

The Cherry Tree

(An Opera to be Spoken)

Libretto by Ed Valentine

Music by Larry Corse

The Cherry Tree

(An Opera To Be Spoken)

Setting

A stage with a red curtain.
Within, a stage set of Mount Vernon --
As in Grant Wood's painting "Parson Weems Fable."

Characters

(2 women, 4 men, 1 boy soprano)

PARSON WEEMS, (countertenor)
GEORGE WASHINGTON, (tenor)
MARTHA WASHINGTON, (soprano)
GEORGE'S FATHER, (baritone)
SARA, (alto)
AHAB, (bass)

There are 14 scenes: a prologue and epilogue and 12 scenes in between.

<i>Scene</i>	<i>Happening</i>
PROLOGUE	In front of curtain. They begin.
1	Parson Weems tells his story of how Washington chopped down the cherry tree.
2	Martha arrives.
3	Parson plans his plot - attempts to seduce Martha by feigning prayerfulness and poverty.
4	Sara resurrects George Washington through voodoo.
5	George and Martha are reunited. They sing a love duet.
6	Parson hatches new plot.
7	A raven predicts doom and destruction.
8	Martha and George make love to each other, masked.
9	The Parson sings a song of hypocrisy.
10	George and Martha part, separately, and are reunited
11	The Cherry Tree scene is re-enacted
12	At a dance, the deception is revealed and George and Martha separate.
EPILOGUE	<i>A deus ex machina</i> - all is put right.

The Orchestra

A string quartet: Violin, Viola, Cello, Bass
A wind trio: Flute, English Horn, Clarinet in Bb

The Cherry Tree

Ed Valentine

Prologue

Larry Corse

Flowing $\text{♩} = 80$

The musical score is arranged in a grand staff format with the following parts from top to bottom:

- Flute:** Treble clef, common time. Enters in the second measure with a melodic line marked *mp*.
- English Horn:** Treble clef with one sharp (F#), common time. Enters in the second measure with a melodic line marked *mp*.
- Bb Clarinet:** Treble clef with two sharps (F# and C#), common time. Enters in the second measure with a melodic line marked *p*.
- Violin:** Treble clef, common time. Enters in the first measure with a melodic line marked *mp*.
- Viola:** Alto clef, common time. Enters in the second measure with a melodic line marked *mp*.
- Cello:** Bass clef, common time. Enters in the fourth measure with a melodic line marked *mp*.
- Bass:** Bass clef, common time. Enters in the fourth measure with a melodic line marked *mp*.
- Sara:** Treble clef, common time. Remains silent throughout the score.
- George's Father:** Bass clef, common time. Remains silent throughout the score.
- Ahab:** Bass clef, common time. Remains silent throughout the score.

The score consists of six measures. The first measure is primarily for the Violin. The second measure introduces the Flute, English Horn, and Viola. The third measure continues the instrumental textures. The fourth measure introduces the Cello and Bass. The fifth and sixth measures continue the instrumental parts, with some dynamics changes indicated by hairpins.

The Cherry Tree

18

Fl. *p*

E. Hn. *p*

Vln. *p* *mp*

Cb. *mp*

Sara (not sung.) And in the be gin - ning in the be - gin - ning

Father (to be spok - en not sung) And in the be gin - ning

Ahab (not sung) And in the be gin - ning

24

Fl. *mp*

E. Hn. *mp*

Vln. *mp*

Cb. *mp*

Sara is a cur - tain it is closed

Father in the be - gin - ning in the be - gin - ning in the be - gin - ning it is

Ahab in the be - gin - ing in the be - gin - ning in the be - gin - ning it is

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29

E. Hn.

Vln.

Cb.

Sara

Father

Ahab

Fl.

E. Hn.

Vln.

Cb.

Sara

Father

Ahab

There is some - thing a - bout in the be - gin - ning in the be - gin - ning there be - ing a cur - tain and
closed. in the be - gin - ning and
closed. in the be - gin - ning and
p
p
p
there is some thing a - bout in the be - gin ning in the be - gin ning the cur - tain be - ing closed For when the cur - tain's closed
there is some thing a - bout in the be - gin ning in the be - gin ning the cur - tain be - ing closed For when the cur - tain's closed
there is some thing a - bout in the be - gin ning in the be - gin ning the cur - tain be - ing closed

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36

E. Hn.

Vln.

Cb.

Sara

Father

Ahab

There can be an - y - thing be - hind it. An - y - thing! An - y - thing! An - y - thing!

cur - tain's closed cur - tain's closed There can be an - y - thing be - hind it. An - y - thing! An - y - thing! An - y - thing!

cur - tain's closed cur - tain's closed There can be an - y - thing be - hind it. An - y - thing! An - y - thing! An - y - thing!

Suddenly quick ♩ = 130

40

Fl.

E. Hn.

Vln.

Cb.

Sara

Father

Ahab

p How ma - ny char - ac - ters? How ma - ny acts will there be? How ma - ny char - ac - ters

p Ma - ny, ma - ny.

44

Fl.

E. Hn.

Vln.

Cb.

Sara

Father

Ahab

p

How ma-ny acts?

the acts will be A-

Eve-ry act is an ac - tion, and eve-ry act and act.

Detailed description: This page of a musical score for 'The Cherry Tree' contains measures 44-47. The instrumentation includes Flute (Fl.), Horn (E. Hn.), Violin (Vln.), Cello (Cb.), and three vocal parts: Sara, Father, and Ahab. The Flute part begins with a piano (*p*) dynamic and features a melodic line with slurs. The Horn part has a few notes in the first measure. The Violin and Cello parts provide accompaniment. Sara's vocal line asks 'How ma-ny acts?'. Father's vocal line continues with 'the acts will be A-'. Ahab's vocal line concludes the phrase: 'Eve-ry act is an ac - tion, and eve-ry act and act.' The score is written in a key with one sharp (F#) and a common time signature.

48

Fl.

E. Hn.

Vln.

Cb.

48

Sara

Father

Ahab

mer - i - can acts Well, not an axe a hatch-et

The axe will be an A - mer - i - can axe

52

Fl.

E. Hn.

Vln.

Cb.

52

Sara

Father

an axe? an axe? What is the dif-fer-ence be - tween an axe and a hatch - et what is the

a hatch et? What is the dif-fer-ence be-

57

Fl.

E. Hn.

Vln.

Cb.

Sara

Father

Ahab

dif-fer-ence be tween a hatch-et and an axe? The

tween an axe and a hatch - et what is the dif-fer-ence be tween a hatch-et and an axe?

What is the dif - fer-ence be - tween an axe and a hatch - et what is the

61

Fl.

E. Hn.

Vln.

Cb.

Sara

on - ly dif' rence dear is size the on - ly dif' rence dear is size the on - ly dif' rence dear is

Father

The on - ly dif' rence dear is size the on - ly dif' rence dear is size the on - ly dif' rence dear is

Ahab

dif-fer-ence be-tween a hatch-et and an axe? the on - ly dif' rence dear is size the on - ly dif' rence dear is

66

Fl.

Vln.

Cb.

Father

size the acts are A-mer-i-can the axe is A-mer-i-can the page is A-mer-i-can the stage is A-mer-i-can

Ahab

size the acts are A-mer-i-can the axe is A-mer-i-can the page is A-mer-i-can the stage is A-mer-i-can

71

Fl.

E. Hn.

Vln.

Cb.

71

Sara

Father

Ahab

I am A-mer-i- can You are A-mer-i- can A-mer - i- can Mo-ther and Ap- ple pie. Ap-ple

I am A-mer-i- can You are A-mer-i- can A-mer - i- can Mo-ther and Ap- ple pie. Ap-ple

I am A-mer-i- can You are A-mer-i- can A-mer - i- can Mo-ther and Ap- ple pie. Ap-ple

76

Fl.

Cb.

f *mp* *p* *p* *rit.*

Glissando

76

Sara

Father

Ahab

pie? Cher - ry! Act One? *rit.*

pie? Cher - ry! Mo-ther and acts Why not Act Two? *rit.*

pie? Cher - ry! Mo-ther and acts Why not Act Two? *rit.*

Flowing ♩ = 80

83

Fl. *mp*

Cb. *mp*

Sara

Father

Ahab

I need — Act —

when two are need - ed

Well, we will Act Two in - def in nite-ly and in du-bi-tab-ly need - ed.

88

Fl.

Cb.

Sara

Father

Ahab

Two.

Act One.

Act One.

89

Fl.

E. Hn.

Vln.

Cb.

Sara

Father

Ahab

The Par - son tells his sto - ry. End of Pro - logue. En - ter Par - son Weems.

The Par - son tells his sto - ry. End of Pro - logue. En - ter Par - son Weems.

The Par - son tells his sto - ry. End of Pro - logue. En - ter Par - son Weems.

93

Fl. *mp*

E. Hn.

Bb Clarinet

93

Vln. *mp*

Viola

93

Cello

Cb.

93

(The TRIO bows and motions.)

PARSON WEEMS enters with large Bible.)

Sara

93

Father

93

Ahab