fu - ture shall

Hester.

A
blind us. Ay; the past is

H.
gone! We look to the com - - ing

un poco accel.

cresc. ed un poco accel.

H.
years; since grief is done with, and dawn _____ makes joy of our

H.
mid - - - night fears.

dim.

p

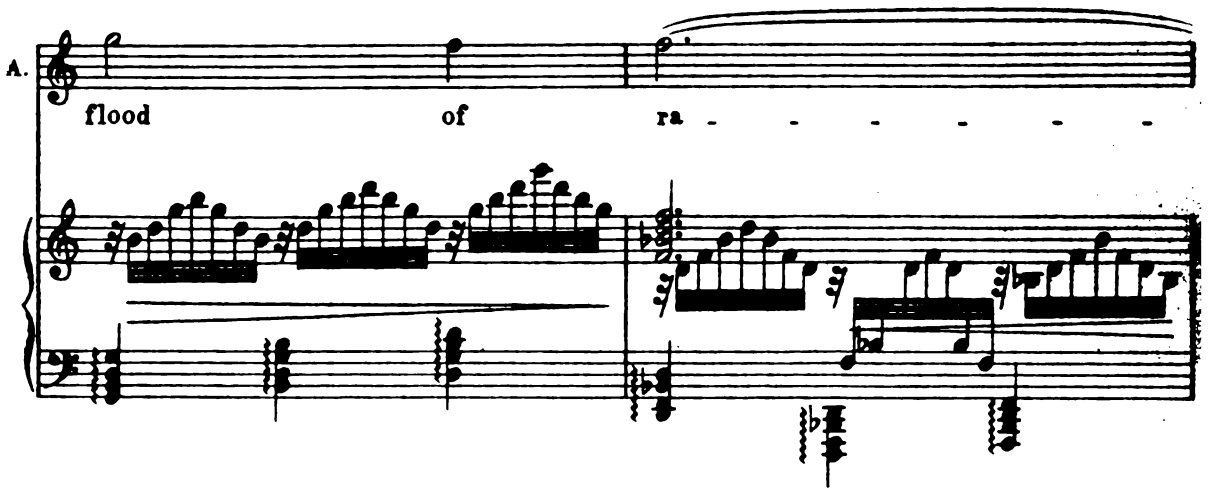
Arthur.

Thro' the

A. for - - - est the

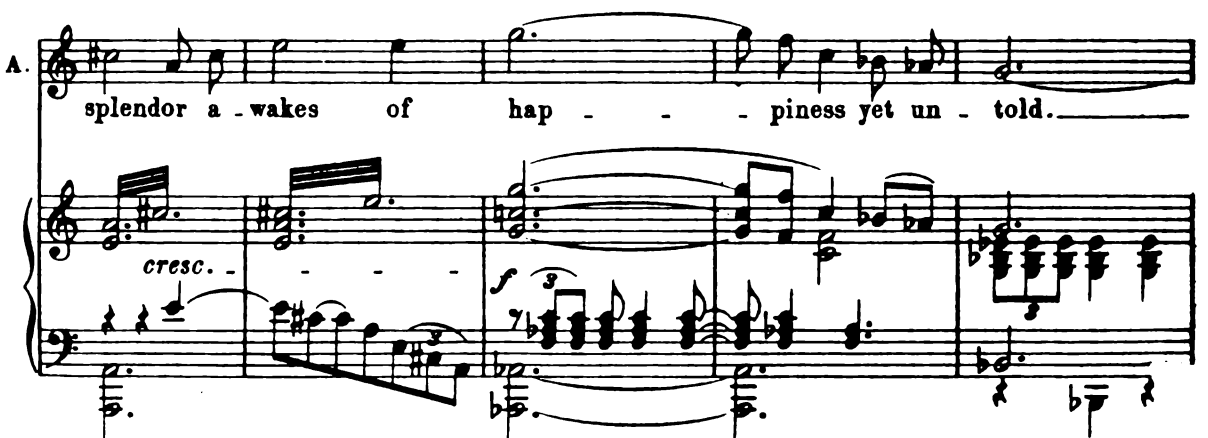
A. sun - shine breaks

A. in a

A. 
 Musical notation for the first system. The vocal line (A.) has lyrics: "flood of ra - - -". The piano accompaniment features a complex, rhythmic pattern in the right hand and a more steady bass line in the left hand.

A. 
 Musical notation for the second system. The vocal line (A.) has lyrics: "- diance rolled". The piano accompaniment continues with similar rhythmic patterns, showing some chromatic movement in the right hand.

A. 
 Musical notation for the third system. The vocal line (A.) has lyrics: "and with - in us the". The piano accompaniment includes a section marked *p* (piano) and *espress.* (espressivo) in the right hand, with a 6-measure rest indicated above the staff.

A. 
 Musical notation for the fourth system. The vocal line (A.) has lyrics: "splendor a - wakes of hap - - - piness yet un - told." The piano accompaniment features a section marked *cresc.* (crescendo) in the left hand and includes a 9-measure rest indicated above the staff.

A.

Ah, Hest - er, the gol - den

p *3* *R.H.* *3* *pp*

A.

ray of hope - shines bright in thine eyes.

pp *3* *con fuoco* *dim. molto*

Un poco vivo. (misterioso)
Hester.

Lo, the wings of a ship in the bay

pp *3*

H.

wait but for the wind to a - rise and wait us, with

3

H. *bles - - sings di - vine, far _____ from this land of*

Arthur.

Quick let us haste from the

p *cresc.*

H. *death. - ...and lin - - gering sha - dows _____ of old - -*

A. *de-sert vaste, and lin - gering sha - dows of old - - en*

con fuoco

H. *- - en sor - - row. To fol - low the*

A. *sor - - row To fol - low the star of a*

H. star of a gold - en mor - row. The white sail

A. gold - - on mor - row.

H. gleams with a light of dreams it beckons us

A. ...with a light of dreams. it beckons us

H. on with gladdening hope. No more in

A. on with gladdening hope.

Più vivo.

cresc.

passionato

H. anguish dark to grope. To a land of

A. No more in anguish dark to grope.

p cresc. poco a poco

H. new life the ship's prow speeds.

A. To a land of new life the ship's prow

Più vivo.

Hester.

A. speeds. Nor o - mens

fp

H. drear in its flight it

H. heeds for grief _____

Arthur.
Nor o - mens drear in its flight it

p *cresc. poco a poco*

H. _____ is but foam _____ in the

A. heeds for grief is but foam _____

strepitoso

H. sharp _____ keel's fur - - - row.

A. in the sharp keel's fur - - - row.

Vivo.

H.  Quick then es - cape! —

A.  Quick then es - cape! —

mf 

H.  Nor cast one

A.  Nor cast one

f 

H.  glance _____ at the storm - y *rit.*

A.  glance _____ at the storm - y

rit. 

Presto.

H. 

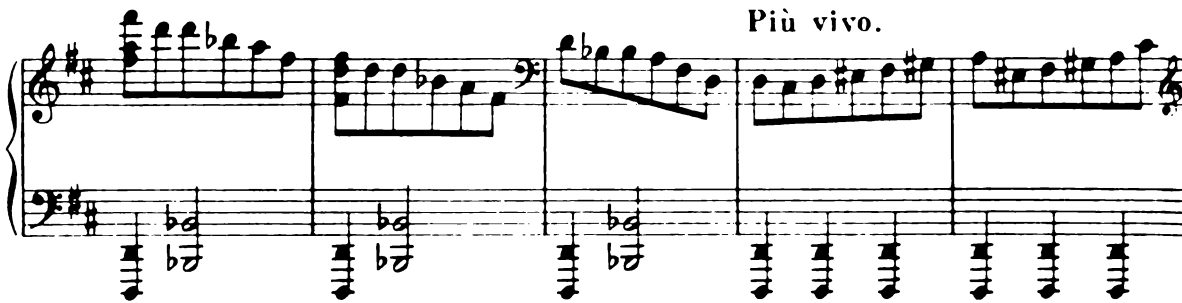


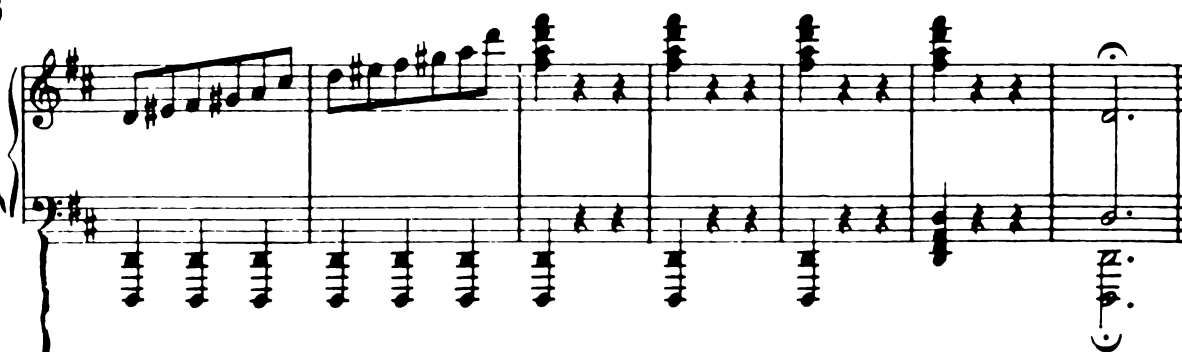
Presto.

ff al fine 



Più vivo.





Third Act.

Con spirito.

The musical score is written for piano and consists of five systems of staves. The first system begins with the tempo marking "Con spirito." and a dynamic marking of "mf". The music features a complex rhythmic pattern with many beamed notes. The second system includes an "acc" (accents) marking. The third system features a dynamic marking of "s" (forte) and an "acc" marking. The fourth system shows a key signature change to two flats (B-flat and E-flat) and includes a dynamic marking of "s". The fifth system continues the piece with various musical notations, including slurs and dynamic markings.

(The Market-Place, as in Act I, with view of harbor at back. A crowd of Puritan men and women, intermingled with men from forest settlements. Sailors interspersed among crowd. Chillingworth is seen at one side, conferring closely with the Bristol Shipmaster. A crowd of English Pilgrims, just arriving at the Market Place. During their song Chillingworth leaves the Shipmaster and disappears in the crowd.)

The first system of the piano accompaniment consists of two staves. The upper staff is in treble clef and features a melodic line with a triplet of eighth notes in the first measure, followed by a series of eighth and sixteenth notes. The lower staff is in bass clef and provides a harmonic accompaniment with chords and moving lines. A dynamic marking of *mf* is present in the first measure.

The second system of the piano accompaniment continues the piece. The upper staff has a more rhythmic and chordal texture, with some measures containing a '7' indicating a seventh chord. The lower staff continues with a steady accompaniment. A dynamic marking of *mf* is present in the second measure.

Soprano.

From loud winds blowing and o. cean

Alto.

The new Pilgrims. From loud winds blowing and o. cean

Tenore.

From loud winds blowing and o. cean

Basso.

From loud winds blowing and o. cean

The third system features four vocal staves (Soprano, Alto, Tenore, Basso) and a piano accompaniment. The vocal parts are in a 2/4 time signature and sing the lyrics 'From loud winds blowing and o. cean'. The piano accompaniment continues with a melodic line in the upper staff and a harmonic accompaniment in the lower staff. A dynamic marking of *f* is present in the first measure of the piano part.

spray, we come to the seed-time sowing of

spray, we come to the seed-time sowing of

spray, we come to the seed-time sowing of

spray, we come to the seed-time sowing of

Mas-sachusetts Bay. Then ho, to the new world, greet-ing,

Mas-sachusetts Bay. Then ho, to the new world, greet-ing,

Mas-sachusetts Bay. Then ho, to the new world, greet-ing,

Mas-sachusetts Bay. Then ho, then ho, to the new

ho, to the new world, greet - ing, ho, to the new,

ho, to the new world, greet - ing, ho, to the

ho, to the new world, greet - ing, ho, ho, to the

world, to the new world, greet - ing, ho, ho,

L. H.

ho, to the new, ho, to the new world, greet - ing,

new world, ho, to the new world, greet - ing,

new, ho, to the new world, then ho,

ho, ho, ho, ho, - to the new, ho, - to the

L. H.

then ho, to the new world, greet - ing; and a hey for the
 ho, to the new world, greet - ing; and a hey for the
 ho, to the new world, greet - ing, greet - ing; and a hey for the
 new world, to the new world, greet - ing, and a hey for the

Pilgrim, hey! and a hey for the Pil - grim, hey! and a
 Pilgrim, hey! and a hey for the Pil - grim, hey! and a
 Pilgrim, hey! and a hey for the Pil - grim, hey! and a
 Pilgrim, hey! and a hey for the Pil - grim, hey! and a

hey_ for the Pilgrim, hey! and a hey for the Pil - grim,
 hey for the Pil - grim, hey! for the Pil - grim,
 hey for the Pil - grim, and a hey_ for the Pil - grim, Pil - grim,
 hey for the Pil - grim, hey for the Pil - grim,

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The lyrics are: "hey_ for the Pilgrim, hey! and a hey for the Pil - grim," "hey for the Pil - grim, hey! for the Pil - grim," "hey for the Pil - grim, and a hey_ for the Pil - grim, Pil - grim," and "hey for the Pil - grim, hey for the Pil - grim,".

hey! With *mf*
 hey! With *mf*
 hey! With *mf*
 hey! With *mf*

The second system features four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The lyrics are: "hey! With *mf*", "hey! With *mf*", "hey! With *mf*", and "hey! With *mf*".

The third system consists of a piano accompaniment in bass clef. It features a complex rhythmic pattern with many sixteenth notes, organized into groups of four and six notes.

hope for the morrow and ev'ry day; or

hope for the morrow and ev'ry day; or

hope for the morrow and ev'ry day; or

hope for the morrow and ev'ry day; or

p *mf* *mf*

be it for gladness or sorrow, in New England we will

be it for gladness or sorrow, in New England we will

be it for gladness or sorrow, in New England we will

be it for gladness or sorrow, in New England we will

10

stay,- each true man with his sweet-ing, each

stay,- each true man with his sweet-ing, each

stay,- each true man with his _____

stay,- each true man with his _____

mf

10

Detailed description: This system contains the first four staves of music. The top two staves are vocal parts with lyrics. The third and fourth staves are piano accompaniment. The piano part includes dynamic markings 'mf' and a fingering '10'. The system concludes with a double bar line and repeat signs.

true man with his sweet-ing,- and the law of the land, and the

true man with his sweet-ing,- and the law of the land, and the

sweet-ing, each true man with his _____ sweet - ing,- and the

sweet-ing, each true man with his _____ sweet - ing,- and the

più f

frisoluto

Detailed description: This system contains the next four staves of music. The vocal parts continue with lyrics. The piano accompaniment includes dynamic markings 'più f' and 'frisoluto'. The system concludes with a double bar line and repeat signs.

law of the land o - bey!

law of the land o - bey!

law of the land o - bey!

law of the land o - bey!

With a hey for the Pilgrim, hey! with a

With a hey for the Pilgrim, hey!

With a hey for the Pilgrim, hey!

With a hey for the Pilgrim, hey!

hey for the Pilgrim, hey! and a hey for the Pilgrim, hey! and a
 and a hey for the Pilgrim, hey! and a hey for the Pilgrim,
 and a hey for the Pilgrim, hey! and a hey for the Pilgrim, and a
 and a hey for the Pilgrim, hey! and a hey for the Pilgrim,

hey! for the Pilgrim, hey!
 hey! for the Pilgrim, hey!
 hey for the Pilgrim, Pilgrim, hey!
 hey! for the Pilgrim, hey!

21181

Piano introduction for 'Shipmaster'. The music is in 3/4 time, key of B-flat major. It features a complex harmonic structure with many accidentals and a steady eighth-note accompaniment in the bass.

Shipmaster (crossing the stage).

But as for me_ to the an - cient is - land lies my

Musical notation for the first line of the song, including vocal line and piano accompaniment.

s. way. How - ev - er wild the waves may

Musical notation for the second line of the song, including vocal line and piano accompaniment.

s. be. I, in

Musical notation for the third line of the song, including vocal line and piano accompaniment.

a. sooth, my self am wild; and yet, a faith-ful child,

s. dear moth - er Eng - land I long, I

s. long to see.

With a hey for the Pilgrim, hey! with a

C O R O
The new Pilgrims. With a hey for the Pilgrim, hey!

With a hey for the Pilgrim, hey!

With a hey for the Pilgrim, hey!

hey for the Pil-grim, hey! and a hey for the Pilgrim, hey! and a
 and a hey for the Pilgrim, hey! and a hey for the Pil-grim,
 and a hey for the Pilgrim, hey! and a hey for the Pil-grim, and a
 and a hey for the Pilgrim, hey! and a hey for the Pil-grim,

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The lyrics are: "hey for the Pil-grim, hey! and a hey for the Pilgrim, hey! and a and a hey for the Pilgrim, hey! and a hey for the Pil-grim, and a and a hey for the Pilgrim, hey! and a hey for the Pil-grim,".

hey for the Pilgrim, hey!
 hey! for the Pilgrim, hey!
 hey for the Pilgrim, Pilgrim, hey!
 hey! for the Pilgrim, hey!

The second system consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The lyrics are: "hey for the Pilgrim, hey! hey! for the Pilgrim, hey! hey for the Pilgrim, Pilgrim, hey! hey! for the Pilgrim, hey!".

Un poco più vivo, alla marcia.

(Chorus behind the scenes.)

Hark! they are com - ing in

Hark! they are com - ing in

Hark, hark! hark, they are

Hark, hark! hark, they are

Un poco più vivo, alla marcia.

(Music of Procession heard in distance. The crowd surges off

p (Stage trumpets and drums gradually approaching.)

state - ly ar.ray. Hear the proud mus - ic, the

state - ly ar.ray. Hear the proud mus - ic, the

com - ing in state - ly ar.ray. Hear the proud mus - ic, the

com - ing in state - ly ar.ray. Hear the proud mus - ic, the

to one side, looking for the pageant to approach.)

cresc. poco a poco

roll of the drumming Cheer, now, cheer for E - lect - ion Day! The

roll of the drumming Cheer, now, cheer for E - lect - ion Day! The

roll of the drumming Cheer, now, cheer for E - lect - ion Day! The

roll of the drumming Cheer, now, cheer for E - lect - ion Day! The

(Orchestra.)

min - ister true and the new magistrate once more will ope to us

min - ister true and the new magistrate once more will ope to us

min - ister true and the new magistrate once more will ope to us

min - ister true and the new magistrate once more will ope to us

lib - erty's gate, and close it against all hard - y sin. Thank

lib - erty's gate, and close it against all hard - y sin. Thank

lib - erty's gate, and close it against all hard - y sin. Thank

lib - erty's gate, and close it against all hard - y sin. Thank

heav - en we stand the gate with - - in!

heav - en we stand the gate with - - in!

heav - en we stand the gate with - - in!

heav - en we stand the gate with - - in!

(Enter Hester.)

(Those of the people, who are nearest her, shrink away.)

Più vivo ed accel. poco a poco.

The sign of thy sin a mag - ic

The sign of thy sin a mag - ic

The sign of thy sin a mag - ic

The sign of thy sin a mag - ic

Più vivo ed accel. poco a poco.

cir - cle has drawn a - round thee; Scorn

cir - cle has drawn a - round thee; Scorn

cir - cle has drawn a - round thee; Scorn

cir - cle has drawn a - round thee; Scorn

— ev - er shall hound thee! A way! A .

— ev - er shall hound thee! A way! A .

— ev - er shall hound thee! A way! A .

— ev - er shall hound thee! A way! A .

way! A - way!

way! A - way!

way! A - way!

way! A - way!

(They leave the stage.)

Piano accompaniment for the first system, featuring complex chordal textures in both hands.

Piano accompaniment for the second system, continuing the complex chordal textures.

dim. e rit.
Piano accompaniment for the third system, including the instruction "dim. e rit.".

Hester. *Più lento, quasi andante.*

A lone? ay, glad

Vocal line for Hester and piano accompaniment for the fourth system. The piano part includes dynamic markings *f* and *rit.*

H. - ly; for not, as once, an

Vocal line for Hester and piano accompaniment for the fifth system. The piano part includes dynamic markings *dim.*, *p*, and *espressivo*.

H. out-cast prone I lie at your feet. My

H. free-dom I greet, and move a part— no longer sad-ly!

No longer to you a bond-slave I moan, nor

H. dark spells now my soul de-file.

H. On the Scar - let Let - - ter look your

H. last! For, yet a litt - le while, your

Un poco più vivo.

H. ty - rant sway is past. Tho' now I,

H. yield, there in the for - est vast the

H. *blight* from my bos - som I cast: If

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one flat. The lyrics are "blight from my bos - som I cast: If". The piano accompaniment is written on two staves, with the right hand in the treble clef and the left hand in the bass clef. The music is in a 4/4 time signature and features a complex harmonic structure with many accidentals.

H. here I en - dure it a - gain,

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line has the lyrics "here I en - dure it a - gain,". The piano accompaniment continues with similar harmonic complexity and includes some dynamic markings like *p* and *f*.

H. to tri - - - umph is turned this

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line has the lyrics "to tri - - - umph is turned this". The piano accompaniment includes a dynamic marking of *p* and continues with intricate harmonic patterns.

H. out - ward stain. - Soon,

The fourth system of the musical score concludes the vocal line and piano accompaniment. The vocal line has the lyrics "out - ward stain. - Soon,". The piano accompaniment ends with a final chord and includes a dynamic marking of *f*.

H
 soon beyond your reach, harsh—peop - le mer - ci - less,

H.
 I fly_____ to the whis - pering tide and the loved_____

H.
 _____one's ca - res. Yon dark myst - er - ious sea

H.
 will hide my wrong_____ and ny

piu tranquillo

H. *a tempo*
 hap - piness from your ev - il speech!

cresc. *a tempo*
 L. H.

H.

H.

espressivo *cresc.*

(To the Shipmaster, who has come near her.)

H. God greet thee! All is well?

Shipmaster.

Ay, mistress; if I dare

R. H.

S. say so! I have it on truth of a witches word; and witches, I've heard,

S. know dark-ness from light. Our barque is ready:

S. at an - chor she rides for a turn of the tides: and, wind holding

S. steady, we sail to-night.

S. 

Good om-en I deem it, and

S. 

com-pa-ny rare, that you, sweet Lad - y, with us will

Hester.



fare. Dost thou not know the best of omens

H. 

thou canst hope will be his presence who goes with me?

Shipm.

Is it tru-ly so, then darkly I grope. Didst thou not say he

s. flies in fear of hurt from the Pu-ri-tan Fath-ers here?

s. If wrong he has wrought, how can his presence with

riten. a tempo

a tempo

spiten.

s. bles-sing be fraught? Still, the better, say I, if saint he

Hester (aside).

Allegro agitato.

S. blow. Ah! worse than death those words pre -

(to Shipmaster)

H. sage! You leech? What mean you?

Shipm.

Why, he - the old chi-rurgeon mage: know you

Allegro agitato.

Hester.

S. not? - Chill - ingworth. Then he, too, has

H.

- seen you? Dost tell me now that he will sail with

H.

us on your ship?

riten.

Pesante ma con spirito.
Shipm.

Ay; with a fav - oring gale and glad - some weath - er,

mf

S.

to these bitter folk we'll give the slip.

S. Is it not well done? He, - the

The first system of the musical score. The vocal line (Soprano) is written in a bass clef and contains the lyrics "Is it not well done? He, - the". The piano accompaniment consists of a right-hand part in a treble clef and a left-hand part in a bass clef. The right hand features a complex, flowing melodic line with many sixteenth notes and some slurs. The left hand provides a steady accompaniment with chords and moving lines. There are some markings like "5" and "7" in the piano part.

S. hump-shouldered one - long has he

The second system of the musical score. The vocal line (Soprano) is written in a bass clef and contains the lyrics "hump-shouldered one - long has he". The piano accompaniment continues with a right-hand part in a treble clef and a left-hand part in a bass clef. The right hand has a very active melodic line with many sixteenth notes and slurs, including a marking "10". The left hand has a more rhythmic accompaniment with chords and moving lines, including a marking "7". There is a dynamic marking "sp" (sforzando) in the right hand.

S. known your friend: They've dwelt to - geth - er. The

The third system of the musical score. The vocal line (Soprano) is written in a bass clef and contains the lyrics "known your friend: They've dwelt to - geth - er. The". The piano accompaniment continues with a right-hand part in a treble clef and a left-hand part in a bass clef. The right hand has a more chordal accompaniment with some slurs and dynamic markings like "f" (forte). The left hand has a steady accompaniment with chords and moving lines, including a marking "3".

S. leech will cling to him un - - to the

The fourth system of the musical score. The vocal line (Soprano) is written in a bass clef and contains the lyrics "leech will cling to him un - - to the". The piano accompaniment continues with a right-hand part in a treble clef and a left-hand part in a bass clef. The right hand has a more chordal accompaniment with some slurs and dynamic markings like "p" (piano) and "un poco riten." (un poco ritardando). The left hand has a steady accompaniment with chords and moving lines, including a marking "3".

S. end.

a tempo

p

Hester.

Lost, —

p

rit. un poco

H. lost, — all — is

sf *rit. un poco* *sf*

H. *lost!* *Nor in this*

p a tempo

H. *new world so - li-tude,*

H. *or a - mid sea tossed,*

p

H. *can we the black*

p

Più lento.

H. chant - ment e - lude!

ritardando

(She perceives Chillingworth at the opposite side of the market-place, smiling at her with vindic-

tive meaning.)

Chill. (on opposite side of market-place)

C. In

p *cresc.*

Più lento.
Hester.

O dev - il-face and mock - ing smile!

p

C. vain the wile of flight or turn - ing; and

Più lento.

H. *Where watchful mal - ice ev - er lurks! - What*

C. *wast - ed all her woe - ful cries! For*

H. *ser - pent in that heart of guile - - so som - bre dwells and*

C. *un - to my hate, like in - - cense burn - ing,*

H. *sly - - - ly works, -*

C. *her flame of a - go - ny doth rise. The*

H. *our plot he un - rid - dles; our*

C. *last word is spok - - - en; her last hope*

H. *hope fore - - stalls, with craft un -*

C. *brok - - en; her with her lov - - er hence.*

Un poco più vivo.

H. *known. Clos - - er he*

C. *forth I hold in the mesh of the my*

Un poco più vivo.

H. holds us than pris - - - on -
C. net. They shall rend - - - er me


The first system of the musical score consists of three staves. The top staff is the vocal line for the Soprano (H.), with lyrics 'holds us than pris - - - on -'. The middle staff is the vocal line for the Contralto (C.), with lyrics 'net. They shall rend - - - er me'. The bottom staff is the piano accompaniment, featuring a complex rhythmic pattern with many sixteenth notes in the bass line and chords in the treble line.


H. walls: Hate is
C. yet a heav - ier price of their


The second system of the musical score consists of three staves. The top staff is the vocal line for the Soprano (H.), with lyrics 'walls: Hate is'. The middle staff is the vocal line for the Contralto (C.), with lyrics 'yet a heav - ier price of their'. The bottom staff is the piano accompaniment, continuing the complex rhythmic pattern from the first system.

H. hard - - er than stone. Ah, if un-to
C. wrong, than gold.

The third system of the musical score consists of three staves. The top staff is the vocal line for the Soprano (H.), with lyrics 'hard - - er than stone. Ah, if un-to'. The middle staff is the vocal line for the Contralto (C.), with lyrics 'wrong, than gold.'. The bottom staff is the piano accompaniment, concluding the piece with a final chord and a fermata.

H.  Arth-ur one word of warn - ing I might but speak!

C.  And what can their anguish weigh 'gainst the hurt to my hid - - den



H.  Yet, a - las, 'mid the mult - i.tude scorn - ing,

C.  pride? Or go they or stay, my ven - - - geance they



H.  the sole one who loves me I dare not seek.

C.  still must a - bide, and in tort - ure burn; - for all en.



Help, help! Will God not find us,
treat-ing of pit - y I spurn.

cresc. *sp*

Detailed description: This system contains the first two lines of the musical score. The top line is a vocal melody in a treble clef with a key signature of three flats and a 3/4 time signature. The lyrics are "Help, help! Will God not find us,". The second line is a vocal bass line in a bass clef with the lyrics "treat-ing of pit - y I spurn.". The piano accompaniment is shown in grand staff notation (treble and bass clefs). It features a steady eighth-note bass line in the left hand and chords in the right hand. Dynamic markings include *cresc.* and *sp*. There are also some triplets in the bass line.

'mid the snares of Hell that bind us?

p *p* *mf*

Detailed description: This system contains the third and fourth lines of the musical score. The vocal lines continue with the lyrics "'mid the snares of Hell that bind us?". The piano accompaniment continues with similar textures. Dynamic markings include *p* and *mf*. The system concludes with a double bar line.

Più lento.

espressivo

Detailed description: This system contains the fifth and sixth lines of the musical score. It is marked *Più lento.* and *espressivo*. The piano accompaniment features a prominent, rhythmic eighth-note pattern in the left hand, while the right hand plays sustained chords and melodic fragments. The tempo and mood are significantly slower and more expressive than the previous sections.

Detailed description: This system contains the seventh and eighth lines of the musical score. It continues the *Più lento.* and *espressivo* section. The piano accompaniment maintains the eighth-note bass line in the left hand and sustained chords in the right hand. The system concludes with a double bar line.

The first system of musical notation consists of three staves: a treble staff, an alto staff, and a bass staff. The treble staff features a melodic line with eighth and sixteenth notes, some beamed together. The alto staff provides harmonic support with chords and single notes. The bass staff has a rhythmic accompaniment of eighth notes, often in pairs.

The second system continues the musical piece. The treble staff has a melodic line with some slurs. The alto staff has chords and single notes. The bass staff continues with eighth-note accompaniment, including some triplet markings.

The third system includes the instruction *dim. poco a poco* in the bass staff. The treble staff has a melodic line with a long slur. The alto staff has chords and single notes. The bass staff continues with eighth-note accompaniment.

The fourth system includes the instruction *p perdendosi* in the bass staff. The treble staff has a melodic line with a long slur. The alto staff has chords and single notes. The bass staff continues with eighth-note accompaniment.

(Stage Band from distance coming nearer and nearer.)

Drum.

The first system consists of two staves. The upper staff is a grand staff with a treble clef and a key signature of two flats. The lower staff is a grand staff with a bass clef and a key signature of two flats. The drum part is indicated by a series of rhythmic patterns in the lower staff. The piano accompaniment is indicated by a series of notes in the lower staff.

Piccolo.

The second system consists of two staves. The upper staff is a grand staff with a treble clef and a key signature of two flats. The lower staff is a grand staff with a bass clef and a key signature of two flats. The piccolo part is indicated by a series of notes in the upper staff. The piano accompaniment is indicated by a series of notes in the lower staff.

The third system consists of two staves. The upper staff is a grand staff with a treble clef and a key signature of two flats. The lower staff is a grand staff with a bass clef and a key signature of two flats. The piccolo part is indicated by a series of notes in the upper staff. The piano accompaniment is indicated by a series of notes in the lower staff.

The fourth system consists of two staves. The upper staff is a grand staff with a treble clef and a key signature of two flats. The lower staff is a grand staff with a bass clef and a key signature of two flats. The piccolo part is indicated by a series of notes in the upper staff. The piano accompaniment is indicated by a series of notes in the lower staff.

The fifth system consists of two staves. The upper staff is a grand staff with a treble clef and a key signature of two flats. The lower staff is a grand staff with a bass clef and a key signature of two flats. The piccolo part is indicated by a series of notes in the upper staff. The piano accompaniment is indicated by a series of notes in the lower staff.

Coro. (Behind the scenes.)
Soprano.

How gail - y they play! They

Alto.

How gail - y they play! They

Tenore.

How gail - y they play! They

Basso.

How gail - y they play! They

Cornets.

(Enter Band of musicians.

know the tune for E - lect - ion Day.

know the tune for E - lect - ion Day.

know the tune for E - lect - ion Day.

know the tune for E - lect - ion Day.

from one side, followed by the populace.)

The Com - pan - y An - - cient of

The Com - pan - y An - - cient of

The Com - pan - y An - - cient of

The Com - pan - y An - - cient of

8.....

(Enter escort of Citizen

Hon - ored Ar - - til - le - ry!

Hon - ored Ar - - til - le - ry!

Hon - ored Ar - - til - le - ry! Lo!...

Hon - ored Ar - - til - le - ry! Lo!...

8.....

Soldiers— the Ancient and Honorable Artillery Company— in burnished steel, with gay plumes

Lo! — And the mag - is - trates! — They come with

Lo! — And the mag - is - trates! — They come with

Lo! — And the mag - is - trates! — They come with

Lo! — And the mag - is - trates! — They come with

nodding over their morions.)

(Enter Bellingham.)

fit - ting foot - steps slow. Thou

fit - ting foot - steps slow. Thou

fit - ting foot - steps slow. Thou, thou

fit - ting foot - steps slow. Thou, —

who wast gov - er - nor, - praised be thy
 who wast gov - er - nor, - praised be thy
 who wast gov - er - nor, - praised be thy skill, be thy
 who wast gov - er - nor, - praised be thy skill, be thy

(Enter Governor John Endicott, accompanied by other dignitaries, and bows to the crowd, right and left. Bellingham, Endicott and the others arrange themselves near church at back.)

skill! But now we greet
 skill! But now we greet
 skill! But now we greet
 skill! But now we greet

our new ruler, the choice of the

our new ruler,

our new ruler, the choice of the people's

our new ruler, the

peop - le's will, the choice of their will. Beat loud the

the choice of the peop - - - le's will. Beat loud the

will, the choice of the people's will. Beat loud the

choice of the peop - le's will, the peop-le's will. Beat loud the

peop - le's will, the choice of their will. Beat loud the

the choice of the peop - - - le's will. Beat loud the

will, the choice of the people's will. Beat loud the

choice of the peop - le's will, the peop-le's will. Beat loud the

drums! John En-di-cott comes. En-di-cott! En-di-cott!

drums! John En-di-cott comes. En-di-cott! En-di-cott!

drums! John En-di-cott comes. En-di-cott! En-di-cott!

drums! John En-di-cott comes. En-di-cott! En-di-cott!

Gov - ernor e - lect!

Gov - ernor e - lect!

Gov - ernor e - lect!

Gov - ernor e - lect!

Listesso tempo.

Be - hold our

Be - hold our

Be - hold our

Be - hold our

Listesso tempo. $\text{♩} = \text{♩}$

past - or - dear Mast - er

past - or - dear Mast - er

past - or - dear Mast - er

past - or - dear Mast - er

Arth - ur. And yet his face— how pale!

Arth - ur. And yet his face— how pale!

Arth - ur. And yet his face— how pale!

Arth - ur. And yet his face— how pale!

dim.
A shad - ow sab - le draws round him as he ad - vanc - es.

dim.
A shad - ow draws round him as he ad -

dim.
A shad - ow sab - le draws round him as he ad - vanc - es.

dim.
A shad - ow draws round him as he ad -

mf *dim.*

cresc.
 No, these are fanc - ies; for see how
 vanc - es.
mf
 No, these are fanc - ies;
mf
 vanc - es. No, these are fanc - ies;

p *cresc.*

f
 firm and e - rect he steps, as though some pur - - pose
 ...for see how firm he steps, as though some pur - - pose
 ...for see how firm he steps, as though some pur - - pose
f
 for see how firm he steps, some pur - - pose

L.H.

high his weak-ness were sus-tain-ing.

high his weak-ness were sus-tain-ing.

high his weak-ness were sus-tain-ing.

high his weak-ness were sus-tain-ing.

cresc.

God-giv-en im-pulse on-ly, past-all-fear,

God-giv-en im-pulse on-ly, past-all-fear,

God-giv-en im-pulse on-ly, past-all-fear, could guide his

God-giv-en im-pulse on-ly, past-all-fear, could

could guide his forc - es frail to bring us here his
his treas - ure of
forc - es frail to bring us here his treas - ure of
guide his forc - es frail to bring us

treas - ure of teach - ing, and bounteous preach - ing -
teach - ing, and bount - eous preach.ing-sweet thoughts on us
teach - ing, and bount - eous preach.ing-sweet thoughts on us
here his bount - eous preach.ing-sweet thoughts up -

sweet thoughts up-on us rain - ing. Wel - come our
 rain - ing, sweet thoughts up-on us rain - ing. Wel - come our
 on us,
 rain - ing, sweet thoughts up-on us rain - ing. Wel - come our
 on us__ rain - ing. Hail!__ hail!__

cresc.

past - or, our hope that can - not fail,
 past - or, our hope that can - not fail,
 past - or, our hope that can - not fail,
 hail!__ hail!__

dim. poco a poco

(Enter Arthur with Wilson. Bellingham, Endicott and the others wait for Arthur to approach the church, through the lane which they have formed. Arthur, standing erect, yet apparently weak physically, pauses.

our hope that can . . .

our hope that can . . .

our hope that can . . .

our hope that can . . .

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are "our hope that can . . .". The music is in a key with one sharp (F#) and a 4/4 time signature. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand.

Then, instead of going towards the church, he turns, crosses the stage slowly, and beckons to Hester.)

not fail!

not fail!

not fail!

not fail!

The second system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are "not fail!". The music is in the same key and time signature as the first system. The piano part continues with a melodic line in the right hand and a harmonic accompaniment in the left hand, marked with a piano (*p*) dynamic.

Molto più lento.

Arthur.

Hest - er, come hith-er: my Hest-er

(Hester, who till now has remained where she was, half crouching in despair, draws herself up and moves towards him slowly, as if spell-bound.)

A.

come!

Più vivo.

Chill. (starting forth from the crowd).

Hold, mad - man! Hold! What

C.

dreams dis - traught your senses be - numb! Wave back that woman!

C. I yet can save you: all shall be well.

Andante.
Arthur.

Ha, tempt - - - er ap - pal - ling, thou art too

A. late! Thy pow - - er no

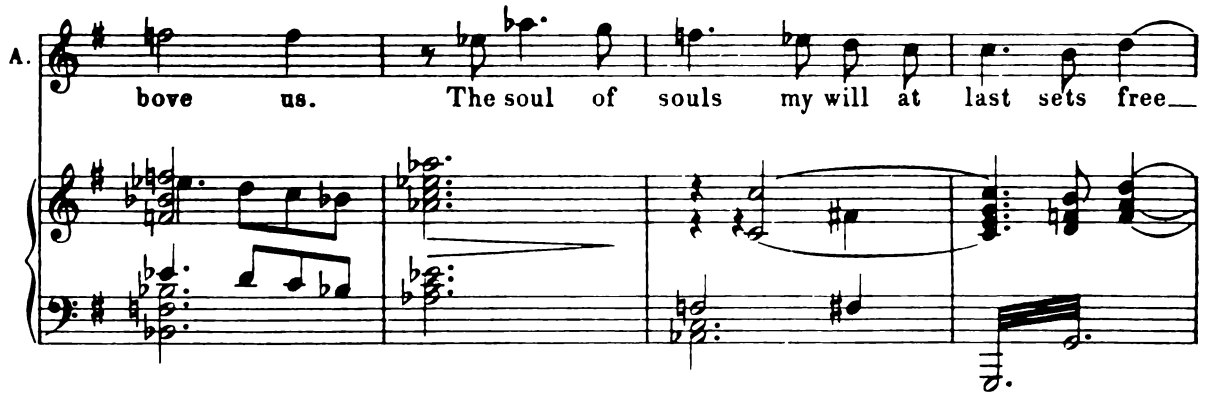
A. long - er my life con - trols:

A.  *p*

A spir - it - strong - er than thine quells thy

A.  *p*

hate. God is might-y a -

A.  *f*

bove us. The soul of souls my will at last sets free -

A.  *f* *rit.*

- from thine: I shall es - cape thee

Allegro.

A. *now!*

C O R O.

Soprano.
What trou - ble does Sat - an for us de - sign? Some

Alto.
What trou - ble does Sat - an for us de - sign? Some

Tenore.
What trou - ble does Sat - an for us de - sign? Some

Basso.
What trou - ble does Sat - an for us de - sign? Some

Allegro.

phan - ta - sy strange, pur - su - ing the blame - less mind, his reas - on has

phan - ta - sy strange, pur - su - ing the blame - less mind, his reas - - -

phan - ta - sy strange, pur - su - ing the blame - less mind, his reas - - -

phan - ta - sy strange, pur - su - ing the blame - less mind, his reas - - -

shak - en!

on has shak - en!

on has shak - en!

on has shak - en!

Molto più lento.

Arthur.

Come, — Hest - er Prynne, thou — who knowest my

dim.

p

A. sin; Ay, Hest - er, come in His

un poco cresc.

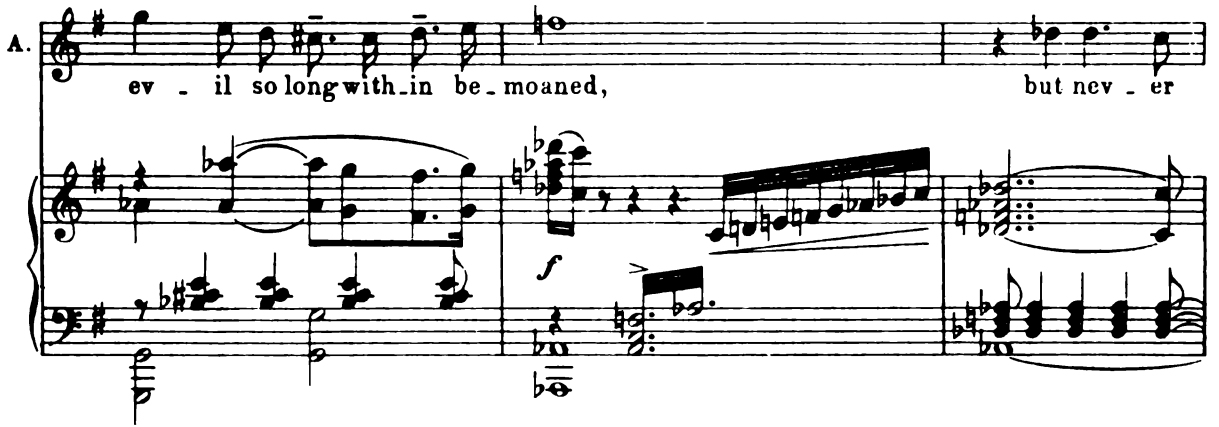
A. name, _____ so terr - - i - ble,

A. yet in mer - - cy so mild, who has

A. grant - ed me grace at the fin - al hour _____ to pro -

Un poco più moto.

A. claim my wick - edness here, and face to face, the

A.  *ev - il so long with in be - moaned, but nev - er*

A.  *owned, a loud to speak.*

 *dim.* R.H. *rall.* L.H. *p*



Andante con moto.

A.  *Thy of - fered strength a - round me twine;*

but let it o - bey the will di - vine!

cresc.

mf dim. e rall.

Ah, Hest - er, - I

need _____ thee; for

f

10

stricken, wear - y and weak, now at the end, tho' it

mf

p

p

A. be but with steps of a little child, — yon

rit. - - - Lento. (He points to the Pillory, taking Hester's hand.)
 A. scaffold with thee will I ascend.

rit. - - - Lento.
cresc. *f* *ff* *p*

The people murmur, but are dazed, and dare not interpose, as Arthur and Hester move towards

p ma pesante *cresc.*

the Pillory, and mount it. Chillingworth follows them to the steps.)

mf *cresc.* *mf* *dim. poco a poco* *mf* *dim. -*

Più moto.
Wilson.

Arthur, Arthur, this magic forsake: to thy true self a - wake!

pp

L.H.

R.H.
p

Lento. Arthur (standing with Hester on Pillory).

Ye people of New England! ye still who

p

p

A. love me, and hol - y have deemed me! Your pastor be -

A. hold, not as you long have dreamed me,

sp

A. *but, as Heav'n shines high a-bove me,*

10

f *sp*

A. *so of all sin - ners the low - - -*

6

f *sp*

A. *- est, from falsehood's seed I garner disgrace:*

sp *p espressivo*

3

A. *But, lo, I up - - root the shriveled weed,*

cresc. *mf* *cresc.*

6

A. and the flow - er of truth blooms

R.H.

Un poco più moto.

A. here, in its place!

Agitato.

A. The Scar - let Let - - - ter

A. *that Hest - er wears - ye have shuddered at,*

p

Poco a poco agitato.

A. *long: But its lurid ray was but as a shadow of that fierce*

p cresc. p

A. *fire of smothered wrong that, night and day, with flam - - -*

cresc. f p

A. *- - ing despairs my breast has*

6

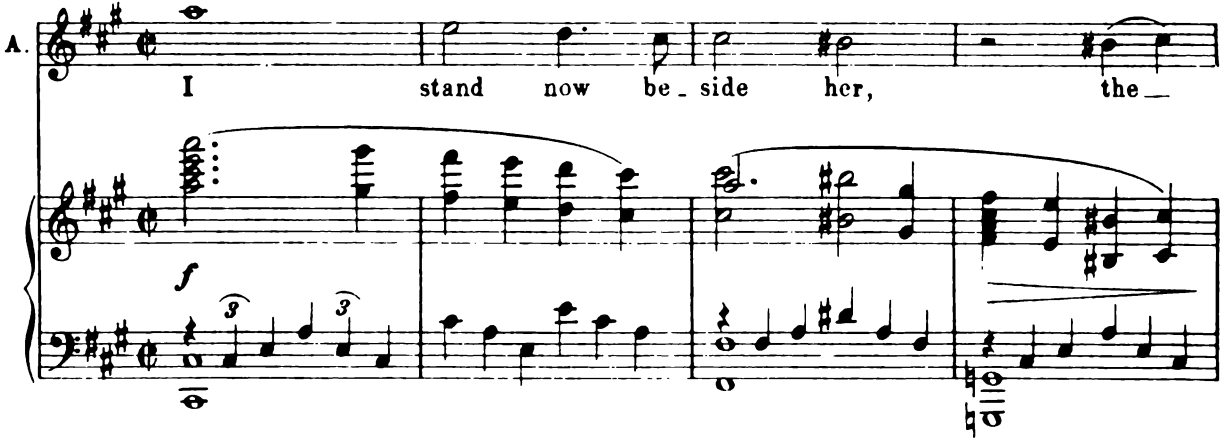
A. *scarred, and brand - - -*

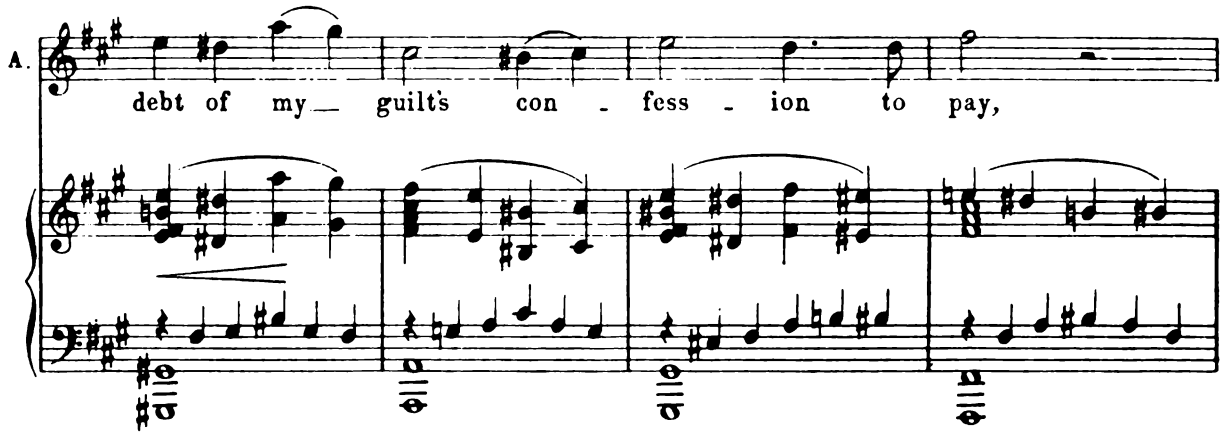
A. *ed my soul!*

A. *Her fellow in sin, I have won my de - sire*

A. *and reached my goal; ————— For*

Doppio movimento.

A. 
 I stand now be - side her, the -

A. 
 debt of my - guilt's con - fess - ion to pay,

A. 
 so - long de - nied her.

A. 
 If a - ny here

p rit. *f*

A.
 till God's judgement deny,

A.
 here now ere I die let them witness his will

A.
 In the blood-red mark revealed on my

(Tears away

A. *Più vivo.*
 breast: The Scar - let Let - ter -

cresc. e molto agitato

Più lento.

the ministerial band from before his breast, and sinks backward supported by Hester.)

A. *be - hold!*

CORO

Sopr. *O wond -*

Alto. *O wond -*

Ten. *O wond -*

Basso. *O wond -*

Più lento.

er! *Weird and aw - ful sign!* *Saw you the*

er! *Weird and aw - ful sign!* *Saw you the*

Chill. (crouching in despair on the Pillory steps).

Thou hast es - caped me! Hadst thou sought the whole world

liv - ing tok - en bale - ful

liv - ing tok - en bale - ful

sp

C. *ov - er, no place or high or low - ly couldst thou have found where.*
blaz - ing, ov - er his heart tracing its fear - ful san - guine line?
blaz - ing, ov - er his heart tracing its fear - ful san - guine line?

C. *in - - to baffle me whol - ly, - save this mean*

Hester.

C. *scaf - fold's bound. O Arthur, look not far from*
espress.
p dim. pp

H. *me! Here - - close am I, and my love - - replies to the*
cresc.

H. light of thine eyes.

pp

H. Turn thou not a way! Ah, wither, then does thy spirit stray?

Arthur.

Ay, Far to wan-der we planned, Dear Hest-er,-

p

A. thou and I- to a foreign strand.

pp

A.
 But now I voy - age beyond the sky

A.
 and the land I seek, the land of death!

Un poco *r* > vivo.
Hester.

Wait, Arthur, wait! for dost thou not re - mem - - ber,

H.
 I told thee in the for - est thou

(Arthur sighs, looks at her longingly, then dies.)

H. shalt not go a - lone? Ha! Hastthou fled me,-

p *pp* *dim.* *p*
cresc. e rit. *L.H.*

H. so swift - ly gone? My dearest one,-

p

(Takes out from her bosom the poison phial.)

H. o soul - be - loved? Thee,

a tempo

rit. *rit.* *cresc.*

Allegro.

H. then, I'll fol - - - low! The poignant draught

p

H. brewed by our en - e - my's fate - ful craft, will give me re -

The first system of music consists of a vocal line (marked 'H.') and a piano accompaniment. The vocal line is in a treble clef and contains the lyrics 'brewed by our en - e - my's fate - ful craft, will give me re -'. The piano accompaniment is in a grand staff (treble and bass clefs) and features a rhythmic pattern of eighth and sixteenth notes, with some triplets and slurs.

H. lease. Thou, too, dear Arth - - - - - ur, didst

The second system of music continues the vocal line and piano accompaniment. The vocal line has the lyrics 'lease. Thou, too, dear Arth - - - - - ur, didst'. The piano accompaniment includes dynamic markings such as 'p' (piano) and 'mf' (mezzo-forte), and features more complex harmonic textures with slurs and triplets.

H. from it seek free - - - - - dom; and I sought to

The third system of music continues the vocal line and piano accompaniment. The vocal line has the lyrics 'from it seek free - - - - - dom; and I sought to'. The piano accompaniment includes the dynamic marking 'mf espressivo' and features a more active bass line with slurs and triplets.

H. save - - - - - thee. 'Twill save me from

The fourth system of music concludes the vocal line and piano accompaniment. The vocal line has the lyrics 'save - - - - - thee. 'Twill save me from'. The piano accompaniment includes the dynamic marking 'espressivo' and features a final cadence with slurs and triplets.

H. life: And sweet to my lips

The first system of music consists of a vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef and a key signature of two flats (B-flat and E-flat). The lyrics are "life: And sweet to my lips". The piano accompaniment is on two staves (treble and bass clefs) and features a complex texture with many beamed sixteenth notes and chords. A dynamic marking of *p* (piano) is present in the piano part.

H. its cold - - - - - ness

The second system of music continues the vocal line and piano accompaniment. The vocal line has the lyrics "its cold - - - - - ness". The piano accompaniment continues with similar rhythmic patterns and chordal structures.

H. comes, as the

The third system of music continues the vocal line and piano accompaniment. The vocal line has the lyrics "comes, as the". The piano accompaniment continues with similar rhythmic patterns and chordal structures.

H. cool winds that blow from

The fourth system of music continues the vocal line and piano accompaniment. The vocal line has the lyrics "cool winds that blow from". The piano accompaniment continues with similar rhythmic patterns and chordal structures.

H. *mount* - - - - - *ains*

perdendosi

H. white for - ev - er with snow.

pp

ad.

(She drinks the poison and dies.)

H. Thou shalt not go a - lone!

perdendosi

C O R O.

Ha!

Ha!

pprit.

p

Andante, non troppo lento.

Sopr. *pp*

Hush! Hush! Hush!

Alto. *pp*

Hush! Hush! Hush! Hush!

Ten. *pp*

Hush! Hush! Hush! Hush!

Basso. *pp*

Hush! Hush! Hush! Hush!

Sopr. *pp*

Hush! Hush! Hush!

Alto. *pp*

Hush! Hush!

Ten. *pp*

Hush! Hush! Hush!

Basso. *pp*

Hush! Hush! Hush! Their souls are

Andante, non troppo lento.

The image shows a musical score for the phrase "Their souls are fled." It consists of ten staves. The first four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics: "Their souls are fled. —". The fifth staff is a vocal part with lyrics: "Their souls are fled. — Their". The sixth staff is a vocal part with lyrics: "Their souls are fled. Their". The seventh staff is a vocal part with lyrics: "Their souls are fled. Their". The eighth staff is a vocal part with lyrics: "fled. Their souls are fled. Their". The ninth and tenth staves are piano accompaniment.

Peace un - to the dead! Peace un - to the

Peace un - to the dead! Peace un - to the

fled. Peace un - to the dead! Peace un - to the

— Peace un - to the dead! Peace un - to the—

souls are fled. Peace un - to the dead!

souls are_ fled. Peace un - to the dead!

souls are fled. Peace un - to the dead!

souls are fled. Peace un - to the dead!

The musical score consists of eight staves. The first four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics. The last four staves are piano accompaniment. The lyrics are: 'Peace un - to the dead! Peace un - to the souls are fled. Peace un - to the dead!'.

dead!

dead!

dead! *con espressione e*
The flow . er of

dead! The flow

Peace un . to the dead, *dim.* un . . . to the dead!

Peace un . to the dead, *dim.* un . . . to the dead!

Peace un . to the dead, *dim.* un . . . to the dead! *con* The

Peace un . to the dead, *dim.* un . . . to the dead!

con espressione e sempre cresc.

The flow'r of sac - ri - fice blooms in no

con espressione e sempre cresc.

The flow - er of sac - ri - fice

sempre cresc.

sac - ri - fice blooms in no earth - ly

sempre cresc.

er of sac - ri - fice blooms

con espressione e sempre cresc.

The flow'r of sac - ri - fice blooms in no earth.ly

sempre cresc.

The flow - er of sac - ri - fice, the flow - er of

espressione e sempre cresc.

flow - er of sac - ri - fice blooms in no earth - ly

sempre cresc.

...blooms

earth-ly gard-en. Thou, Hest-er,
 blooms in no earth-ly gard-en. Thou, Hest-er,
 gard-en. Thou, Hest-er, o'er us
 not on earth. Thou, Hest-er,
 gard-en, the flow'r of sac-ri-fice blooms in no
 sac-ri-fice blooms in no
 gard-en, the flow'r of sac-ri-fice blooms in no
 not on earth, blooms in no

o'er us tri - - - umph hast won; thou, Hest - er,

o'er us tri - - - umph hast won; thou, Hest - er,

tri - - - umph hast won; thou, Hest - er,

o'er us tri - umph hast won; thou, Hest - er,

earth - ly gard - en. Thou, Hest - er, tri - - - umph hast

earth - ly garden. Thou, Hest - er, tri - - - umph hast

earth - ly - - - gard - en. Thou, Hest - er, tri - - - umph hast

earth - ly gard - en. Thou, Hest - er, tri - - - umph hast

The piano accompaniment consists of two staves (treble and bass clef) with a simple harmonic accompaniment of the vocal lines.

poco a poco

- umph hast won, tri . . umph o'er us, — tri . . umph hast

poco a poco

umph hast won, tri . . umph o'er us, — tri . . umph hast

poco a poco

umph hast won, tri . . umph o'er us, — tri-umph hast

poco a poco

umph hast won, tri . umph o'er us, — hast

won;

won;

won;

won;

espressivo

won; towards merc - - - y

won; towards merc - - - y

won; towards merc - - - y

won; towards merc - - - y

espressivo e

towards

towards

towards

towards

p

Ped.

cresc.

turn - . - ing our sul - len hate.

cresc.

turn - . - ing sul - len hate.

cresc.

turn - . - ing our sul - len hate.

cresc.

turn - . - ing sul - len hate.

cresc.

merc - y turn - ing our sul - len hate.

cresc.

merc - . - y our sul - len hate.

cresc.

merc - . - y our sul - len hate.

cresc.

merc - . - y our sul - len hate.

cresc.

p

p
may

p
may

p
may

p
may

p
may God thee pard-on!

p
may God thee pard-on!

p
may God thee pard-on!

p
may God thee pard-on!

dim. - - - *p*

God thee pard - on!

God thee pard - on!

God thee pard - on!

God thee pard - on!

This system contains four vocal staves. Each staff begins with a treble clef and a key signature of one flat (B-flat). The lyrics "God thee pard - on!" are written below each staff. The musical notation consists of quarter and half notes with stems pointing up.

Pard - on!

Pard - on!

Pard - on!

Pard - on!

This system contains four vocal staves. Each staff begins with a treble clef and a key signature of one flat. The lyrics "Pard - on!" are written below each staff. The musical notation consists of quarter and half notes with stems pointing up.

p

espressivo

This system shows the piano accompaniment for the first system. It features a grand staff with a treble and bass clef. The right hand plays chords and moving lines, while the left hand plays a rhythmic accompaniment of eighth notes. A dynamic marking of *p* (piano) is present. The word *espressivo* is written above the right hand.

p

This system shows the piano accompaniment for the second system. It features a grand staff with a treble and bass clef. The right hand plays chords and moving lines, while the left hand plays a rhythmic accompaniment of eighth notes. A dynamic marking of *p* (piano) is present.