

# The Cherry Tree

Scene 6: Parson Weems Hatches a New Plot

Ed Valentine

Larry Corse

With Movement ♩ = 130

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

- Flute: Treble clef, C major key signature, common time. Four measures of whole rests.
- English Horn: Treble clef, C major key signature, common time. Four measures of whole rests.
- Bb Clarinet: Treble clef, C major key signature, common time. Four measures of whole rests.
- Violin: Treble clef, C major key signature, common time. Four measures of music starting with a forte (*f*) dynamic and a crescendo hairpin. The melody consists of eighth and quarter notes.
- Viola: Bass clef, C major key signature, common time. Four measures of music starting with a forte (*f*) dynamic and a crescendo hairpin. The melody consists of eighth and quarter notes.
- Cello: Bass clef, C major key signature, common time. Four measures of music starting with a forte (*f*) dynamic and a crescendo hairpin. The melody consists of eighth and quarter notes.
- Bass: Bass clef, C major key signature, common time. Four measures of music starting with a forte (*f*) dynamic and a crescendo hairpin. The melody consists of eighth and quarter notes.
- Martha Washington: Treble clef, C major key signature, common time. Four measures of whole rests.
- Parson Weems: Treble clef, C major key signature, common time. Four measures of whole rests, followed by a quarter rest in the fourth measure and a quarter note in the fifth measure.
- George Washington: Treble clef, C major key signature, common time. Four measures of whole rests.

At the bottom of the page, there is a page number '8' and a copyright notice '©2006'.

5

Fl. *mp*

E. Hn. *mp*

Bb Clarinet *mp*

Vln. *f*

Viola *f*

Cello *f*

Cb. *f*

Weems  
hope there's no hard feel - ings.

George  
Well, rec - kon quite right - ly,

9

Fl.

E. Hn.

Bb Clarinet

9

Vln.

9

Viola

9

Cello

9

Cb.

9

Weems

Beg ging your par-don, Sir. Real-ly and

9

George

what kind of man would I be? What kind of gen-tle man?

Detailed description: This is a page of a musical score for a scene. It features seven staves of instrumental music and two vocal staves. The instruments are Flute (Fl.), E. Horn (E. Hn.), Bb Clarinet, Violin (Vln.), Viola, Cello, and Contrabass (Cb.). The vocal parts are for Weems and George. The music is in a key with two flats (B-flat and E-flat) and a common time signature. The score is marked with a '9' at the beginning of each staff, indicating a measure rest. The vocal lines include lyrics: 'Beg ging your par-don, Sir. Real-ly and' for Weems and 'what kind of man would I be? What kind of gen-tle man?' for George. The instrumental parts for the strings (Vln., Viola, Cello, Cb.) feature a rhythmic pattern of eighth notes in the second measure, which then transitions to a longer note in the third measure. The woodwinds (Fl., E. Hn., Bb Clarinet) play a similar rhythmic pattern in the first two measures, with rests in the third and fourth measures.

13

Fl.

Musical staff for Flute (Fl.) in G major, 4/4 time. It begins with a whole rest in the first measure, followed by a half note G4, quarter notes A4 and B4, and a half note C5. The second measure contains a half note G4, quarter notes A4 and B4, and a half note C5. The third measure contains a half note G4, quarter notes A4 and B4, and a half note C5. The fourth and fifth measures contain eighth notes G4, A4, B4, C5, G4, A4, B4, C5.

E. Hn.

Musical staff for Euphonium (E. Hn.) in G major, 4/4 time. It begins with a whole rest in the first measure, followed by a half note G4, quarter notes A4 and B4, and a half note C5. The second measure contains a half note G4, quarter notes A4 and B4, and a half note C5. The third measure contains a half note G4, quarter notes A4 and B4, and a half note C5. The fourth and fifth measures contain eighth notes G4, A4, B4, C5, G4, A4, B4, C5.

Bb Clarinet

Musical staff for Bb Clarinet in G major, 4/4 time. It begins with a whole rest in the first measure, followed by a half note G4, quarter notes A4 and B4, and a half note C5. The second measure contains a half note G4, quarter notes A4 and B4, and a half note C5. The third measure contains a half note G4, quarter notes A4 and B4, and a half note C5. The fourth and fifth measures contain eighth notes G4, A4, B4, C5, G4, A4, B4, C5.

Vln.

Musical staff for Violin (Vln.) in G major, 4/4 time. It begins with a whole rest in the first measure, followed by a half note G4, quarter notes A4 and B4, and a half note C5. The second measure contains a half note G4, quarter notes A4 and B4, and a half note C5. The third measure contains a half note G4, quarter notes A4 and B4, and a half note C5. The fourth and fifth measures contain eighth notes G4, A4, B4, C5, G4, A4, B4, C5.

Viola

Musical staff for Viola in G major, 4/4 time. It begins with a whole rest in the first measure, followed by a half note G4, quarter notes A4 and B4, and a half note C5. The second measure contains a half note G4, quarter notes A4 and B4, and a half note C5. The third measure contains a half note G4, quarter notes A4 and B4, and a half note C5. The fourth and fifth measures contain eighth notes G4, A4, B4, C5, G4, A4, B4, C5.

Cello

Musical staff for Cello in G major, 4/4 time. It begins with a whole rest in the first measure, followed by a half note G4, quarter notes A4 and B4, and a half note C5. The second measure contains a half note G4, quarter notes A4 and B4, and a half note C5. The third measure contains a half note G4, quarter notes A4 and B4, and a half note C5. The fourth and fifth measures contain eighth notes G4, A4, B4, C5, G4, A4, B4, C5.

Cb.

Musical staff for Contrabass (Cb.) in G major, 4/4 time. It begins with a whole rest in the first measure, followed by a half note G4, quarter notes A4 and B4, and a half note C5. The second measure contains a half note G4, quarter notes A4 and B4, and a half note C5. The third measure contains a half note G4, quarter notes A4 and B4, and a half note C5. The fourth and fifth measures contain eighth notes G4, A4, B4, C5, G4, A4, B4, C5.

Weems

Musical staff for Parson Weems in G major, 4/4 time. It begins with a whole rest in the first measure, followed by a half note G4, quarter notes A4 and B4, and a half note C5. The second measure contains a half note G4, quarter notes A4 and B4, and a half note C5. The third measure contains a half note G4, quarter notes A4 and B4, and a half note C5. The fourth measure contains a half note G4, quarter notes A4 and B4, and a half note C5. The fifth measure contains a half note G4, quarter notes A4 and B4, and a half note C5. The sixth measure contains a half note G4, quarter notes A4 and B4, and a half note C5. The seventh measure contains a half note G4, quarter notes A4 and B4, and a half note C5. The eighth measure contains a half note G4, quarter notes A4 and B4, and a half note C5. The ninth measure contains a half note G4, quarter notes A4 and B4, and a half note C5. The tenth measure contains a half note G4, quarter notes A4 and B4, and a half note C5.

true - ly Though It begs the ques-tion Is your la - dy true? Is she true to you? I

18

Fl.

E. Hn.

18

Bb Clarinet

18

Vln.

18

Viola

18

Cello

18

Weems

test-ed her on your be-half. And my charms, be-ing a par-son, I sigh to ad-mit, are mea-ger.

*p*

*p*

*p*

22

Vln. *mp*

22

Viola *mp*

22

Cello *mp*

Cb. *mp*

22

Weems

Yet she al-most fell! What would come of it If she had a more a - ble, ar - dent

26

Fl.

E. Hn.

Bb Clarinet

26

Vln.

26

Viola

26

Cello

26

Cb.

>

*mp*

26

Weems

suit - or? Oh let me be your tu - tor,

26

George

8

How do you mean? How can you be my tu - tor?

Fl. *31*

Vln. *31*

Viola *31*

Cello *31*

Cb. *31*

Weems *31*

Make love to her, masked, masked. Woo her and see if she will be won.

George *31*

8 How could this go





With Movement ♩ = 120

45

Fl. *mp* *p*

E. Hn. *mp* *p*

Bb Clarinet *mp* *p*

Vln. 45

Viola 45

Cello 45

Cb. 45

Weems 45 Here comes Mar tha.

George 45 8 And which ones, which ones are true?

49

Fl.

E. Hn.

Bb Clarinet

Weems

George

Good old Mar tha. I will tell her you went a - way, a - las, a - las.

Good think-ing.

53

Vln.

Viola

Cello

Cb.

Weems

George

Here: in this box I have your mask. Put it on. She'll ne-ver know you.

Good think ing!

57

Fl.

E. Hn.

Bb Clarinet

57

Vln.

Viola

Cello

Cb.

57

Weems

George

57

8

I re tire.

Come back on-ly when I call for you! **ff** Go— **mf** I mean, de-part please

62 Fl. *mf* *tr*

62 Vln. *mf* *tr*

62 Viola *mf* *tr*

62 Cello *mf* *tr*

62 Cb. *mf* *tr*

62 Weems  
— Dear, Dead, Mis ter Pres-i-dent. And now to my plan.

62 George  
8 That's bet-ter. WASHINGTON exits.

67

Fl.

E. Hn.

Bb Clarinet

67

Vln.

67

Viola

67

Cello

Cb.

67

Martha

MARTHA enters with a steaming hot cherry pie.

No-thing like a cher-ry, cher-ry

73

E. Hn.

73

Bb Clarinet

73

Cello

73

Cb.

73

Martha

pie. It's real ly quite ve-ry a cher-ry, cher-ry pie. Sweet smooth round the

77

Fl.

E. Hn.

Bb Clarinet

77

Vln.

77

Viola

77

Cello

77

Cb.

77

Martha

red, tart. like a ber-ry. Ripe! The crust fla-ky like a blan-ket. Has there e-ver been a

81

Fl.

E. Hn.

Bb Clarinet

81

Vln.

81

Viola

81

Cello

81

Cb.

81

Martha

pie like this? George? George?

81

Weems

I'm a - fraid good la - dy to say good la-dy. That

85

Fl.

85

Vln.

85

Viola

85

Cello

85

Cb.

85

Martha

So soon? He just got

85

Weems

Wash-ing-ton, good la-dy, was called a-way good la-dy.

88

Fl.

E. Hn.

Bb Clarinet

88

Vln.

Viola

88

Cello

Cb.

88

Martha

back. And he did-n't say good-bye to me?

88

Weems

Yet gone a-gain is he. He'll be back. That

92

Fl.

E. Hn.

Bb Clarinet

92

Vln.

Viola

Cello

Cb.

92

Martha

92

Weems

Hope? You

is, I hope he'll be back. I'm sure of it. Well al-most sure. Al - most.

97

Fl.

E. Hn.

Bb Clarinet

97

Vln.

*mp*

Viola

*mp*

Cello

*mp*

Cb.

*mp*

Martha

97

have some pri-vate doubts. Please share them with me.

Weems

97

I i-ma gine he had o-tthers, dur ing his

101

Fl.

E. Hn.

Bb Clarinet

Vln.

Viola

Cello

Cb.

Martha

Weems

*mp*

*mf*

I would n't know. I heard the ru mours. They were

life time, did he not? Sal ly Fair Fax.

106 *tr*

Fl.

E. Hn.

Bb Clarinet

106 *tr*

Vln.

106 *tr*

Viola

106 *tr*

Cello

106 *tr*

Cb.

106

Martha

no thing but ru-mours.

106

Weems

Well, what if they were not? He could right now, be a-way, with a

111

Fl.

E. Hn.

Bb Clarinet

111

Vln.

111

Viola

111

Cello

Cb.

111

Martha

111

Weems

se-cret love. And af ter all, this trip back to earth can on-ly be a vi - sit, a vi sit.

You

116

Vln. *p* *mp*

116

Viola *p* *mp*

116

Cello *p* *mp*

Cb. *mp*

116

Martha  
mean that he won't stay?

116

Weems  
He's just been re-sur-rec-ted. That's on-ly for a day.

121

Fl.

E. Hn.

Bb Clarinet

121

Vln.

Viola

Cello

Cb.

121

Martha

Poor George!

121

Weems

I tell you what. I have a friend coming. A

126

Cello

Cb.

Weems

tall and state - ly gen - tle - man Com - ing to vi - sit. Per - haps You'd like to get a

130

Vln.

Viola

Cello

Cb.

Weems

look At the cut of his leg and The shape of his thigh To - night To - night To see if he's to your

135

Vln.

135

Viola

135

Cello

Cb.

135

Martha

135

Weems

lik-ing. Per-haps you'd like to see if he's a suit - or for you. A U-

Is he hand some?

139

Fl.

Vln.

Viola

Cello

Cb.

Weems

lys-ses he is. (aside) (Though you're no Pe-ne-lo-pe In the faith-ful-ness de-part ment, Are you, Are you

143

Fl.

E. Hn.

Bb Clarinet

143

Cello

Cb.

143

Martha

What do you sug - gest?

143

Weems

Mar tha?

To meet him first, meet him

147

Cello

Cb.

147

Weems

masked. Her'll know no more of your i-den-ti-ty than he of yours. You can try him first be-

151

Vln.

151

Viola

151

Cello

151

Cb.

151

Martha

How thought-ful you are Par-son Weems! With your cler - i - cal col - lar, per-

151

Weems

fore you — buy.

155

Vln.

155

Viola

155

Cello

Cb.

155

Martha

haps you will mar-ry him and me Un der the wil-lows When the spring comes a - bout.

155

Weems

(aside) (Or per-

159

Fl.

159

Vln.

159

Viola

159

Cello

159

Cb.

159

Martha

159

Weems

You seem pre - oc - cu - pied.

haps you'll just mar - ry me.) Oh, no, here he



A quick waltz ♩ = 130

171

Fl.

E. Hn.

Bb Clarinet

Vln.

Viola

Cello

Cb.

177

E. Hn.

Cello

Cb.

Weems

Now and tru-ly, my plan grows feet. How sweet these cher ries,

182

E. Hn. *mf*

Bb Clarinet *mp*

Cello *mp*

Cb. *mp*

Weems

how sweet, sweet, sweet, sweet The cher - ries of truth Burst - ing in my

187

Fl. *mf*

E. Hn. *mf*

Bb Clarinet *mp*

Cello *mp*

Cb. *mp*

Weems

mouth Popping in my mouth They seem so sweet But the cher - ries of

192

Fl.

E. Hn.

Bb Clarinet

192

Vln.

192

Viola

192

Cello

Cb.

192

Weems

truth can be bit-ter. They'll woo each o-ther masked. They'll

197

Fl.

E. Hn.

197

Bb Clarinet

197

Vln.

197

Viola

197

Cello

Cb.

197

Weems

cheat on each o-ther masked. And then George, for so I call him, Dis-re-sepct ful-

202

Fl.

E. Hn.

202

Bb Clarinet

202

Vln.

202

Viola

202

Cello

202

Cb.

202

Weems

ly, will be in thrall to me. Black mailed, when ex posed as un - true. And his

209

E. Hn.

Cello

Cb.

Weems

la - dy? Em - bar-rassed. And there I'll be as Par - son

*mf*

*mp*

*mp*

215

E. Hn.

Bb Clarinet

Cello

Cb.

Weems

Friend And Fa - ther Con - fes - sor And e - ven - tu-al-ly: Hus - band.

*mf*

*mp*

*mp*

*mp*

*mp*

221

Fl. *mf*

E. Hn. *mf*

Bb Clarinet *mp*

Cello *mp*

Cb. *mp*

Weems

Hus - band. Hus - band, When Wash ing-ton shuf - fles back

226

Fl.

E. Hn.

Bb Clarinet

Cello

Cb.

Weems

to earth! Ho\_\_\_ ho! Ho\_\_\_ ho! Ho\_\_\_ ho!\_

*mf*

*mp*

*mp*

*mp*

**Very quick** ♩ = 150

232

Vln.

Viola

Cello

Cb.

Weems

How can\_\_\_ this go wrong?\_ The PARSON exits.

*f*

*ff*

*f*

*ff*

*f*

238

Fl.

mp

E. Hn.

mp

238

Bb Clarinet

mp

238

Vln.

*f*

238

Viola

*f*

238

Cello

*f*

238

Cb.

*f*

238

Martha

238

Weems

238

George

8

Enter SARA and AHAB.

They wheel on a free-standing bush.

244

Fl.

E. Hn.

Bb Clarinet

244

Vln.

244

Viola

244

Cello

244

Cb.

244

Weems

