I. "Emerson"

Slowly (\( \text{\textit{\textbf{= about 76-72}} \) \text{\textit{\textbf{H.}} \text{\textit{\textbf{r.}}}}\text{\textit{\textbf{h.}}}}

\( \text{\textit{\textbf{(Prose)}}} \)

faster

Note: As a general rule, the notes are natural, unless otherwise marked, except those immediately following a note with an accidental; natural signs are thus used more as a convenience than of necessity.
(a little faster but firmly)
Moderately and quietly

\[ \text{PP (verse)} \]

\[ \text{p} \]

\[ \text{rit.} \]

\[ \text{mf} \]

\[ \text{accel.} \]

\[ f \] (prose)

\[ \text{hold back a little} \]

\[ \text{ff a tempo} \]
*(Throughout this and the other movements, there are many chords, the notes of which obviously cannot be struck together, though the roll or arpeggio mark is not used.)*
SOLO

(rather slowly and as a song) but not too evenly

P (prose)

faster and with more animation
more broadly and slower

moderately and easily

Emerson 16
with more motion (piano)
Faster

piu decresc.

broadly, sustained but only a little slower

Emerson 18
II. “Hawthorne”

4. 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 used as little as possible. If the score itself, the preface or the interest in Hawthorne suggest nothing, marks will only make things worse. 2 It is not intended that the relation 2:1 between the 32nd & 16th notes here, be held literally, 3. The use of both pedals is almost constantly required.
Hawthorne 80

* Played by using a strip of board 14 1/2 ins. long and heavy enough to press the keys down without striking.
* (Better played by using the palm of the hand or the clenched fist)

* Faster and faster

Hawthorne 30
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.
(from here on, evenly and slower, about $\frac{3}{4} \approx 72$)

slowly

piu rall.

fff very fast
III. "The Alcotts"
In a gradually excited way.
ff Moderately

slower

l.h. l.h. r.h. pp faster but lightly

rit. Slower and quietly

piu ten. hold back a little

ten. PP
A little faster

piu rit.

hold back a little

faster

ggradually faster

gradually more animated

The Alcotts 5
* This Thoreau movement, is supposed to be played in a lower dynamic ratio than usual; i.e., the "forte" here is about the "mezzo piano" of the preceding movements.
Both pedals are used almost constantly.

Thoreau 10
stringendo

more broadly but still quietly

and sustained
gradually faster and louder...to here

slower

"Thoreau 10"
slowly, with a broad and steady rhythm

hold pedal down.......

Thoreau 10
(a little faster)

(evenly and perversely)

gradually - more - and - more - active

animando -

rit. e cresc.

broadly and slowly

l.h.

\[\text{keep sustaining pedal down}\]
più decresc.  

slowly  
e accel.  

l.h.  

a tempo  

a tempo  

PP
faster

nf

faster

rit.

p

più rall.

slower and broadly

Thoreau 10
Flute

accel.

hurried... slowly again

* Small notes in piano to be played only if flute is not used.

Thoreau 10