

# The Cherry Tree

Ed Valentine

Scene 8: George and Martha Make Hot Sweet Love

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Flowing ♩ = 80

The musical score is written for a chamber ensemble and two vocalists. It consists of nine staves. The top three staves are for woodwinds: Flute, English Horn, and Bb Clarinet. The next three staves are for strings: Violin, Viola, and Cello/Bass. The bottom two staves are for vocalists: Martha Washington and George Washington. The music is in 2/4 time with a key signature of two flats (Bb and Eb). The tempo is marked 'Flowing' with a quarter note equal to 80 beats per minute. The score shows six measures. The woodwinds and the vocalists have rests for the first five measures. The strings enter in the fifth measure with a forte (*f*) dynamic. The vocalists enter in the sixth measure with the lyrics 'What see I here? Who are you?'. The Flute, English Horn, and Bb Clarinet parts are currently blank.

What see I here? Who are you?

The musical score consists of six staves. The first four staves are for the string ensemble: Violin (Vln.), Viola, Cello, and Contrabass (Cb.). The fifth staff is for Martha, and the sixth is for George. The music is in a key with two flats (B-flat and E-flat) and a 7/8 time signature. A dynamic marking of *f* (forte) is present in the string parts. Martha's lyrics are: "My name is Mar - tha-Not - Mar-tha. Fun-ny, that!". George's lyrics are: "My name is George-Not George.".

13

Viola

Cello

Cb.

Martha

George

*f*

*f*

*f*

13

13

8

No rea-son. Hel-lo strang - er. Is

Why? — Um. Hel-lo lit-tle la - dy.

Detailed description: This is a page of a musical score for five parts: Viola, Cello, Contrabass (Cb.), Martha, and George. The score is in 3/4 time and B-flat major. The Viola part (bass clef) has rests for the first four measures and then plays a half note G4, followed by quarter notes A4 and B4. The Cello part (bass clef) plays a half note G2, followed by quarter notes A2 and B2, then a half note C3. The Cb. part (bass clef) plays a half note G1, followed by quarter notes A1 and B1, then a half note C2. Martha's vocal line (treble clef) has rests for the first four measures, then plays quarter notes G4, A4, B4, and a half note C5. George's vocal line (treble clef) has a whole note G3 in the first measure, rests for the next two, then quarter notes A3, B3, C4, D4, E4, and a half note F4. Dynamics include *f* (forte) for the strings and a piano dynamic for George's first note. A rehearsal mark '13' is placed above the first measure of each part. A page number '8' is at the bottom left.

206  
20

George and Martha Make Hot Sweet Love

Vln.

Viola

Cello

Cb.

Martha

that how you say hel-lo to a wo-man? to a wo-man who shows In terest?

George

No.

27

Vln. *f*

27

Viola *f*

27

Cello *f*

27

Cb. *f*

27

Martha

Why are you so stiff? I know some thing a - bout Stiff

27

George

8

Am I? Stiff?

George and Martha Make Hot Sweet Love

Fl. *mp*

E. Hn. *mp*

Bb Cl. *mp*

Vln. *mf*

Viola *mf*

Cello *mf*

Cb. *mf*

Martha  
Men. You should meet my hus band.

George  
You have a



**E. Hn.** *mf*

**Vln.** *mf* *mp*

**Viola** *mf* *mp*

**Cello** *mf* *mp* *mf*

**Cb.** *mf* *mp*

**Martha**  
That's bet-ter. I was think - ing...

**George**  
8  
What were you think ing?

53

Fl.

E. Hn.

53

Bb Cl.

53

Vln.

53

Viola

53

Cello

53

Cb.

53

Martha

I was — think ing I could have a state-ly con ga with you, Mis ter

53

George

8

Real ly?

61

Fl. *mf*

E. Hn. *f*

61

Bb Cl. *mf*

61

Vln. *mf*

61

Viola *mf*

61

Cello *mf*

61

Cb. *mf*

61

Martha

Real ly.

George and Martha, begin a conga line, Martha leading



69

Fl.

E. Hn.

Bb Cl.

Vln.

Viola

Cello

Cb.

George

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

8

I was think ing more of a

George breaks off and stops Martha contunes.

wild\_\_ min-u-et.

George stops Martha and they  
begin a minuet.

73

Fl. *mf*

E. Hn. *mf*

73

Bb Cl. *mf*

73

Vln. *mf*

73

Viola *mf*

73

Cello *mf*

73

Cb. *mf*

The musical score is for page 215 of the piece "George and Martha Make Hot Sweet Love". It features seven instrumental parts: Flute (Fl.), E. Horn (E. Hn.), Bb Clarinet (Bb Cl.), Violin (Vln.), Viola, Cello, and Contrabass (Cb.). The music is in 3/4 time and has a key signature of three flats (B-flat, E-flat, A-flat). The dynamic marking for all parts is *mf* (mezzo-forte). The score begins at measure 73. The Flute, E. Horn, and Violin parts play a melody of quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4. The Bb Clarinet part plays a similar melody but with a lower register. The Viola, Cello, and Contrabass parts provide harmonic support with chords and single notes. The Viola and Cello parts play a melody of quarter notes: G3, A3, Bb3, C4, Bb3, A3, G3. The Contrabass part plays a similar melody but with a lower register.

80

Fl.

E. Hn.

80

Bb Cl.

*mp*

80

Vln.

80

Viola

80

Cello

80

Cb.

80

Martha

I feel so un-like my self, so un like, so — un-like my - self!

86

Fl.

E. Hn.

86

Bb Cl.

86

Vln.

86

Viola

86

Cello

86

Cb.

86

Martha

What is it a-bout him that's so in like my \_\_\_ hus-band?

92

Fl.

E. Hn.

92

Bb Cl.

92

Vln.

92

Viola

92

Cello

Cb.

92

George

8

What is it a - bout her that's so un - like my \_\_\_ wife?

98

Vln.

98

Viola

98

Cello

98

Cb.

98

Martha

I've ne-ver met a-ny bo - dy like him I've nev-er met a-ny bo - dy

98

George

8

I've ne-ver met a-ny bo - dy like her I've ne-ver met a-ny-bo - dy

104

Fl.

E. Hn.

Bb Cl.

Vln.

Viola

Cello

Cb.

Martha

George

like him in my life In my life! *mf* I

like her in my life In my life. *mf* I

8

110

Fl.

E. Hn.

Bb Cl.

110

Vln.

110

Viola

110

Cello

110

Cb.

3

3

110

Martha

love the moon o-ver Mount Ver-non, I love the moon o-ver the

110

George

love the moon o-ver Mount Ver-non, I love the moon o-ver the

114

Fl.

E. Hn.

Bb Cl.

Vln.

Viola

Cello

Cb.

Martha

George

8

*mf* *p*

*mf* *p*

*mf* *p*

*mf* *p*

*mf* *p*

*mf* *p*

*mf* *p*

pink house And the cher-ry or - chard and the hoe and the

pink house And the cher-ry or - chard and the hoe and the

118

Fl.

E. Hn.

Bb Cl.

118

Vln.

118

Viola

118

Cello

118

Cb.

118

Martha

plow and the gorse - bush. And the cher-ry tree the cher-ry tree!

118

George

8

plow and the gorse - bush. And the cher-ry tree the cher-ry tree!

123

Fl.

*mf* *p*

E. Hn.

*mf* *p*

123

Bb Cl.

*mf* *p*

123

Vln.

*mf* *p*

123

Viola

*mf* *p*

123

Cello

*mf* *p*

123

Cb.

*mf* *p*

123

Martha

*mf* I love the moon o-ver Mount Ver-non,

123

George

*mf* I love the moon o-ver Mount Ver-non,

8

128

Fl.

E. Hn.

Bb Cl.

Vln.

Viola

Cello

Cb.

Martha

George

128

3

3

I love the moon o - ver the pink house And the cher - ry or - chard

8

I love the moon o - ver the pink house And the cher - ry or - chard

132

Fl. *mf* *p*

E. Hn. *mf* *p*

Bb Cl. *mf* *p*

Vln. *mf* *p*

Viola *mf* *p*

Cello *mf* *p*

Cb. *mf* *p*

Martha  
and the hoe and the plow and the gorse-bush. And the

George  
and the hoe and the plow and the gorse-bush. And the

8

137

Fl.

E. Hn.

137

Bb Cl.

137

Vln.

137

Viola

137

Cello

137

Cb.

137

Martha

cher - ry tree the cher - ry tree! Fa la la la Fa la la La!

137

George

8

cher - ry tree the cher - ry tree! Fa la la la Fa la la La!

142

Fl.

E. Hn.

Bb Cl.

Vln.

Viola

Cello

Cb.

Martha

George

8

Fa la la La! Fa la la La!

Fa la la La! Fa la la La!

Detailed description: This page of a musical score covers measures 142 to 145. It features nine staves. The first seven staves are for instruments: Flute (Fl.), E. Horn (E. Hn.), Bb Clarinet (Bb Cl.), Violin (Vln.), Viola, Cello, and Contrabass (Cb.). Each instrument part begins at measure 142 with a half note, followed by a slur over the next two measures. In measure 145, each instrument part has a complex, multi-measure rest. The eighth and ninth staves are for vocalists Martha and George. Both vocal parts begin at measure 142 with a quarter rest, followed by a half note, then a slur over the next two measures. In measure 145, both vocalists have a complex, multi-measure rest. The lyrics 'Fa la la La!' are written below the vocal staves, aligned with the notes in measures 142, 143, and 144. A page number '8' is located at the bottom left of the George staff.

147

Vln.

147

Viola

147

Cello

Cb.

147

Martha

Where are you from, good sir?

147

George

8

Ma-ry - land ma'am! (aside) Ugh! Though it

151

Vln.

151

Viola

151

Cello

Cb.

151

George

8

kill-eth me to say so! I am Vir-gin - ian through and through.

Detailed description: This is a page of a musical score for the play 'George and Martha'. It contains measures 151, 152, and 153. The score is for five parts: Violin (Vln.), Viola, Cello, Contrabass (Cb.), and the character George. The key signature is three sharps (F#, C#, G#) and the time signature is 8/8. The Violin part starts with a half note G5, followed by a whole rest in measure 152, and a half note G5 in measure 153. The Viola part has a whole rest in measure 151, followed by a half note G3 in measures 152 and 153. The Cello part has a whole rest in measure 151, followed by a half note G2 in measures 152 and 153. The Contrabass part has a whole note G1 in measures 151, 152, and 153. The George part starts with a whole rest in measure 151, then a series of eighth notes in measure 152: G4, F#4, E4, D4, C4, B3, A3, G3. In measure 153, he has a quarter note G3, followed by eighth notes F#3, E3, D3, C3, B2, A2, G2, and a whole rest.

154

Fl.

E. Hn.

154

Bb Cl.

154

Vln.

154

Viola

154

Cello

154

Cb.

154

Martha

154

George

8

Right and true-ly, good Sir! I am from Mar-ry-land, too!

Oh. Let's not

157

Fl.

E. Hn.

Bb Cl.

Cb.

Martha

George

8

talk for the mo-ment. Let me gaze at you, gaze at you, gaze at you.

Ah, Sir! —

Detailed description: This is a page of a musical score for the opera 'George and Martha'. It covers measures 157 through 160. The score is written for a woodwind section (Flute, E. Horn, Bb Clarinet, Cello) and two vocalists (Martha and George). The key signature is three sharps (F#, C#, G#) and the time signature is 8/8. Martha's part in measure 160 includes the lyrics 'Ah, Sir! —'. George's part in measure 157 includes the lyrics 'talk for the mo-ment. Let me gaze at you, gaze at you, gaze at you.' The woodwind parts provide harmonic support with various rhythmic patterns and melodic lines.

161

Fl.

E. Hn.

Bb Cl.

Vln.

Viola

Cello

Cb.

George

8

Ah Ma'am! Ah, good and right true-ly, ma'am! Ma'am, may I kiss your

165

Fl.

E. Hn.

Bb Cl.

Vln.

Viola

Cello

Cb.

Martha

George

8

Kiss? Why you may kiss more than my hand,

Kiaa your hand?

Detailed description: This is a page of a musical score for the opera 'George and Martha'. It covers measures 165 through 168. The score is written for a full orchestra and two vocalists, Martha and George. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The orchestration includes Flute (Fl.), E. Horn (E. Hn.), Bb Clarinet (Bb Cl.), Violin (Vln.), Viola, Cello, and Contrabass (Cb.). Martha's vocal line begins at measure 165 with the lyrics 'Kiss? Why you may kiss more than my hand,'. George's vocal line begins at measure 166 with the lyrics 'Kiaa your hand?'. The instrumental parts for the woodwinds and strings provide accompaniment for the vocalists. The page number '234' is in the top left, and the title 'George and Martha Make Hot Sweet Love' is centered at the top. Measure numbers '165' and '8' are also present.

169

Fl.

E. Hn.

Bb Cl.

Vln.

Viola

Cello

Cb.

George

8

Good Ma'am!

They sink behind the bush.

PARSON WEEMS enters with Bible, draws the curtain closed.

175

Fl.

E. Hn.

Bb Cl.

Vln.

Viola

Cello

Cb.

Detailed description: This page of a musical score contains measures 175 through 180 for the instruments Flute, Euphonium, B-flat Clarinet, Violin, Viola, Cello, and Contrabass. The music is in the key of D major (indicated by two sharps) and 4/4 time. The Flute part features a melodic line with eighth-note patterns and a final half-note. The Euphonium and B-flat Clarinet parts provide harmonic support with similar rhythmic patterns. The Violin, Viola, Cello, and Contrabass parts play a consistent eighth-note accompaniment. The score concludes with a double bar line at the end of measure 180.