

The Cherry Tree

Ed Valentine

Scene 11a: A Mad Scene

Larry Corse

Scene 12: Revelations

An Epilogue: Deus Ex Machina!

Quickly $\text{♩} = 130$

Scene 11a: A Mad Scene

The musical score is arranged in a system of staves. The top four staves are for instruments: Flute, English Horn, Bb Clarinet, and Violin. The next three staves are for strings: Viola, Cello, and Bass. Below these are staves for characters: Martha Washington, Sara, Little George, Parson Weems, George Washington, George's Father, and Ahab. The score is in 3/4 time with a key signature of two flats (Bb and Eb). Dynamics include *mf*, *mp*, *f*, and *p*. The score is divided into two main sections by a double bar line. The first section is marked 'Quickly' with a tempo of 130. The second section is marked 'Scene 11a: A Mad Scene'. The character staves are mostly empty, with some notes for George's Father and Ahab in the second section.

GEORGE sits down and he and MARTHA watch as the actors enact several versions of the story as a dance.

(Before each of the versions, the actor's take the positions they had at the beginning of the first telling of the story by WEEMS.)

Scene 11a: A Mad Scene, Scene 12: Revelations, An Epilogue: Deus Ex Machina!

309

8

Fl.

Vln.

Viola

Cello

Cb.

mf

1. When accused, LITTLE GEORGE
chases his father with the hatchet.

14

Fl.

E. Hn.

Bb Clarinet

Vln.

Viola

Cello

Cb.

mp

mp

mp

mp

21

Fl.

E. Hn.

Bb Clarinet

Vln.

Viola

Cello

Cb.

28

Fl.

E. Hn.

Bb Clarinet

Vln.

Cello

Cb.

Scene 11a: A Mad Scene, Scene 12: Revelations, An Epilogue: Deus Ex Machina!

311

The musical score is arranged in seven staves, each with a different instrument. The key signature is B-flat major (two flats). The score begins at measure 35. The Flute (Fl.) part starts with a rest, followed by a melodic line in measure 36. The E. Horn (E. Hn.) part has a melodic line starting in measure 35. The Bb Clarinet part features a glissando in measure 35, followed by a melodic line. The Violin (Vln.) part has a melodic line starting in measure 35. The Viola part has a melodic line starting in measure 35. The Cello part has a rhythmic accompaniment of eighth notes starting in measure 35. The Contrabass (Cb.) part has a rhythmic accompaniment of eighth notes starting in measure 35. The dynamic marking *mp* (mezzo-piano) is used throughout the score. The score ends at measure 41.

2. FATHER beats LITTLE GEORGE and then beats SARA and AHAB when they try to save LITTLE GEORGE.

Musical score for measures 42-48. The score is for five instruments: Flute (Fl.), English Horn (E. Hn.), Bb Clarinet, Violin (Vln.), and Cello/Double Bass (Cb.). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The Flute part begins with a melodic line of eighth notes. The English Horn and Bb Clarinet parts have similar rhythmic patterns. The Violin part features a melodic line with some slurs. The Viola part is not explicitly labeled but has a staff with notes and accents. The Cello and Double Bass parts play a steady accompaniment of eighth notes with accents.

Musical score for measures 49-55. The score is for five instruments: Flute (Fl.), English Horn (E. Hn.), Bb Clarinet, Violin (Vln.), and Cello/Double Bass (Cb.). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The Flute part has a melodic line with some slurs. The English Horn part has a melodic line with some slurs. The Bb Clarinet part has a melodic line with some slurs. The Violin part features a melodic line with some slurs. The Cello and Double Bass parts play a steady accompaniment of eighth notes with accents.

Musical score for measures 56-62. The score is arranged in two systems. The first system includes Flute (Fl.), English Horn (E. Hn.), and Bb Clarinet. The second system includes Violin (Vln.), Cello, and Contrabass (Cb.). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The music features a melodic line in the Flute and English Horn, a supporting line in the Bb Clarinet, and a rhythmic accompaniment in the strings. Dynamic markings include *mf* and *f*. A crescendo hairpin is visible in the Flute and English Horn parts.

3. FATHER chops down the cherry tree himself,
then forces LITTLE GEORGE to lie.

Musical score for measures 63-69. The score is arranged in two systems. The first system includes Flute (Fl.), English Horn (E. Hn.), and Bb Clarinet. The second system includes Violin (Vln.), Cello, and Contrabass (Cb.). The key signature changes to two flats (Bb, Eb) and the time signature remains 4/4. The music continues with a melodic line in the Flute and English Horn, a supporting line in the Bb Clarinet, and a rhythmic accompaniment in the strings. Dynamic markings include *mf* and *f*. A crescendo hairpin is visible in the Flute and English Horn parts.

71

Fl.
E. Hn.
Vln.
Cello
Cb.

4. LITTLE GEORGE lies, blames someone else --
man in a stovepipe hat who enters from offstage (*Lincoln*)

79

Fl.
E. Hn.
Vln.
Cello
Cb.

The musical score is arranged in seven staves, each labeled with an instrument: Fl. (Flute), E. Hn. (Euphonium), Bb Clarinet, Vln. (Violin), Viola, Cello, and Cb. (Contrabass). The score begins at measure 88. The Flute and Euphonium parts play a melodic line with a dynamic marking of *mp*. The Bb Clarinet and Violin parts feature a *f* dynamic marking and a *Glissando* effect. The Viola, Cello, and Contrabass parts play a rhythmic accompaniment with a dynamic marking of *mp*. The score is written in a key signature of two flats and a common time signature.

5. Wild dance with everyone with hatchets!

This musical score page contains seven staves for different instruments: Flute (Fl.), E. Horn (E. Hn.), Bb Clarinet, Violin (Vln.), Viola, Cello, and Contrabass (Cb.). The score is written in a key signature of three sharps (F#, C#, G#) and begins at measure 93. The Flute part features a melodic line with slurs and accents, marked *mp*. The E. Horn part plays a rhythmic accompaniment of eighth notes. The Bb Clarinet part has a similar rhythmic accompaniment with slurs and accents. The Violin part plays a rhythmic accompaniment with slurs and accents, also marked *mp*. The Viola and Cello parts play a rhythmic accompaniment with slurs and accents. The Contrabass part plays a rhythmic accompaniment with slurs and accents. The score is divided into four measures by vertical bar lines. The page number 93 is written at the top left of the first staff, and the page number 316 is written at the top right of the page.

This musical score page, numbered 317, features seven staves for different instruments: Flute (Fl.), E. Horn (E. Hn.), Bb Clarinet, Violin (Vln.), Viola, Cello, and Contrabass (Cb.). The music is written in a key signature of three sharps (F#, C#, G#) and begins at measure 97. The Flute part starts with a melodic line of eighth notes. The E. Horn and Bb Clarinet parts provide harmonic support with similar rhythmic patterns. The Violin, Viola, and Cello parts feature a steady eighth-note accompaniment, with the Cello and Contrabass parts including dynamic markings such as accents (>) and hairpins. The score is presented in a clean, black-and-white format with standard musical notation.

101

Fl.

E. Hn.

Bb Clarinet

Vln.

Viola

Cello

Cb.

8

101

Martha

But which sto-ry's true?

101

Weems

8

My sto - ry,

Dance with hatches continues until WEEMS yells "Stoip" and chses the actors off stage.

ff

Scene 11a: A Mad Scene, Scene 12: Revelations, An Epilogue: Deus Ex Machina!

319

The musical score consists of the following parts:

- Fl.** (Flute): Treble clef, key signature of three sharps (F#, C#, G#). Starts at measure 107 with a melodic line.
- E. Hn.** (English Horn): Treble clef, key signature of three sharps. Starts at measure 107 with a melodic line.
- Bb Clarinet**: Treble clef, key signature of three sharps. Starts at measure 107 with a melodic line.
- Vln.** (Violin): Treble clef, key signature of three sharps. Starts at measure 107 with a melodic line.
- Viola**: Alto clef, key signature of three sharps. Starts at measure 107 with a melodic line.
- Cello**: Bass clef, key signature of three sharps. Starts at measure 107 with a melodic line.
- Cb.** (Contrabass): Bass clef, key signature of three sharps. Starts at measure 107 with a melodic line.
- Martha**: Treble clef, key signature of three sharps. Lyrics: "Which sto-ry's true?"
- Weems**: Treble clef, key signature of three sharps. Lyrics: "My sto - ry!" and "My sto-ry,"

Measure numbers 107 and 8 are indicated at the beginning of the respective staves.

113

Fl.

E. Hn.

Bb Clarinet

Vln.

Viola

Cello

Cb.

Weems

8

My sto-ry! Mine! Stop! Stop! Stop! Enraged, PARSON chases the actors off stage.

rit.

p

p

p

p

p

p

Scene 12: Revelations

Slow ♩ = 60

118

E. Hn.

Bb Clarinet

Vln.

Viola

Cello

Cb.

8

Everything grinds to a halt. When the Parson returns, he has put on a costume piece revealing himself to be a giant squid.

Offstage, GEORGE WASHINGTON'S FATHER will don the costume of the EAGLE who appears in the Epilogue

Scene 11a: A Mad Scene, Scene 12: Revelations, An Epilogue: Deus Ex Machina!

321

124

Fl.

E. Hn.

Bb Clarinet

Cello

Cb.

Weems

8

List-en, all of you, ab-so lute truth is know a-ble, know-a-ble, know-a-ble.

March ♩ = 120

130

Fl.

E. Hn.

Bb Clarinet

Vln.

Viola

Cello

Cb.

Martha

George

8

What's wrong?

No it is-n't, e-ven I know that... OW! I've broken my teeth on a cher-ry.

The musical score consists of eight staves. The top seven staves are for instruments: Flute (Fl.), English Horn (E. Hn.), B-flat Clarinet (Bb Clarinet), Violin (Vln.), Viola, Cello, and Contrabass (Cb.). The bottom staff is for the vocal soloist, George. The score begins at measure 137. The key signature has one sharp (F#). George's lyrics are: "Ow!__ Ow!__ Ow!__ The pain! The pain_____ the pain_____ the pain_____ the pain_____ The".

Scene 11a: A Mad Scene, Scene 12: Revelations, An Epilogue: Deus Ex Machina!

323

143

Fl.

E. Hn.

Bb Clarinet

Vln.

Viola

Cello

Cb.

8

143

Martha

143

George

8

pain _____ the pain!

Poor George, the makes me cry. I wish I had my hand ker - chief.

I wish I had my

Detailed description: This is a page of a musical score, page 323, for a scene titled 'Scene 11a: A Mad Scene, Scene 12: Revelations, An Epilogue: Deus Ex Machina!'. The score is for measures 143-148. It features an orchestral arrangement with parts for Flute (Fl.), English Horn (E. Hn.), B-flat Clarinet (Bb Clarinet), Violin (Vln.), Viola, Cello, and Contrabass (Cb.). The woodwinds and strings play a rhythmic pattern of eighth notes. The vocal parts are for Martha and George. Martha's part begins at measure 145 with the lyrics 'Poor George, the makes me cry. I wish I had my hand ker - chief.' George's part begins at measure 143 with the lyrics 'pain _____ the pain!' and continues with 'I wish I had my' at the end of the page. A rehearsal mark '8' is placed below the Cb. staff at measure 143.

The musical score consists of the following parts:

- Fl.** (Flute): Treble clef, starting at measure 149.
- E. Hn.** (English Horn): Treble clef, starting at measure 149.
- Bb Clarinet**: Treble clef, starting at measure 149.
- Vln.** (Violin): Treble clef, starting at measure 149.
- Viola**: Bass clef, starting at measure 149.
- Cello**: Bass clef, starting at measure 149.
- Cb.** (Contrabass): Bass clef, starting at measure 149.
- Martha**: Treble clef, with lyrics: "What hap pened to your se cond pair of teeth? Oh, _____ no."
- George**: Treble clef, with lyrics: "se cond pair of teeth. What hap pened to your hand ker-chief? Oh, _____ no."

The score is in 3/4 time and features a key signature of one sharp (F#). The vocal parts include lyrics with some missing characters indicated by underscores.

Scene 11a: A Mad Scene, Scene 12: Revelations, An Epilogue: Deus Ex Machina!

325

155

Fl. *f*

E. Hn.

Bb Clarinet

Vln. *p*

Viola *p*

Cello *p*

Cb. *p*

Weems

That's right, you li - ars. You both cheat-ed on each o - ther. Ha ha ha! I've ex - posed you, George, as a

161

Fl. *mf*

Vln. *mf*

Viola *mf*

Cello *mf*

Cb. *mf*

Weems

li - ar. I've ex - posed you, Mar-tha, as a slut. Don't say a - nything, pals. Keep your big mouths shut.

George

I have to: my

166

Fl.

E. Hn.

Bb Clarinet

Vln.

Viola

Cello

Cb.

Martha

George

mp

8

teeth are fall ing out. All is lost, Mar tha, All is lost.

There is _ no truth is the world.

There is _ no truth in the world.

Scene 11a: A Mad Scene, Scene 12: Revelations, An Epilogue: Deus Ex Machina!

327

173

Fl.

E. Hn.

Bb Clarinet

Vln.

Viola

Cello

Cb.

8

173

Martha

There is no truth in the world. There is no truth in the world.

173

Weems

8

And

173

George

There is no truth in the world. There is no truth in the world.

mp

mp

mp

mp

180

Fl.

E. Hn.

Bb Clarinet

Vln.

Viola

Cello

Cb.

8

Martha

180

Sara

180

Little George

180

Weems

8

George

180

Ahab

180

No__ time?

No__ time?

No__ time?

that's the__ end of the play. No__ time left in the day. No__ time for re-demp-tion.

No__ time?

No__ time?

Scene 11a: A Mad Scene, Scene 12: Revelations, An Epilogue: Deus Ex Machina!

329

186

Fl.

E. Hn.

Bb Clarinet

Vln.

Viola

Cello

Cb.

Weems

Twelve scenes, plus a prologue. That's all you get. I've won. I've won. I've WON.

An Epilogue: Deus Ex Machina!

$\text{♩} = 120$

193

Fl.

E. Hn.

Bb Clarinet

Vln.

Viola

Cello

Cb.

f

f

f

f

f

f

f

f

The SQUID-PARSON begins to draw the curtain. He almost has it closed and the music seems to be coming to and end. WHEN SUDDENLY THERE'S . . .

Curtain flies open. Fanfare! Lights!

Scene 11a: A Mad Scene, Scene 12: Revelations, An Epilogue: Deus Ex Machina!

331

207

Fl.

E. Hn.

Bb Clarinet

Viola

Cello

Cb.

Weems

Father

mp

mp

mp

8

3

You wrote this sto - ry a - bout Wash ing - ton tell - ing true Just to sell books. Your sto - ry a - bout truth _ is a lie.

The musical score consists of the following parts:

- Fl. (Flute):** Treble clef, starting at measure 212. Includes a *mp* dynamic marking.
- E. Hn. (E. Horn):** Treble clef, starting at measure 212. Includes a *mp* dynamic marking.
- Bb Clarinet:** Treble clef with a key signature of one sharp (F#), starting at measure 212. Includes a *mp* dynamic marking.
- Vln. (Violin):** Treble clef, starting at measure 212. Includes a *mp* dynamic marking.
- Viola:** Alto clef, starting at measure 212. Includes a *mp* dynamic marking.
- Cello:** Bass clef, starting at measure 212. Includes a *mp* dynamic marking.
- Cb. (Contrabass):** Bass clef, starting at measure 212. Includes a *mp* dynamic marking.
- Weems:** Treble clef, starting at measure 212. Lyrics: "What are you say-ing? What are you say-ing? It is, truth, truth,"
- Father:** Bass clef, starting at measure 212. Lyrics: "That your sto-ry is - n't true!"

Scene 11a: A Mad Scene, Scene 12: Revelations, An Epilogue: Deus Ex Machina!

333

217

Fl.

E. Hn.

Bb Clarinet

Vln.

Viola

Cello

Cb.

8

217

Martha

217

Sara

217

Little George

217

Weems

8

gos - pel!

217

George

8

217

Father

NO! It is-n't true, You made it up to sell books! Oh heed tthe ea - gle!

217

Ahab

Oh heed tthe ea - gle!

Detailed description: This page of a musical score, numbered 333, covers measures 217 to 221. It features an orchestral arrangement with woodwinds (Flute, English Horn, B-flat Clarinet), strings (Violin, Viola, Cello, Contrabass), and vocal soloists. The woodwinds and strings play complex rhythmic patterns, including sixteenth-note runs and chords. The vocal soloists (Martha, Sara, Little George, Weems, George, Father, and Ahab) have sparse vocal lines, with lyrics such as "Oh heed tthe ea - gle!" and "NO! It is-n't true, You made it up to sell books!". The score includes dynamic markings like *mf* and *f*, and articulation marks like accents and slurs.

Scene 11a: A Mad Scene, Scene 12: Revelations, An Epilogue: Deus Ex Machina!

335

227

Fl. *mp* *ff*

E. Hn. *mp* *ff*

Bb Clarinet *mp* *ff* *Glissando*

Vln. *mf* *ff*

Viola *mp* *ff*

Cello *mp* *ff*

Cb. *mp* *ff*

Martha
Be-gone! Be-gone! Be - Gone!

Sara
Be-gone! Be-gone! Be - Gone!

Little George
Be-gone! Be-gone! Be - Gone!

George
Be-gone! Be-gone! Be - Gone!

Father
Be-gone! Be-gone! Be - Gone!

Ahab
Be-gone! Be-gone! Be - Gone!

EAGLE does battle with the SQUID-PARSON.

233

Fl.

E. Hn.

Bb Clarinet

Vln.

Viola

Cello

Cb.

8

Gliss.

Glissando

Gliss.

Glissando

Glissando

Glissando

240

Fl.

E. Hn.

Bb Clarinet

Vln.

Viola

Cello

Cb.

8

Glissando

Glissando

AAAAAH! _____

The SQUID-PARSON
descends into a hole
in the earth.

They all stomp
the earth,

The EAGLE unfurls
his wings over all.

Scene 11a: A Mad Scene, Scene 12: Revelations, An Epilogue: Deus Ex Machina!

337

The musical score consists of the following parts:

- Fl.** (Flute): Treble clef, *mp* dynamic.
- E. Hn.** (English Horn): Treble clef, *mp* dynamic.
- Bb Clarinet**: Treble clef, *mp* dynamic.
- Vln.** (Violin): Treble clef, *mp* dynamic.
- Viola**: Bass clef, *mp* dynamic.
- Cello**: Bass clef, *mp* dynamic.
- Cb.** (Contrabass): Bass clef, *mp* dynamic.
- George**: Treble clef, vocal line with lyrics "No it is- n't".
- Father**: Bass clef, vocal line with lyrics "Lis - ten, all of you, ab-so-lute truth Is ne - ver know-a-ble, know - a - ble, know-a-ble."

The score includes dynamic markings (*mp*) and articulation marks (accents) for the instrumental parts. The vocal parts are in a 2/4 time signature.

252

Fl. *f*

Vln. *f*

Viola *f*

Cello *p*

Cb. *p*

Sara

George
E-ven I know!

Father
Yet this I say, Strive to tell the truth a-ny-way! Truth! Truth! Truth!

Ahab

And

And

Scene 11a: A Mad Scene, Scene 12: Revelations, An Epilogue: Deus Ex Machina!

339

258 *mf* *mf* *rit.*

Fl.

258 *rit.*

Vln.

258 *rit.*

Viola

258 *rit.*

Cello

258 *rit.*

Cb.

258 *rit.*

Sara

now — we can be free?

258 *rit.*

George

I grant you: free - dom! I should have done it long be-fore.

258 *rit.*

Father

258 *rit.*

Ahab

now — we can be free?

Detailed description: This page of a musical score, numbered 339, covers measures 258 to the end of the scene. It features a full orchestral arrangement and four vocal parts. The instruments are Flute (Fl.), Violin (Vln.), Viola, Cello, and Contrabass (Cb.). The vocalists are Sara, George, Father, and Ahab. The score is in a key with two flats (B-flat major or D minor) and a 7/8 time signature. The flute part begins with a *mf* dynamic and includes a *rit.* marking. The strings (Vln., Viola, Cello, Cb.) play a rhythmic accompaniment with *mf* dynamics and *rit.* markings. Sara's vocal line starts with the lyrics "now — we can be free?". George's line follows with "I grant you: free - dom! I should have done it long be-fore.". Father and Ahab have rests in their parts during this section. The score concludes with a double bar line and repeat dots.

$\text{♩} = 80$

264
Fl.

264
Vln.

264
Viola

264
Cello

264
Cb.

264
Sara
Free - dom! Free - dom! Sweet, sweet free-dom. Free - dom! Free - dom! Sweet, sweet free-dom. And truth,

264
George

264
Father

264
Ahab
Free - dom! Free - dom! Sweet, sweet free-dom. Free - dom! Free - dom! Sweet, sweet free-dom. And truth,

Detailed description: This page contains a musical score for a scene. It features eight staves. The first five staves are for instruments: Flute (Fl.), Violin (Vln.), Viola, Cello, and Contrabass (Cb.). The next three staves are for vocalists: Sara (soprano), George (tenor), and Father (bass). The final staff is for Ahab (bass). The score is in a key with three flats (B-flat major or D-flat minor) and a common time signature. The tempo is marked as quarter note = 80. The music begins at measure 264. Sara and Ahab have lyrics: "Free - dom! Free - dom! Sweet, sweet free-dom. Free - dom! Free - dom! Sweet, sweet free-dom. And truth,". The instrumental parts provide accompaniment for the vocalists.

Scene 11a: A Mad Scene, Scene 12: Revelations, An Epilogue: Deus Ex Machina!

341

273

Fl.

E. Hn.

Bb Clarinet

Vln.

Viola

Cello

Cb.

Sara

Ahab

and jus-tice! And A-mer-i-ca! Free - dom! Free - dom! Sweet, sweet free-dom. Free - dom! Free - dom! Sweet, sweet free-dom.

and jus-tice? And A-mer-i-ca! Free - dom! Free - dom! Sweet, sweet free-dom. Free - dom! Free - dom! Sweet, sweet free-dom.

The musical score consists of the following parts:

- Fl.** (Flute)
- E. Hn.** (English Horn)
- Bb Clarinet**
- Vln.** (Violin)
- Viola**
- Cello**
- Cb.** (Contra Bass)
- Martha**
- Sara**
- Little George**
- George**
- Father**
- Ahab**

The lyrics for the vocal parts are:

Who with wis - dom was en - dow'd, By an an - gel, through the cloud, And led forth in Wis - dom's plan, To se - cure the

Scene 11a: A Mad Scene, Scene 12: Revelations, An Epilogue: Deus Ex Machina!

345

The musical score consists of the following parts:

- Fl.** (Flute): Treble clef, 303 measure.
- E. Hn.** (English Horn): Treble clef, 303 measure.
- Bb Clarinet**: Treble clef, 303 measure.
- Vln.** (Violin): Treble clef, 303 measure.
- Viola**: Bass clef, 303 measure.
- Cello**: Bass clef, 303 measure.
- Cb.** (Contrabass): Bass clef, 303 measure.
- Martha**: Treble clef, 303 measure. Lyrics: rights of man.
- Sara**: Treble clef, 303 measure. Lyrics: rights of man.
- Little George**: Treble clef, 303 measure. Lyrics: rights of man.
- George**: Treble clef, 303 measure. Lyrics: rights of man.
- Father**: Bass clef, 303 measure. Lyrics: rights of man.
- Ahab**: Bass clef, 303 measure. Lyrics: rights of man.

At the bottom of the page, there is a line of text: "Arm your-selves, un - sheath the sword! _____ (Cries this ser - vant of - the Lord.)"

310

Fl.

E. Hn.

Bb Clarinet

310

Vln.

310

Viola

310

Cello

Cb.

310

Ahab

Rights of free-dom we'll - main-tain, And out in - de - pen-dence gain." Fleets and ar - mies he with - stood, In the _ strength of

Scene 11a: A Mad Scene, Scene 12: Revelations, An Epilogue: Deus Ex Machina!

347

Fl.

E. Hn.

Bb Clarinet

Vln.

Viola

Cello

Cb.

Martha

Ahab

Je - hu's God, Proud Corn-Wal-lis and Bur goyne, With their ar - mies soon re-sign.

Thus the va-liant

Detailed description: This is a page of a musical score, page 347. It features eight staves. The first six staves are for orchestral instruments: Flute (Fl.), English Horn (E. Hn.), B-flat Clarinet (Bb Clarinet), Violin (Vln.), Viola, and Cello/Double Bass (Cb.). The seventh staff is for the vocal part of Martha, and the eighth staff is for the vocal part of Ahab. The music is in a key with two flats (B-flat major or D minor) and a common time signature. The score includes various musical notations such as notes, rests, and dynamic markings. The lyrics for Ahab are: "Je - hu's God, Proud Corn-Wal-lis and Bur goyne, With their ar - mies soon re-sign." The lyrics for Martha are: "Thus the va-liant".

325

Fl.

E. Hn.

Bb Clarinet

Vln.

Viola

Cello

Cb.

Martha

con - qu'ror stood ___ To de - fend his coun - try's good, Till a trea - ty he ___ con-firms, Sett - ling peace on his on terms.

Detailed description: This is a page of a musical score for a play. It features a vocal line for Martha and an orchestral accompaniment. The vocal line is in a major key with one flat (B-flat major) and is written in a soprano clef. The lyrics are: "con - qu'ror stood ___ To de - fend his coun - try's good, Till a trea - ty he ___ con-firms, Sett - ling peace on his on terms." The orchestral parts include Flute, English Horn, B-flat Clarinet, Violin, Viola, Cello, and Contrabass. The score is marked with a rehearsal cue '325' at the beginning of each staff. The music is in a 4/4 time signature.

Scene 11a: A Mad Scene, Scene 12: Revelations, An Epilogue: Deus Ex Machina!

349

Musical score for the following instruments: Fl. (Flute), E. Hn. (E. Horn), Bb Clarinet, Vln. (Violin), Viola, Cello, and Cb. (Contrabass). The score is in a key signature of two flats (B-flat and E-flat) and a common time signature. The Flute part begins with a measure number of 332. The Cello and Contrabass parts also begin with a measure number of 332. The Cello part has a '6' below the first measure, and the Contrabass part has an '8' below the first measure. The score consists of seven staves, each with a clef and a key signature of two flats.

Martha

Hav - ing clos'd these war - like scenes, Cho - sen men he then con - venes, These a con - sti - tu - tion plann'd. To pro - tect this

Vocal line for Martha. The lyrics are: "Hav - ing clos'd these war - like scenes, Cho - sen men he then con - venes, These a con - sti - tu - tion plann'd. To pro - tect this". The music is in a key signature of two flats and a common time signature. The lyrics are written below the vocal line.

339

Fl.

E. Hn.

Bb Clarinet

339

Vln.

Viola

339

Cello

339

Cb.

339

Martha

ran som'd land.

339

Father

Prince of all the hosts he stands Keeps the helm in his own hands, Till a law stands

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351

Fl.

E. Hn.

Bb Clarinet

Vln.

Viola

Cello

Cb.

Father

347

to _ de-clare, *Bind the con-science if you dare!* Then he spreads _ the **Ea - gle's** _ wings, (Signs of _ free-dom) on all _ things,

354

Fl.

E. Hn.

Bb Clarinet

354

Vln.

Viola

354

Cello

Cb.

354

Little George

354

Father

Form'd an or - der to _ his mind, Blest the earth and then re signed.

Cy - rus - like was

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353

Fl.

E. Hn.

Bb Clarinet

Vln.

Viola

Cello

Cb.

Martha

Sara

Little George

Wash - ing - ton, — Call'd to do_ what he_ has done; We his no - ble acts re - cord, Tho' he did not know the Lord, As a pru - dent

As a pru - dent

As a pru - dent

370

Fl.

E. Hn.

Bb Clarinet

Vln.

Viola

Cello

Cb.

370

Martha

man of _ blood, He the _ hosts of earth with - stood; Na-ture's rights he did _ re-store. God from him re - quir'd no more.

370

Sara

man of _ blood, He the _ hosts of earth with - stood; Na-ture's rights he did _ re-store. God from him re - quir'd no more.

370

Little George

man of _ blood, He the _ hosts of earth with - stood; Na-ture's rights he did _ re-store. God from him re - quir'd no more.

The musical score consists of the following parts:

- Fl.** (Flute)
- E. Hn.** (English Horn)
- Bb Clarinet**
- Vln.** (Violin)
- Viola**
- Cello**
- Cb.** (Contrabass)
- Martha**
- Sara**
- Little George**
- George**
- Father**
- Ahab**

The score begins at measure 386. The instrumental parts (Flute, English Horn, Bb Clarinet, Violin, Viola, Cello, and Contrabass) play a melodic line in the key of B-flat major. The vocal parts (Martha, Sara, Little George, George, Father, and Ahab) enter at measure 386 with the lyrics: "and jus-tice! And A-mer-i-ca! Free - dom! Free - dom! Sweet, sweet free-dom. Free - dom! Free - dom! Sweet, sweet free-dom." The lyrics are repeated for each character.

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357

394

Fl.

E. Hn.

Bb Clarinet

Vln.

Viola

Cello

Cb.

Martha

Sara

Little George

George

Father

Ahab

And truth, and jus-tice! And A - mer - i - ca! And truth, and jus-tice! And A - mer - i - ca!

And truth, and jus-tice! And A - mer - i - ca! And truth, and jus-tice! And A - mer - i - ca!

And truth, and jus-tice! And A - mer - i - ca! And truth, and jus-tice! And A - mer - i - ca!

And truth, and jus-tice? And A - mer - i - ca! And truth, and jus-tice? And A - mer - i - ca!

And truth, and jus-tice? And A - mer - i - ca! And truth, and jus-tice? And A - mer - i - ca!

And truth, and jus-tice? And A - mer - i - ca! And truth, and jus-tice? And A - mer - i - ca!

402

Fl.

E. Hn.

Bb Clarinet

402

Vln.

402

Viola

402

Cello

402

Cb.

402

Martha

Like a cher - ry, like a cher - ry, cher - ry tree.

402

Sara

Like a cher - ry, like a cher - ry, cher - ry tree.

402

Little George

Like a cher - ry, like a cher - ry, cher - ry tree.

402

George

8

Like a cher - ry, like a cher - ry, cher - ry tree.

402

Father

Like a cher - ry, like a cher - ry, cher - ry tree.

402

Ahab

Like a cher - ry, like a cher - ry, cher - ry tree.

The cherry tree, restored, grows and grows,
and grows overwhleming the theatre.