

The Scarlet Letter

Song I - Hester

Heather Gilligan

$\text{♩} = 98$
Gently *mp*

Soprano
and pure _____

Alto *mp*
The young and pure _____ the young and pure _____

Tenor *mp*
The young and _____ pure _____ the young and pure _____

Bass *mp*
The young and _____ pure _____ the young and pure _____

Piano *mp*

6 $\text{♩} = 68$
Marchlike

S. *mf*
would be taught to look at _____ her _____

A. *mf* *mp*
would be taught to look at _____ her _____ The

T. *mf* *mp*
would be taught to look at _____ her _____ The

B. *mf* *mp*
would be taught to look at _____ her _____ The

Pno. *mf* $\text{♩} = 68$
mp

11

S. *mp* *mf*
 young and pure look at her Scar-let on her breast, at

A. *mf*
 young pure would be taught to look at her Scar-let Let-ter on her

T. *mf*
 young and pure would be taught to look at her with the Scar-let Let-ter on her breast at

B. *mf*
 young pure look at her the Scar-ler Let-ter on her breast, at

Pno. *mf*

15

S. *mf* *mf* With passion
 her who had once been in-no-cent. The young and pure would be

A. *mf* *mf*
 breast, who had once been in-no cent. The young and pure would be

T. *mf* *mf*
 her who had once been in-no-cent. The young and pure would be

B. *mf* *mf*
 her who'd once been in-no cent. The young and pure would be

Pno. *mf*

20

S. *f*
taught to look at her with the Scar - let Let - ter fla - ming on her

A. *f*
taught to look at her with the Scar - let Let - ter fla ming on her

T. *f*
taught to look at her with the Scar - let Let - ter on her

B. *f*
taught to look at her with the Scar - let Let - ter on her

Pno. *f*

24

S. *p* *mp* *p* *mp* *p* *mf*
breast, as the fi - gure, the bo - dy, the re -

A. *p* *mp* *p* *mp* *p* *mf*
breast as the fi - gure, the bo - dy, the re -

T. *p* *mp* *p* *mp* *p* *mf*
breast as the fi - gure, the bo - dy, the re -

B. *p* *mp* *p* *mp* *p* *mf*
breast as the fi - gure, the bo - dy, the re -

Pno. *p* *mp* *mp*

Red. Red. Red.

29

S. *ff*
a - li - ty, re - a - li - ty the re - a - li - ty of _____

A. *ff*
a - li - ty, re - a - li - ty the re - a - li - ty of _____

T. *ff*
a - li - ty, re - a - li - ty the re - a - li - ty of _____

B. *ff*
a - li - ty, re - a - li - ty the re - a - li - ty of _____

Pno. *f*

32

S. *f*
sin. _____ As the fi - gure, the bo - dy,

A. *f*
sin. _____ As the fi - gure, the bo - dy,

T. *f*
of sin. _____ As the fi - gure, the bo - dy,

B. *f*
of sin. _____ As the fi - gure, the bo - dy,

Pno. *f*

Keep the intensity!

36

S. as the sin.

A. as the sin.

T. as the sin.

B. as the sin.

Pno.

FOR PERUSAL ONLY

Song II - Roger Chillingworth

6

$\text{♩} = 136$ **Shrilly**
mf *ff* *mf*

Soprano
He has vi - o - la - ted, in cold blood, the sanc - ti - ty, —

Shrilly
mf *ff* *mf*

Alto
He has vi - o - la - ted, in cold blood, the sanc - ti - ty, —

Tenor
—

Bass
—

$\text{♩} = 136$

Piano
f

8

S. *mf* *ff*
in cold blood, He has vi - o - la - ted the sanc - ti -

A. *mf* *ff*
in cold blood, He has vi - o - la - ted the sanc - ti -

Pno. *f* *mf* *f*

14

S. *mp*
ty of a hu - man heart._____

A. *mp*
ty of a hu - man heart._____

Pno. *mp*

19 **With chilly anger**

S. *mf*
He has, in cold blood, vi - o - la - ted the sanc - ti -

A. *mf*
He has, in cold blood, vi - o - la - ted the sanc - ti -

T. *mf*
He has, in cold blood, vi - o - la - ted the sanc - ti -

B. *mf*
He has, in cold blood, vi - o - la - ted the sanc - ti -

Pno. *mf* *mp*

24 *ff*

S. ty of a hu - man heart.

A. ty of a hu - man heart.

T. ty of a hu - man heart.

B. ty of a hu - man heart.

Pno.

28 *Gently mp*

S. You and I, Hes - ter,

A. You and I, Hes - ter,

T. You and I, Hes - ter,

B. You and I, Hes - ter,

Pno. *Bell-like p mp mp*

Ed.

36

S. You and I

A. You and I

T. You and I, and I

B. You and I, and I

Pno. *p*

41

S. *mf* Ne ver ne ver

A. *mf* Ne ver ne ver

T. *mf* Ne ver did so ne ver

B. *mf* Ne ver did so ne ver

Pno. *mf*

46

S. *mp*
did _____ so. _____

A. *mp*
did _____ so. _____

T. *mp*
did _____ so. _____

B. *mp*
did _____ so. _____

Pno. *mp* *mf*

FOR PERUSAL ONLY

Song III - Pearl

$\text{♩} = 76$
With warmth and admiration

fp *mp* *mp* *mf*

Soprano
She named She named She named the in - fant, named the

Alto
She named She named She named the in - fant, named the

Tenor
She named She named the in - fant, named the

Bass
She named the in - fant, named the

p *mp* *mf*

Piano

mp *pp* *mf* $\text{♩} = 68$ *mf*

S.
in - fant "Pearl," "Pearl," She named the in -

A.
in - fant "Pearl," "Pearl," She

T.
in - fant "Pearl," "Pearl,"

B.
in - fant "Pearl," "Pearl,"

mp *pp* *mf* $\text{♩} = 68$ *mf*

Pno.

13

S. fant" Pearl," as be - ing of great price.

A. named the in - fant She named she named the in-fant "Pearl," as be-ing

T. *mf* She named the in - fant "Pearl," as be-ing of great

B.

Pno.

20

S. She named the in - fant "Pearl,"

A. of great price, She named the in - fant "Pearl,"

T. price, She named the in - fant "Pearl,"

B. *mf* She named, she named the in - fant "Pearl,"

Pno.

27 *f* *mp*

S. "Pearl," as be-ing of great price,

A. "Pearl," as be-ing of great price,

T. "Pearl," as be - ing of great price,

B. "Pearl," as be - ing of great price, as be - ing of great price.

Pno. *f*

35 *p* *p* *mf* *p* *mf* *p* *mf*

S. pur - chased, pur-chased with all she had,

A. pur - chased, pur-chased with all she had,

T. pur - chased_ pur-chased with all she had,

B. Pur-chased with all she had,

Pno. *p* *mf*

J = 76

Warmly

40

S. *p* *mf*
"Pearl," "Pearl," "Pearl,"

A. *pp* *mf*
"Pearl," "Pearl," "Pearl,"

T. *pp* *mf*
"Pearl," "Pearl," "Pearl,"

B. *p* *mf*
"Pearl," "Pearl," "Pearl," "Pearl,"

Pno. *mp* *mf*

43

S. *p*
"Pearl,"

A. *p*
"Pearl," "Pearl,"

T. *p*
"Pearl,"

B. *p*
"Pearl,"

Pno.

47 *mf*

S. "Pearl," her mo - ther's on - ly

A. "Pearl," her mo - ther's on - ly

T. "Pearl," her mo - ther's on - ly

B. "Pearl," her mo - ther's on - ly

Pno. *mf*

51 *p* *mf* *f*

S. Her mo - ther's on - ly on - ly Trea - sure!

A. Her mo - ther's on - ly on - ly Trea - sure!

T. Her mo - ther's on - ly on - ly Trea - sure!

B. Her mo - ther's on - ly on - ly Trea - sure!

Pno. *p* *mf* *f*