

The Cherry Tree

Ed Valentine

Scene 1: The Parson Tells His Story

Larry Corse

Pomp and Circumstance ♩ = 100

The musical score is arranged in a standard orchestral format with vocal soloists. The instruments and voices are listed on the left side of the page:

- Flute
- English Horn
- Bb Clarinet
- Violin
- Viola
- Cello
- Bass
- Martha Washington
- Sara
- Little George
- Parson Weems
- George Washington
- George's Father

The score is in common time (C) and features a tempo marking of ♩ = 100. The key signature is one sharp (F#). The first three measures of the orchestral parts are marked with a forte (*f*) dynamic. The vocal parts for Martha Washington, Sara, Little George, George Washington, and George's Father are currently silent, indicated by whole rests. Parson Weems has a vocal line starting at measure 8 with the lyrics: "I have come to teach a mo - ral les son a".

6

Fl.

E. Hn.

Vln.

Cb.

Weems

les-son that will not les-sen with time. No, con tra-ry, it will grow! It will

11

Fl.

E. Hn.

Vln.

Cb.

Weems

grow! It will grow like a cher-ry like a cher-ry, cher-ry tree. I have come to teach Im - por-tant les sons a-

16

Fl.

E. Hn.

Vln.

Cb.

Weems

8

bout the need for truth and du - ty. Some say beau ty is truth, But no: I say truth is du - ty Let this

21

Fl.

Vln.

Cb.

Weems

8

grow Like a cher-ry, like a cher-ry cher-ry tree, Shall we, shall we_ peek be-hind the

27

Fl.

E. Hn.

Vln.

Cb.

Weems

8

cur - tain and see what we shall see? You are too cur - i - ous! This could

p

mp

mf

mp

p

The Cherry Tree

31

Fl.

E. Hn.

Vln.

Cb.

31

Weems

8

make me write a ser - mon, write a ser - mon some thing - a - bout cur - i - ous - i - ty And cats.

35

Fl.

E. Hn.

Vln.

Cb.

35

Weems

8

Ne-ver mind. Ne-ver mind. I shall o - pen the cur - tain. Joy! Joy! Joy!

50

Fl.

E. Hn.

Vln.

Cb.

mp

Sara

Two are here, true are here. True! When is a per-son not a per-son when is a per-son not there

Weems

8 me.

Ahab

Two are here, true are here. True!

Detailed description: This page of a musical score for 'The Cherry Tree' contains measures 50-54. It features seven staves: Flute (Fl.), E. Horn (E. Hn.), Violin (Vln.), Cello (Cb.), Sara (soprano), Weems (alto), and Ahab (bass). The Flute and E. Horn parts are mostly rests. The Violin part has a melodic line in measures 50-51 with dynamics markings. The Cello part has a bass line starting in measure 52. Sara has a vocal line with lyrics: 'Two are here, true are here. True! When is a per-son not a per-son when is a per-son not there'. Weems has a vocal line with the lyric 'me.' starting in measure 51. Ahab has a vocal line with lyrics: 'Two are here, true are here. True!'. The score includes a mezzo-piano (*mp*) dynamic marking and a rehearsal mark '8' for Weems.

55

Fl.

E. Hn.

Vln.

Cb.

55

Sara

at all Who knows.

Weems

8 Will that come a cross when sung? Well re-

Ahab

55

When is a Par-son not a Par-son not a Par - son

59

E. Hn.

Cb.

Weems

8 mem ber what the Good Book says: "Some times a chest-not is just a chest nut." Don't lose your way you must

63

Fl.

E. Hn.

Vln.

Cb.

Weems

Ahab

ne-ver give up must ne-ver give up you must press a-head you must ne-ver give up.

Ea-sy ___ for you to

68

Fl.

E. Hn.

Weems

mp

mp

Here the good Par - son cross es through the cur-tain through the cur-tain though the cur-tain he

Eagerly and Quick ♩ = 130

72

Vln.

Cb.

Weems

f

f

mp

mp

cross-es through the cur-tain to the boards. Let me tell you Let me tell you how it

78

Fl.

E. Hn.

Vln.

Cb.

mp

mp

78

Weems

hap-pened Let me tell you Let me tell you how it hap-pened. When George was a-bout

83

Fl.

E. Hn.

Vln.

Cb.

12/8

9/8

83

Weems

six years old, he was made the weal - thy mas - ter of a hatch - et! of which, like most lit - tle

87

Fl.

E. Hn.

Vln.

Cb.

Weems

8

boys, he was im - mod - e - rate - ly fond, and was con - stant - ly go - ing a - bout chop - ping ev - ery

91

Fl.

E. Hn.

Cb.

Weems

8

thing that came in his way. One day, in the gar - den, where he of - ten a - mused him - self

95

Fl.

E. Hn.

Vln.

Cb.

hack - ing hs mo-ther's pea - sticks, he un-luck-i - ly tried the edge of his hatch-et on the bo - dy of a beau - ti - ful

Weems

8

hack - ing hs mo-ther's pea - sticks, he un-luck-i - ly tried the edge of his hatch-et on the bo - dy of a beau - ti - ful

99

Fl.

E. Hn.

Vln.

Cb.

ff

Glass

Little George

(LITTLE GEORGE gives the tree a good chop and it falls. He exits as the FATHER enters.)

Weems

8

young Eng lish cher-ry tree. The next morn - ing the old

104

Fl.

Vln.

Weems

8 gen-tle-man find-ing out what had be-fall-en his tree, which by the by, was a great fa-vou rite,

108

Fl.

E. Hn.

Vln.

Cb.

Weems

8 asked with much warmth:

Father

"Who is the mis-chie vous au - thor of this
(FATHER does this with a lot of sawing the air and mimed fury.)

112

Fl.

E. Hn.

Vln.

Cb.

Weems

Father

No - bod - y could tell him

act?"
 (SARA and AHAB gather around to hear FATHER's fury.)

115

Fl.

E. Hn.

Vln.

Cb.

Weems

a - ny thing a - bout it.

(SARA and AHAB shake their heads and cross back to faraway tree. LITTLE GEORGE reenters. Mime again from FATHER.)

Slowing ♩ = 80

118

E. Hn. *mp* *rit.*

Vln. *mp* *rit.* *p*

Cb. *mp* *rit.*

Weems 8 *rit.*
Pre - sent - ly George and his hatch - et made their ap - prear - ance. The Fa - ther asked:

Father 118 *rit.* "George!"

121

Fl. *mp*

E. Hn. *mp*

Vln. *mp*

Cb.

Weems 8
Look - ing at his fa - ther with the

Father 121
Do you know who killed this beau - ti - ful lit - tle cher - ry tree in our gar - den?

125

Fl.

E. Hn.

125

Vln.

Cb.

125

Little George

125

Weems

8

sweet__ face of youth, bright ened by the in-ex - press - i - ble charm of all - con-quer-ing truth, George__ brave-ly cried out:

mf

mf

130

Fl. *mp* *f*

E. Hn. *mp* *f*

Vln. *mp* *f*

Cb. *mp* *f*

Martha (ENSEMBLE from off stage) Ah _____

Sara Ah _____

Little George *mf* I can't tell a lie, Pa; you know I can't tell a lie. I did cut it with my hatch-et.

Weems Ah _____

George Ah _____

Father

Ahab Ah _____

137

Fl. *mp*

E. Hn. *mp*

Vln. *mp*

Cb. *mp*

137

Father

"Run to my arms, you dear - est boy! "Glad am I, George, that you

142

Fl. *p* *mp*

E. Hn. *p* *mp*

Vln. *mp*

Cb. *mp* *mp*

142

Father

killed my tree, for you have paid me a thou-sand fold. Such an act of her-o-ism in my son is

Musical score for measures 147-152. The score includes parts for Flute (Fl.), E. Horn (E. Hn.), Violin (Vln.), Cello (Cb.), and Father. The Flute part starts with a *mp* dynamic and features a melodic line with a crescendo. The E. Horn part has a *p* dynamic followed by a crescendo to *mp*. The Violin part has a *mp* dynamic and a melodic line with accents. The Cello part has a *mp* dynamic and a melodic line with accents. The Father part has a *mp* dynamic and a melodic line with accents. The lyrics are: "more worth than a thou - sand trees though blos - somed with sil - ver and their fruits of pur - est gold."

Martial ♩ = 120

Musical score for measures 153-156. The score includes parts for E. Horn (E. Hn.), Violin (Vln.), and Cello (Cb.). The E. Horn part has a *mf* dynamic and a melodic line with a crescendo. The Violin part has a *mf* dynamic and a melodic line with a crescendo. The Cello part has a *mf* dynamic and a melodic line with a crescendo.

The Cherry Tree

The musical score is arranged in seven staves, each representing a different instrument. The instruments are: Flute (Fl.), E. Horn (E. Hn.), Bb Clarinet, Violin (Vln.), Viola, Cello, and Contrabass (Cb.). The score begins at measure 154. The Flute, E. Horn, and Viola parts feature a melodic line with a trill in the second measure, marked with a wavy line and a fermata. The Bb Clarinet part starts with a *mf* dynamic and joins the melodic line in the second measure. The Violin, Cello, and Contrabass parts provide a rhythmic accompaniment. The Cello and Contrabass parts are marked with a *f* dynamic. The score concludes with a final measure where all instruments play a sustained note, marked with a fermata and a wavy line.

(PARSON begins applause to end the scene. All the actors join hands and move to the front of the painting in a line. They bow. PARSON WEEMS then closes the curtain, obscuring the set and all of us from view.)