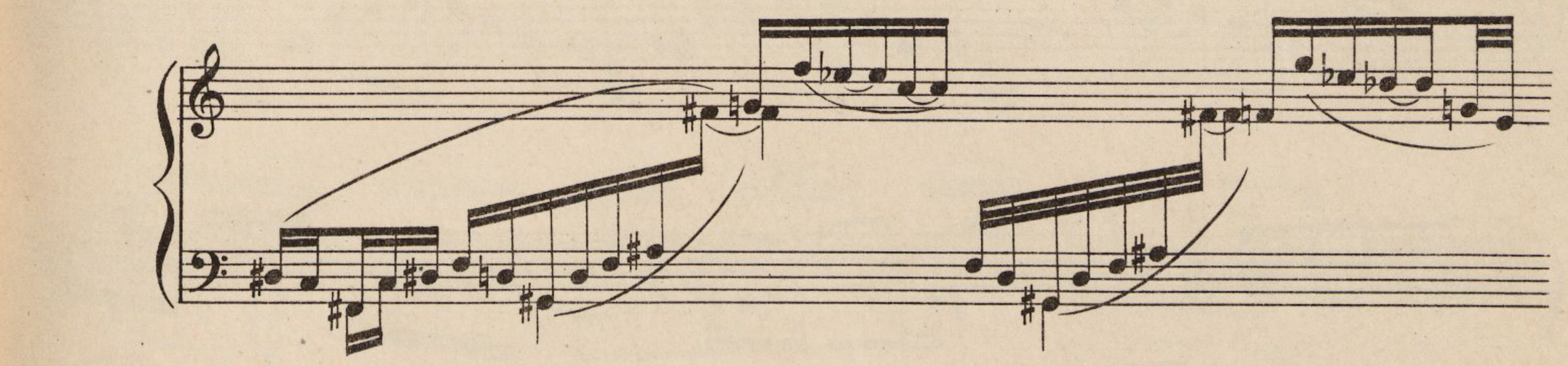
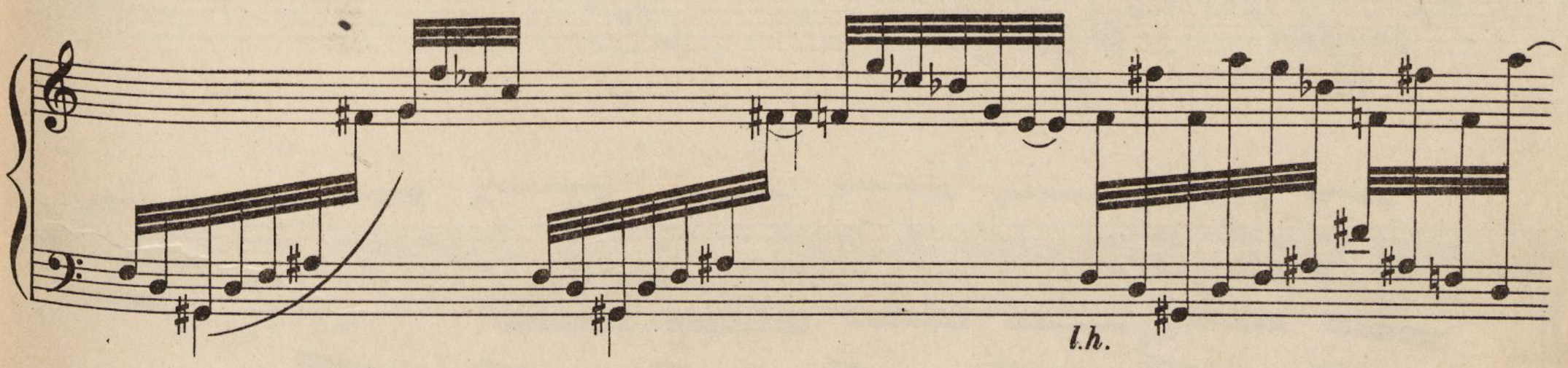
HAWTHORNE

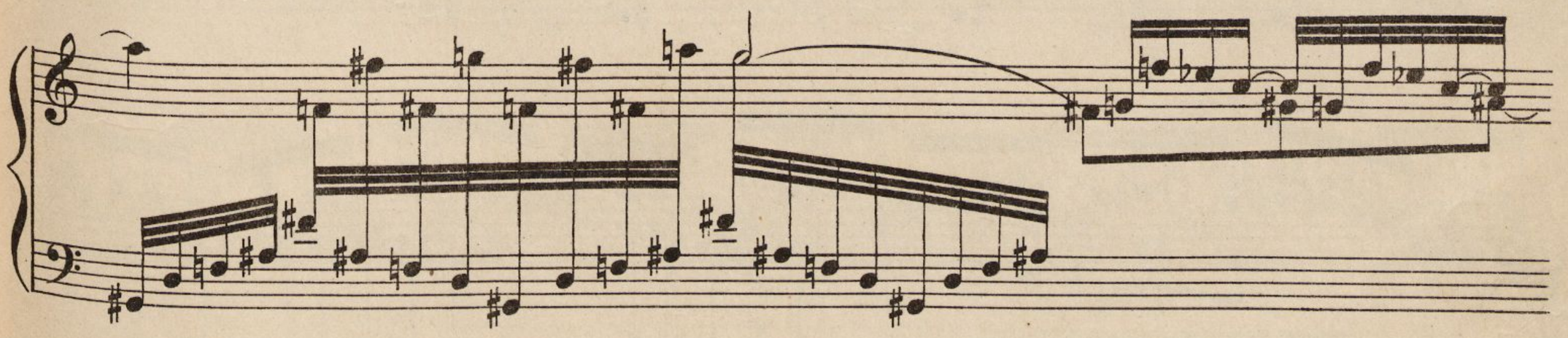
. . . Any comprehensive conception of Hawthorne, either in words or music, must have for its basic theme something that has to do with the influence of sin upon the conscience—something more than the Puritan conscience, but something which is permeated by it. In this relation he is wont to use what Hazlitt calls the "moral power of imagination." Hawthorne would try to spiritualize a guilty conscience. He would sing of the relentlessness of guilt, the inheritance of guilt, the shadow of guilt darkening innocent posterity. . . .

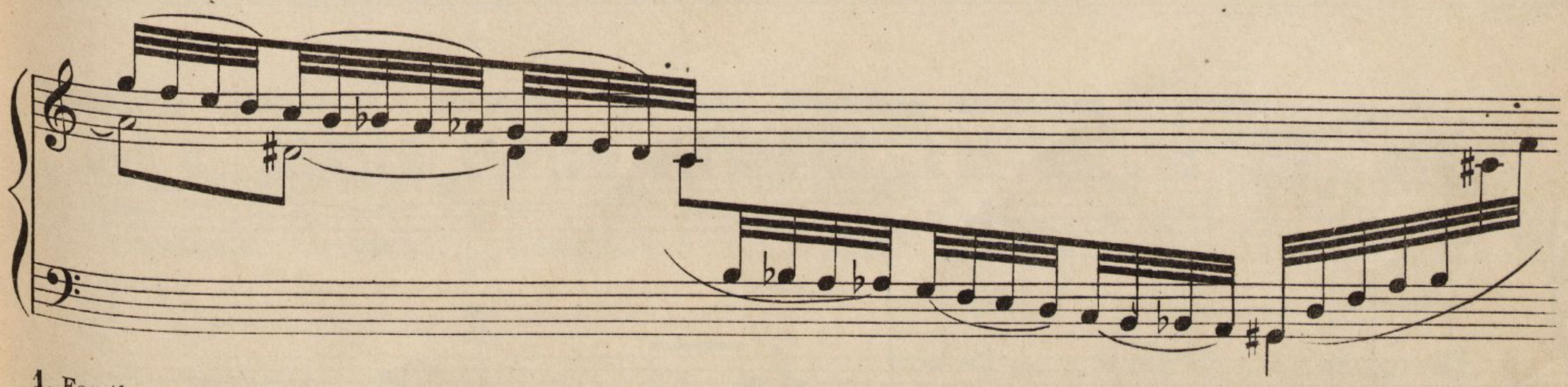
. . . This fundamental part of Hawthorne is not attempted in our music (the 2d movement of the series) which is but an "extended fragment" trying to suggest some of his wilder, fantastical adventures into the half-childlike, half-fairylike phantasmal realms. It may have something to do with the children's excitement on that "frosty Berkshire morning, and the frost imagery on the enchanted hall window" or something to do with "Feathertop," the "Scarecrow," and his "Looking Glass" and the little demons dancing around his pipe bowl; or something to do with the old hymn tune that haunts the church and sings only to those in the churchyard, to protect them from secular noises, as when the circus parade comes down Main Street; or something to do with the concert at the Stamford camp meeting, or the "Slave's Shuffle"; or something to do with the Concord he-nymph, or the "Seven Vagabonds," or "Circe's Palace," or something else in the wonderbook—not something that happens, but the way something happens; or something to do with the "Celestial Railroad," or "Phœbe's Garden," or something personal, which tries to be "national" suddenly at twilight, and universal suddenly at midnight; or something about the ghost of a man who never lived, or about something that never will happen, or something else that is not.

II. "Hawthorne"









1. For the most part, this movement is supposed to be played as fast as possible, lightly and not literally. Marks of tempo, expression, etc. are use as little as possible. If the score itself, the preface or an interest in Hawthorne suggest nothing, marks will only make things worse. **2** It is not intended that the relation **2**: **1**. between the **32**nd & **16**th notes here, be held to literally. **3**. The use of both pedals is almost constantly required.

l.h.

3

ff

ff

e dim.

ppp

l.h.

l.h.

l.h.

f

8va
l.h
r.h.
l.h.
l.h.
r.h.
l.h.
r.h.
l.h.r.h.
l.h.
r.h.
l.h.
r.h.
l.h.
f
p
gradually slower
pp
r.h.
r.h.
l.h.
l.h.

pp

pp

pp
sempre

moderately slow

mp

fz

Hawthorne 30

*Played by using a strip of board 14¾ ins. long and heavy enough to press the keys down without striking.

l.h.

ten.

ten.

f

ff

fz very fast again

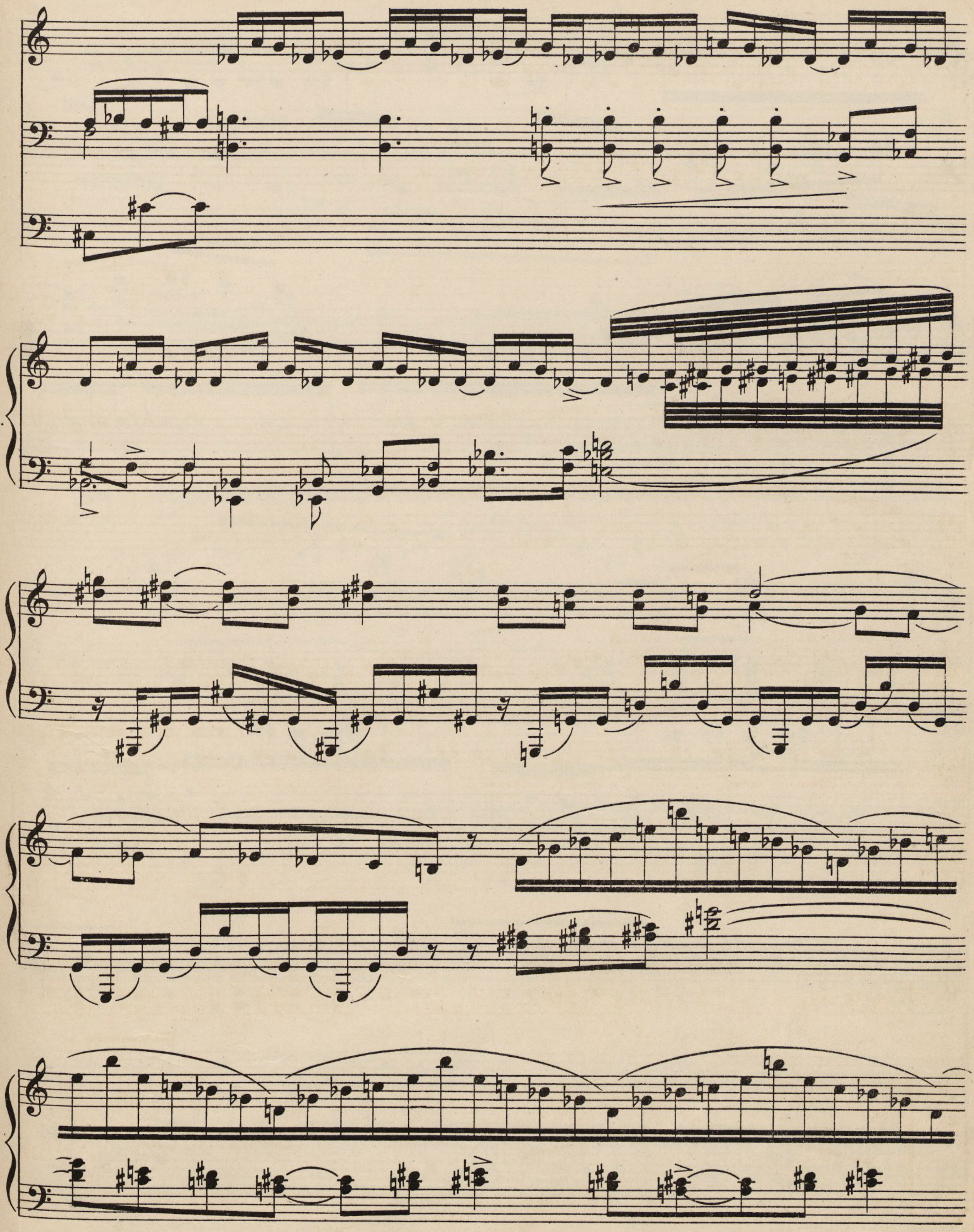
p

r. h.

r.h.

l.h.

r.h. a little slower



slower

ff

mf

hold back a little

(keep pedal down)

gradually faster

(*hold back a little*)

a tempo

f

PP *very slowly*

ff

very fast

pp

ppp

very slowly

ppp

Optional

very slowly

ff very fast

march time

ff

fff

fff

p slower

rit.
fz

loco

mf

8va lower
fast again

8

8

l.h.

l.h.

r.h.

r.h.

l.h.

8va

loco

8va

8va

3

3

2

2

8va

* etc.

fff (hold f pedal down to 𝄐)

Faster and faster

* (Better played by using the palm of the hand or the clenched fist)

8va

loco

r.h.

8va

to here

ten.

ten.

p

quite slowly

l.h.

p

l.h.

mp

mf

gradually faster

(quite fast again)

r.h.

r.h.

r.h.

fast

a little slower

From here on, as fast as possible again, rather evenly but not heavily, though with insistence on the first beat of each three beat group.

8va

8va

ff

ff

l.h.

r.h.

l.h.

a little slower

l.h. l.h.

r.h. r.h.

r.h.

l.h.

l.h. l.h.

l.h.

r.h.

(from here on, evenly and slower, about ♪ = 72.)

l.h. r.h. r.h. 6 7

l.h. l.h. l.h. l.h. r.h.

l.h.

8va

l.h. r.h. l.h.

slowly

più rall.

fff very fast

r.h.

l.h. r.h.