



# *Paradise Lost Suite*

*for Oboe, and Bassoon*

*by Terry B. Ewell*

*Based on the Epic Poem by John Milton*



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*Note Restrictions for Gender and Apparel*

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*A notice or program from each performance is requested either as email attachment to [ParadiseLost@terryewell.com](mailto:ParadiseLost@terryewell.com) or by mail to Terry Ewell, Department of Music, Towson University, 8000 York Road, Towson MD 21252-0001.*

*Graphic from [http://www.spaightwoodgalleries.com/Pages/Bible\\_AdamEve2.html](http://www.spaightwoodgalleries.com/Pages/Bible_AdamEve2.html)  
(accessed 14 January 2011, no longer available)*

# Preface for the Suite

Please note that the *Paradise Lost Suite* is a concert and reduced version of the staged work. Further information about the work may be found at <http://www.terryewell.com/ParadiseLost>

## 1. Restrictions for Gender and Apparel

Ideally Adam and Eve should be performed by a male bassoonist and female oboist. If either or both are of different gender than specified in the prior sentence then both musicians must clothe and present themselves in such a manner as to appear gender neutral.

It is required that all participants be clothed in a manner appropriate for a “G rated” film in the USA and Canada, “U” in the United Kingdom, or “普” in China. In addition, graphics, acting motions, or other content used within the work or to promote the work must be similarly appropriate.

**Any departure from these restrictions must receive written permission from Terry B. Ewell.**

## 2. About the Composition

China has an interesting connection to this composition. In the summer of 2010 I was privileged to return to China after twenty years. I performed and taught students and faculty at SIAS university as part of the MasterWorks Festival in China. One evening I performed *Gethsemane for Solo Bassoon* in a faculty recital. *Gethsemane* was written in Hong Kong at a time I was Principal Bassoon of the Hong Kong Philharmonic. That evening when I performed the work at SIAS university I made the comparison between the first garden (Eden) and the second garden (Gethsemane). In the first garden Adam made a decision to rebel against God. In the second garden Jesus, who is called the “second Adam,” made a decision to fulfill His mission to God. Two gardens, two decisions. It was at that time I considered writing a companion work for *Gethsemane*, with the setting in Eden. John Milton's epic poem *Paradise Lost* immediately came to mind and I started considering the text. I consulted with my friends Doris DeLoach (oboeist) and Rich Swingle (actor) about their interest in the project. Both encouraged and supported me throughout the completion of the project. The first draft of the composition was completed in January 2011. The Suite was created in March 2011.

## 3. About the Composer

Terry B. Ewell (b. 1958) is professor of bassoon and music theory at Towson University. From 2001 to 2005 he was President of the International Double Reed Society. He served as Principal Bassoon of the Hong Kong Philharmonic and the Wheeling Symphony and also has performed with the Seattle Symphony, Pittsburgh Symphony Orchestra, West Virginia Symphony, Baltimore Symphony Orchestra, and the Baltimore Chamber Orchestra. Currently he performs as Principal Bassoon of the Mid-Atlantic Symphony, The Orchestra of St. John's, and the Bach Concert Series Orchestra. During the summer he is a faculty member at the MasterWorks Music Festival in Winona Lake, Indiana. Dr. Ewell is a leading exponent of double reed pedagogy through digital media. His YouTube videos have received over ¼

million downloads and other web materials have received over ¾ million downloads. Many of his materials may be accessed at [www.2reed.net](http://www.2reed.net) and [www.idrs.org](http://www.idrs.org).

#### **4. Acknowledgments**

Many people provided the encouragement and expertise for me to complete this project. I am grateful to Doris DeLoach for our initial conversations about the composition and her encouragement. Rich Swingle was invaluable for his insights as an actor and collaborator. Dr. Patrick Kavanaugh's compositions which combined narration with music also provided inspiration for this project. N. Scott Robinson advised me on the hand drum. Dr. Earl Baldwin and members of the Trinity Assembly of God Prayer Center provided “prayer covering” for the project during critical times when the music was written. Brian Griswold not only helped with publicizing the initial performances but aided me through our weekly conversations. In addition, I am most grateful to Laurel Ewell, my loving wife, who provided not only her sewing skills for the apparel in the initial staged performances, but her ongoing support throughout the entire project.

#### **5. List and Timings of Movements (Timings Approximate)**

- 1. Adam [1 ½ min.]**
- 2. Eve [1 ½ min.]**
- 3. Worship and Dance [4 min.]**
- 4. Adam's Decision [1 min.]**
- 5. Final Earth Tremor [1 min.]**
- 6. Sacrifice [3 min.]**
- 7. Expulsion [3 min.]**

**Total timing for Paradise Lost Suite: [15 min.]**

#### **6. Instrumentation**

The *Suite* was originally composed for oboe and bassoon. Other treble and bass instruments may be substituted.

## 1. ADAM

### READER, BASS INSTRUMENT

The LORD God planted a garden eastward in Eden, and there He put the man whom He had formed.  
(Gen. 2:8, New King James Version)

### READER, TREBLE INSTRUMENT

His fair large Front and Eye sublime declar'd  
Absolute rule; and Hyacinthin Locks  
Round from his parted forelock manly hung  
Clustering, but not beneath his shoulders broad

(Book 4, Page 75; Book 4, Lines 299-303)<sup>1</sup>



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<sup>1</sup> Text from <http://www.ccel.org/ccel/milton/paradiselost.html> with revisions. The first references are from this text which is the earlier version with ten books. The second references are from *The Complete Poetical Works of John Milton* (Cambridge, Houghton Mifflin Company, 1941) which uses the later twelve book division of the poem.

## 2. Adam

Terry B. Ewell

Bassoon

**Molto Rubato** ♩ = 104

*f*

*accel.* *molto accel.* *quasi cadenza*

5 *rall.* **Dance** ♩ = 88

*mf*

9

13 *mp*

17 *rall.* **Molto Rubato** ♩ = 104

*f* *freely and fast*

21 *accel.* *rall.* *cresc.* *dim. to end*

25 *a tempo* *p*



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## 2. EVE

### READER, TREBLE INSTRUMENT

And the LORD God said, "It is not good that man should be alone; I will make him a helper comparable to him."

(Gen. 2:18, NKJV)

### READER, BASS INSTRUMENT

She as a vail down to the slender waist  
Her unadorned golden tresses wore  
Disshaveled, but in wanton ringlets wav'd  
As the Vine curls her tendrils, which impli'd  
Subjection, but requir'd with gentle sway,  
And by her yeilded, by him best receivd,  
Yeilded with coy submission, modest pride,  
And sweet reluctant amorous delay.

### 3. Eve

Terry B. Ewell

*Lyrical*  
♩ = 88

Oboe

*mf*

♩ = 108

7

*rall.*

♩ = 88

*mf*

13

*rall.*

♩ = 88

*p*

17

*rall.*

*a tempo*  
♩ = 88

*accel.*

*cresc.*

*mf*

23

♩ = 108

*f*



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### 3. WORSHIP

READER, BASS INSTRUMENT

Lowly they bow'd adoring, and began  
Their Orisons, each Morning duly paid



## 4. Worship

Score

Terry B. Ewell

With Expression  
♩ = 84  
*p*

Oboe

Bassoon

5

Ob.

Bsn.

10

Ob.

Bsn.

14

dim.

dim.

*p*

cresc.

rall.

*p*

cresc.

rall.



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Ob. *17*  
*a tempo*  
*f*  
*dim.*  
*cresc.*  
*rall.*

Bsn.

# Dance: Rejoicing, Worship

Terry B. Ewell

Score

Lively, Joyous  
♩ = 88

Oboe

Bassoon

NARRATOR:

Fair couple, linkt in happie nuptial League,  
Alone as they. About them frisking playd  
All Beasts of th' Earth, since wilde, and of all chase  
In Wood or Wilderness, Forrest or Den;  
(Book 4, Page 76; Book 4, Lines 339-342)

Repeat until narration complete.

pp

mf

mf

Narration/Drum

Ob.

Bsn.

H. Dr.

Ob.

Bsn.

H. Dr.



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2 Dance A

18

Ob.

Bsn.

H. Dr.

23

Ob.

Bsn.

H. Dr.

29 B

Ob.

Bsn.

H. Dr.

34

Ob.

Bsn.

H. Dr.

C

39

Ob.

Bsn.

H. Dr.

44

Ob.

Bsn.

H. Dr.

4

## Dance

D

Ob. 49 *mf*

Bsn. *p*

H. Dr. 49

Measures 49-53. Oboe (Ob.) and Bassoon (Bsn.) play a melodic line with eighth notes and quarter notes. Horns (H. Dr.) play a rhythmic pattern of eighth notes. Dynamics include *mf* and *p*.

E

Ob. 54 *p*

Bsn. *mf*

H. Dr. 54

Measures 54-58. Oboe (Ob.) and Bassoon (Bsn.) play a melodic line with eighth notes and quarter notes. Horns (H. Dr.) play a rhythmic pattern of eighth notes. Dynamics include *p* and *mf*.

Ob. 59 *dim.*

Bsn. *dim.*

H. Dr. 59

Measures 59-63. Oboe (Ob.) and Bassoon (Bsn.) play a melodic line with eighth notes and quarter notes. Horns (H. Dr.) play a rhythmic pattern of eighth notes. Dynamics include *dim.*



64 \*(Flute up two octaves)

Ob.

Bsn.

H. Dr.

64 \*(cello up three octaves)

*p* *cresc.* *f*

**F**

70

75

#### 4. ADAM'S DECISION

##### READER, TREBLE INSTRUMENT

So when the woman saw that the tree was good for food, that it was pleasant to the eyes, and a tree desirable to make one wise, she took of its fruit and ate. She also gave to her husband with her, and he ate.

(Genesis 3:6, NKJV)

# Adam's Decision

Score

Terry B. Ewell

♩ = 60

Oboe

Bassoon

*p*

5

Ob.

Bsn.

9

Ob.

Bsn.

13

Ob.

Bsn.



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## 5. FINAL EARTH TREMOR

READER, TREBLE INSTRUMENT

Earth trembl'd from her entrails, as again  
In pangs, and Nature gave a second groan,  
Skie lowr'd, and muttering Thunder, some sad drops  
Wept at compleating of the mortal Sin

(Book 8, Pages 195-9; Book 9, Lines 856-1003)

## 8. Final Earth Tremor

Score

Terry B. Ewell

$\text{♩} = 60$

Oboe

Bassoon

*sfz* *p* *sfz* *p*

NARRATOR: Earth trembl'd from her entrails, as again  
In pangs, and Nature gave a second groan,  
Skie lowr'd, and muttering Thunder, some sad drops  
Wept at compleating of the mortal Sin  
(Book 8, Pages 195-9; Book 9, Lines 856-1003)

Ob.

Bsn.

(Cello Octave Higher to End)

rit.



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## 6. SACRIFICE

READER, BASS INSTRUMENT

Remov'd farr off; then pittying how they stood  
Before him naked to the aire, that now  
Must suffer change, disdain'd not to begin  
Thenceforth the form of servant to assume,  
As when he wash'd his servants feet, so now  
As Father of his Familie he clad  
Their nakedness with Skins of Beasts

(Book 9, Page 209; Book 10, Lines 211-218)

# Sacrifice

Score

Terry B. Ewell

♩ = 50 (Suite version probably faster)

Oboe

Bassoon

*p*

*pp*

6

Ob.

Bsn.

12

*rall.*

*a tempo*

*f*

*f*

17

Ob.

Bsn.

*dim.*

*p*

*p*



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22 *rall.* *a tempo*  
Ob. *f* *dim.* *p*  
Bsn. *f* *dim.*

28 *rall.* *a tempo*  
Ob. *mf* *dim.* *p*  
Bsn. *p* *mf* *dim.* *p* *rall.*

34 *rall.* *a tempo*  
Ob. *p*  
Bsn. *mf*

38 *pp* *pp*

## 7. EXPULSION

READER, TREBLE INSTRUMENT

So God drove out the man; and He placed cherubim at the east of the garden of Eden, and a flaming sword which turned every way, to guard the way to the tree of life.

(Genesis 3:27, NKJV)

## Score

Instrumentalists stand at the begining

Oboe

Bassoon

*mf*

*mf*

Instrumentalists slowly walk off stage

Ob.

Bsn.

*mf*

*mf*

*dim. al fine*

Ob.

Bsn.

*mf*

18

Ob.

Bsn.

pp

pp



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