



Paradise Lost

for Narrator (with Percussion), 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 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
(accessed 14 January 2011, no longer available)*

Preface

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.

If there is a single narrator, the narrator may be of either gender. If there is more than one narrator (or actor) then gendered roles must be performed by the appropriate gender as follows:

Either Gender	Male	Female
Poet	Adam	Eve
Narrator	God, the Father (may also be spoken synchronously by one male and one female narrator)	
Angel		
Scripture Reader	God, the Son	
Satan		

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.

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

2. Instrumentation

Oboe (or treble instrument such as Flute, Clarinet, or Violin)

Bassoon (or bass instrument such as Cello)

Hand drum (recommendation: 14 inch Remo Buffalo Drum. See picture below under Props)

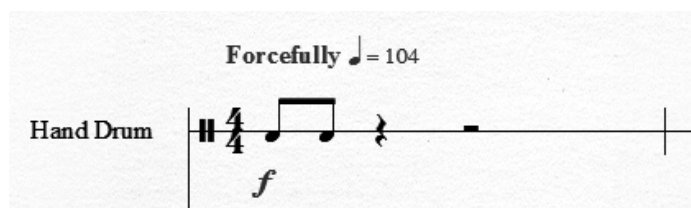
Tambourine

Instructions for the Percussion Instruments in Paradise Lost

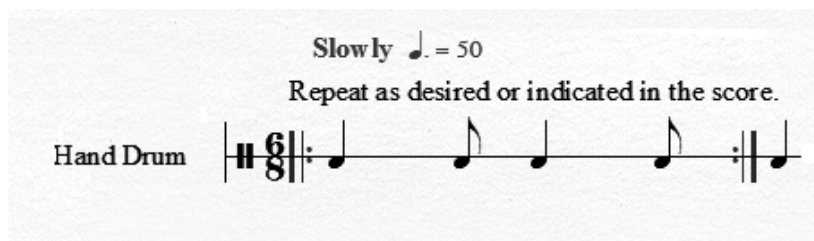
One hand drum will be used for both the Judgment and Mercy Drums. This drum represents divine actions of the Holy Spirit.

When there is a single narrator, this person plays the percussion instruments. A separate percussion performer is also an option.

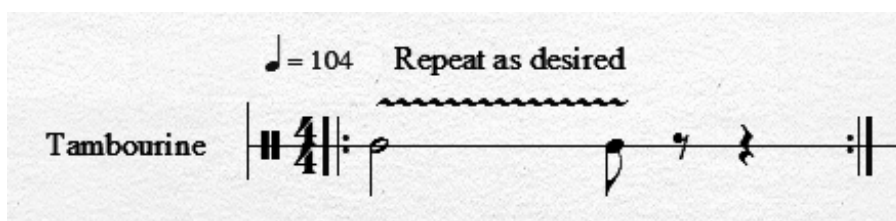
The Judgment Drum pattern is always with two notes. These are played loudly and forcefully with the drum held over the head.



The Mercy Drum pattern varies in length and dynamics as indicated in the music or by the performer's discretion. The Mercy Drum is played in front of the body (normal playing position).



Satan's tambourine pattern varies in length and dynamics as indicated in the narrative or by the performer's discretion. This instrument is performed in a normal playing position. This is the pattern for “Satan's Soliloquies”:



The pattern for the “Temptation of Eve” is just shaking the tambourine without the “stinger” at the end. The tambourine should be played temptingly or coyly in the “Temptation of Eve.”

The symbol “~” indicates the place in the score where the tambourine is played. When placed immediately adjacent to the text in “Temptation of Eve,” this indicates that the tambourine plays while there is narration. When placed alone, without text, the tambourine is played without narration.

3. Props

1 Large Bible
3 Gold Stoles (scarfs. First Performance: 7 inches by 56 inches, double sided. Crimped at neck)
2 Fleece Stoles (First Performance: 7 inches by 61 inches, double sided. Crimped at neck)
1 Knife
1 Rubber Snake (suggested: 72 inch Grey Banded King snake purchased from www.veghead.com. Model r128 manufactured by Wild Adventures, www.wildadven.com item # AR-KIG72)
several music stands

Option Props: tree, altar, sword, etc.



Buffalo Drum



Buffalo Drum



Golden Stole



Fleece Stole

4. Synopsis

1. **Introduction.** The poet appeals for inspiration.
2. **Adam.** Introduction of Adam, bassoon solo. The bassoon represents Adam in this drama.
3. **Eve.** Introduction of Eve, oboe solo. The oboe represents Eve in this drama.
4. **Worship and Dance.** Adam and Eve worship and pray in the Garden of Eden. Melodies presented in their solos are combined in harmony. They and the animals celebrate life. Their joyful dance is joined by the “Mercy Drum” representing God's Spirit.
5. **Angel's Charge.** An angelic being charges Adam to not eat the forbidden fruit. The “Judgment Drum” is introduced with its two loud beats.
6. **Satan's Soliloquies.** In hell Satan rallies and encourages his fallen demons with speeches. Satan with his tambourine and his minions with their noises encourage the audience to applaud. Satan is envious of Adam and Eve in their happy state. He decides to entice them into sin.
7. **Temptation of Eve.** Satan appearing in the form of a serpent converses with Eve in the Garden of Eden. He charms her with flattering words. He tells how the serpent ate the forbidden fruit and was transformed from an ignorant beast to one that can now talk and reason. He says that Eve would also be transformed to a greater, more knowledgeable being by eating the fruit. Once sin has entered into Eve's thoughts her music begins to change, becoming increasingly more dissonant.
8. **Temptation of Adam.** Eve has sinned and is now concerned that she will be abandoned in disgrace. She pleads with Adam to eat the fruit. Adam reasons (as does Eve) that he has only two choices: be separated from Eve by rejecting the fruit or join her by eating the fruit. The music, however, indicates that Adam had a third choice: that of mediation with God. Adam chooses to eat the fruit. Both instruments now lament the changes in Adam's and Eve's lives and the world.
9. **Judgment.** God comes to the Garden and finds Adam and Eve hiding. He then judges the serpent, Eve, and Adam for their transgressions.
10. **Repentance.** Adam and Eve fall down and repent before God. The Son of God intercedes before the throne of God, the Father for them. Mercy is granted.
11. **Sacrifice.** The Son of God comes to Adam and Eve. Offers the sacrifice and clothes both with skins.
12. **Expulsion.** Adam and Eve are sent from the Garden of Eden. The pronouncement of judgment is given with the Judgment Drum. However, the Mercy Drum accompanies the couple as they leave paradise.

5. 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 (oboist) 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.

6. 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 and www.idrs.org.

7. 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 performances, but her ongoing support throughout the entire project.

8. Text

The text of *Paradise Lost* employed in this composition is from <http://www.ccel.org/ccel/milton/paradiselost.html> with revisions. For translations of the text to other languages see http://www.bryantmcgill.com/World_Poetry/~J/John_Milton.

9. List and Timings of Sections (Timings Approximate)

PART I [16 min.]

1. Introduction [1 ½ min.]
2. Adam [1 ½ min.]
3. Eve [1 ½ min.]
4. Worship and Dance [4 min.]
5. Angel's Charge [2 min.]
6. Satan's Soliloquies [5 min.]

PART II [16 min.]

7. Temptation of Eve [Timing 9 min.]
8. Temptation of Adam [Timing 7 min.]

PART III [13 min.]

9. Judgment [3 ½ min.]
10. Repentance [3 min.]
11. Sacrifice [3 min.]
12. Expulsion [3 min.]

Total timing for Paradise Lost: 45 minutes.

10. Website for Further Information

<http://www.terryewell.com/ParadiseLost>

PART I , BEGINNING [16 min.]

1. INTRODUCTION [Timing 1 ½ min.]

NARRATOR alone on stage, without golden stole. Bible on stand.
Drum draped with golden stole. Tambourine draped with snake.
Sheep skins and knife hidden.

POET

Of Man's First Disobedience, and the Fruit
Of that Forbidden Tree, whose mortal taste
Brought Death into the World, and all our woe,
With loss of EDEN, till one greater Man
Restore us, and regain the blissful Seat,
Sing Heav'nly Muse, that on the secret top
Of OREB, or of SINAI, didst inspire
That Shepherd, who first taught the chosen Seed,
In the Beginning how the Heav'ns and Earth
Rose out of CHAOS: Or if SION Hill
Delight thee more, and SILOA'S Brook that flow'd
Fast by the Oracle of God; I thence
Invoke thy aid to my adventurous Song,
That with no middle flight intends to soar
Above th' AONIAN Mount, while it pursues
Things unattempted yet in Prose or Rhime.
And chiefly Thou O Spirit, that dost prefer
Before all Temples th' upright heart and pure,
Instruct me, for Thou know'st; Thou from the first
Wast present, and with mighty wings outspread
Dove-like satst brooding on the vast Abyss
And mad'st it pregnant: What in me is dark
Illumine, what is low raise and support;
That to the highth of this great Argument
I may assert th' Eternal Providence,
And justifie the wayes of God to men.

(Book 1, Page 1; Book 1, Lines 1-26)¹



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¹ 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 [Timing 1 ½ min.]

NARRATOR puts on golden stole. Bible raised above head here
and every Scripture reading below.

SCRIPTURE READER

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)

(BASSOONIST—ADAM enters stage, draped with golden stole.)

NARRATOR

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)

2. Adam

Terry B. Ewell

Bassoon

Molto Rubato ♩ = 104

accel. *molto accel.* *quasi cadenza*

f

5 *rall.* **Dance** ♩ = 88

mf

9

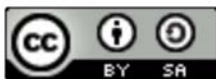
13 *mp*

17 *rall.* **Molto Rubato** ♩ = 104

f *freely and fast*

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

25 *a tempo* *p*



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3. Eve [Timing 1 ½ min.]

Paradise Lost by Terry B. Ewell, Part I

3. EVE [Timing 1 ½ min.]

SCRIPTURE READER

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)

(OBOIST—EVE enters stage draped with golden stole, BASSOONIST remains)

NARRATOR

She as a vail down to the slender waist
Her unadorned golden tresses wore
Dishevelled, 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 yielded, by him best receiv'd,
Yielded with coy submission, modest pride,
And sweet reluctant amorous delay.

(Book 4, Page 75; Book 4, Lines 304-311)

3. Eve

Terry B. Ewell

Lyrical
♩ = 88

Oboe

mf

♩ = 108

7

rall.

♩ = 88

mf

13

rall.

♩ = 88

p

17

rall.

a tempo
♩ = 88

mf

accel.

cresc.

23

♩ = 108

f



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4. WORSHIP AND DANCE [Timing 4 min.]

NARRATOR

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

(Worship music starts now)

In various style, for neither various style
Nor holy rapture wanted they to praise
Their Maker, in fit strains pronounc't or sung
Unmeditated, such prompt eloquence
Flowd from their lips, in Prose or numerous Verse,
More tuneable then needed Lute or Harp
To add more sweetness, and they thus began.

(Book 5, Page 97; Book 5, Lines 144-152)

4. Worship

Score

Terry B. Ewell

With Expression
♩ = 84
p

Oboe

Bassoon

text: "duly paid..."

5

Ob.

Bsn.

10

Ob.

Bsn.

14

dim.

dim.

p

cresc.

rall.

rall.

p

cresc.



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

Bsn.

Ob. 21 *f* *a tempo* *dim.* *mf*

Bsn. *f* *a tempo* *dim.* *mf*

Ob. 26 *dim.*

Bsn. *dim.*

Ob. 30 *pp*

Bsn. *pp* to Dance

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

Ob. 18

Bsn. 18

H. Dr. 18

A

Ob. 23

Bsn. 23

H. Dr. 23

B

Ob. 29

Bsn. 29

H. Dr. 29

Ob. 34

Bsn. 34

H. Dr. 34

This system contains measures 34 through 38. The Oboe part (treble clef) features a melodic line with eighth and sixteenth notes, often beamed together. The Bassoon part (bass clef) provides a harmonic accompaniment with similar rhythmic patterns. The Hand Drum part (percussion line) consists of a steady eighth-note pulse. The key signature has one flat (B-flat).

Ob. 39

Bsn. 39

H. Dr. 39

C

This system contains measures 39 through 43. A rehearsal mark 'C' is placed above the Oboe staff at the beginning of measure 39. The Oboe part continues its melodic development. The Bassoon part maintains its accompaniment. The Hand Drum part continues its steady pulse. The key signature remains one flat.

Ob. 44

Bsn. 44

H. Dr. 44

This system contains measures 44 through 48. The Oboe part features a more active melodic line with frequent sixteenth-note passages. The Bassoon part continues with its accompaniment. The Hand Drum part maintains its steady eighth-note pulse. The key signature remains one flat.

4

Dance

D

Ob. 49 *mf*

Bsn. *p*

H. Dr. 49

E

Ob. 54 *p*

Bsn. *mf*

H. Dr. 54

Ob. 59 *dim.*

Bsn. *dim.*

H. Dr. 59

64

Ob. **(Flute up two octaves)*

Bsn.

H. Dr. **(cello up three octaves)*

p *cresc.* *f*

p *cresc.* *f*

p *f*

F

Ob.

Bsn.

70

H. Dr.

75

Ob.

Bsn.

75

H. Dr.

Ob. 80

Bsn. 80

H. Dr. 80

Ob. 85

Bsn. 85

H. Dr. 85

Ob. 90

Bsn. 90

H. Dr. 90

ff

ff

ff

5. ANGEL'S CHARGE [Timing 2 min.]

(Judgment Drum: two drum beats. Drum held over head)

ANGEL

Son of Heav'n and Earth,

(BASSOONIST stands)

Attend: That thou art happie, owe to God;
That thou continu'st such, owe to thy self,
That is, to thy obedience; therein stand.
This was that caution giv'n thee; be advis'd.

(Judgment Drum)

God made thee perfect, not immutable;
And good he made thee, but to persevere
He left it in thy power, ordaind thy will
By nature free, not over-rul'd by Fate
Inextricable, or strict necessity;

(Judgment Drum)

Our voluntarie service he requires,
Not our necessitated, such with him
Findes no acceptance, nor can find, for how
Can hearts, not free, be tri'd whether they serve
Willing or no, who will but what they must
By Destinie, and can no other choose?

(Judgment Drum)

My self and all th' Angelic Host that stand
In sight of God enthron'd, our happie state
Hold, as you yours, while our obedience holds;
On other surety none; freely we serve.
Because we freely love, as in our will
To love or not; in this we stand or fall:
And some are fall'n, to disobedience fall'n,
And so from Heav'n to deepest Hell; O fall
From what high state of bliss into what woe!

(Book 5, Page 107; Book 5, Lines 519-543)

(Judgment Drum)

6. SATAN'S SOLILOQUIES [Timing 5 min.]

SCRIPTURE READER

"How you are fallen from heaven, O Lucifer, son of the morning! How you are cut down to the ground, You who weakened the nations! For you have said in your heart: 'I will ascend into heaven, I will exalt my throne above the stars of God; I will also sit on the mount of the congregation On the farthest sides of the north; I will ascend above the heights of the clouds, I will be like the Most High.' Yet you shall be brought down to Sheol, To the lowest depths of the Pit.

(Isaiah 14: 12-15, NKJV)

(Scene in Hell. OBOIST and BASSOONIST leave instruments and drape golden stoles on instruments. Instrumentalists take reeds. Narrator removes and leaves golden stole on drum. Narrator puts on rubber snake. Narrator takes tambourine)

(Repeat as desired Satan's shake: the tambourine shake ends with a hit at end, with animosity. Applause encouraged from audience and instrumentalists applaud and crow reeds)

(For "Satan's Soliloquies" and the "Temptation of Eve," emphasize the sibilants such as in "sovrán Mistress": sssóvrán Misstresssss.)

SATAN

~ ~ ~ etc. [~ = Satan's Tambourine shake]

Is this the Region, this the Soil, the Clime,
Said then the lost Arch Angel, this the seat
That we must change for Heav'n, this mournful gloom
For that celestial light? Be it so, since he
Who now is Sovran can dispose and bid
What shall be right: farthest from him is best
Whom reason hath equald, force hath made supream
Above his equals. Farewel happy Fields
Where Joy for ever dwells: Hail horrors, hail
Infernal world, and thou profoundest Hell
Receive thy new Possessor: One who brings
A mind not to be chang'd by Place or Time.
The mind is its own place, and in it self
Can make a Heav'n of Hell, a Hell of Heav'n.
What matter where, if I be still the same,
And what I should be, all but less then he
Whom Thunder hath made greater? Here at least
We shall be free; th' Almighty hath not built
Here for his envy, will not drive us hence:
Here we may reign secure, and in my choice
To reign is worth ambition though in Hell:
Better to reign in Hell, then serve in Heav'n.

~ ~ ~ etc.

(Applause encouraged from audience and instrumentalists applaud and crowd cheers)

(Satan faces instruments with golden scarfs representing Adam and Eve in Eden, looking from afar)

O Hell! what doe mine eyes with grief behold,
Into our room of bliss thus high advanc't
Creatures of other mould, earth-born perhaps,
Not Spirits, yet to heav'nly Spirits bright
Little inferior; whom my thoughts pursue
With wonder, and could love, so lively shines
In them Divine resemblance, and such grace
The hand that form'd them on their shape hath pour'd.
Ah gentle pair, ye little think how nigh
Your change approaches, when all these delights
Will vanish and deliver ye to woe,
More woe, the more your taste is now of joy;

(Book 4, Page 77; Book 4, Lines 358-369)

~ ~ etc.

(SATAN approaches instruments with golden scarfs representing ADAM and EVE in Eden)

Sight hateful, sight tormenting! thus these two
Imparadis't in one anothers arms
The happier EDEN, shall enjoy their fill
Of bliss on bliss, while I to Hell am thrust,
Where neither joy nor love, but fierce desire,
Among our other torments not the least,
Still unfulfill'd with pain of longing pines;
Yet let me not forget what I have gain'd
From their own mouths; all is not theirs it seems:
One fatal Tree there stands of Knowledge call'd,
Forbidden them to taste: Knowledge forbidd'n?
Suspicious, reasonless. Why should their Lord
Envie them that? Can it be sin to know,
Can it be death? and do they only stand
By Ignorance, is that their happy state,
The proof of their obedience and their faith?
O fair foundation laid whereon to build
Their ruine! Hence I will excite their minds
With more desire to know, and to reject
Envious commands, invented with designe
To keep them low whom knowledge might exalt

Equal with Gods; aspiring to be such,
They taste and die: what likelier can ensue?

(Book 4, Page 81; Book 4, Lines 505-527)

(Applause encouraged from audience and INSTRUMENTALISTS
applaud and crow reeds; SATAN exits shaking tambourine—Satan's
tambourine shake as desired)

~ ~ ~ etc.

PART II, TEMPTATION [Timing 16 min.]

7. TEMPTATION OF EVE [Timing 9 min.]

Garden of Eden. OBOIST and BASSOONIST return to instruments, put on golden scarves. OBOIST moves to center stage with music on stand. NARRATOR may leave on snake during scripture reading here.

SCRIPTURE READER

Now the serpent was more cunning than any beast of the field which the LORD God had made. And he said to the woman, "Has God indeed said, 'You shall not eat of every tree of the garden'?"

(Gen. 3:1, NKJV)

(dialogue between SATAN and EVE, tambourine and oboe.
BASSOONIST seated with golden scarf)

(Satan's tambourine shake, should be done temptingly, coyly.)

(Bassoon Eden background music begins)

7. Eden Background Music

Bassoon

Terry B. Ewell

Play all measures pianissimo. Play each measure separately, with a slight break between measures. Play measures in rows, columns, diagonals, or play randomly. Do not repeat a measure until playing at least three other measures.

Stop playing immediately in Oboe Response 6 when the words: "So saying, her rash hand in evil hour" are spoken.

♩ = 92



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SATAN

~

(= Satan's Tambourine, played with enticement)

Wonder not, sovran Mistress, if perhaps
 Thou canst, who art sole Wonder, much less arm
 Thy looks, the Heav'n of mildness, with disdain,
 Displeas'd that I approach thee thus, and gaze...

~Fairest resemblance of thy Maker faire,
 Thee all living things gaze on, all things thine

By gift, and thy Celestial Beautie adore

(Book 8, Page 187; Book 9, Lines 531-540)

~

NARRATOR

So glaz'd the Tempter, and his Proem tun'd;
Into the Heart of EVE his words made way,
Though at the voice much marveling; at length

OBOE RESPONSE 1

♩ = 72

Oboe

p

EVE: What may this mean?
Language of Man
pronounc't

By Tongue of Brute,
and human sense exprest?
(Book 8, Page 187-8;
Book 9, Lines 549-554)

Narrator

NARRATOR

Not unamaz'd she thus in answer spake.
To whom the guileful Tempter thus reply'd.

SATAN

~Empress of this fair World, resplendent EVE,
Easie to me it is to tell thee all
What thou commandst, and right thou shouldst be obeyd:
I was at first as other Beasts that graze
The trodden Herb, of abject thoughts and low,...
Till on a day roaving the field, I chanc'd
A goodly Tree far distant to behold...
About the Mossie Trunk I wound me soon,
For high from ground the branches would require
Thy utmost reach or ADAMS: Round the Tree...
Amid the Tree now got, where plentie hung
~Tempting so nigh, to pluck and eat my fill
I spar'd not, for such pleasure till that hour
At Feed or Fountain never had I found.
Sated at length, ere long I might perceave
Strange alteration in me, to degree
Of Reason in my inward Powers, and Speech
Wanted not long, though to this shape retaind.
Thenceforth to Speculations high or deep
I turn'd my thoughts, and with capacious mind
Considerd all things visible in Heav'n,

(Book 8, Page 187-9; Book 9, Lines 567-604)

~

NARRATOR

So talk'd the spirited sly Snake; and EVE
Yet more amaz'd unwarie thus reply'd.

OBOE RESPONSE 2
♩ = 72

Ob. *p*

EVE: Serpent, thy overpraising
leaves in doubt
The virtue of that Fruit,
in thee first prov'd:

Narr.

But say, where grows
the Tree, from
hence how far?
(Book 8, Page 189;
Book 9, Lines 613-618)

NARRATOR

To whom the wilie Adder, blithe and glad.

SATAN

~Empress, the way is readie, and not long,
Beyond a row of Myrtles, on a Flat,
Fast by a Fountain, one small Thicket past
Of blowing Myrrh and Balme; if thou accept
My conduct, I can bring thee ~thither soon.

OBOE RESPONSE 3
♩ = 72

Ob. *p*

EVE: Lead then, .

Narr.

NARRATOR: said EVE

NARRATOR

He leading swiftly rowld

(Book 8, Page 189-90; Book 9, Lines 625-631)

So glister'd the dire Snake and into fraud

(OBOIST and NARRATOR move to tree)

Led EVE our credulous Mother, to the Tree

Of prohibition, root of all our woe;

Which when she saw, thus to her guide she spake.

OBOE RESPONSE 4

♩. = 88

Ob. *p* Repeat until text completed.

Narr. *p* EVE: Serpent, we might have spar'd our coming hither,
Fruitless to me, though Fruit be here to excess,

Ob. Repeat until text completed.

Narr. EVE: The credit of whose virtue rest with thee,
Wondrous indeed, if cause of such effects.

♩ = 104
(Imitate Judgment Drum)

Ob. *f* *f*

Narr. EVE: But of this Tree we may not taste nor touch;
God so commanded, and left that Command

NARRATOR

Sole Daughter of his voice;

EVE

the rest, we live

Law to our selves, our Reason is our Law.

NARRATOR

To whom the Tempter guilefully repli'd.

SATAN

~Indeed? Hath God then said that of the Fruit
Of all these Garden Trees ye shall not eat,
Yet Lords declar'd of all in Earth or Aire?

OBOE RESPONSE 5

Ob. $\text{♩} = 88$ Repeat until text completed.

p

NARRATOR: To whom thus EVE yet sinless.

EVE: Of the Fruit
Of each Tree in the Garden we may eate,
But of the Fruit of this fair Tree amidst
The Garden, God hath said,

Narr. $\text{♩} = 104$

Ob. (Imitate Judgment Drum)

f EVE: Ye shall not eate
Thereof, nor shall ye touch it, least ye die.
(Book 8, Page 190; Book 9, Lines 643-663)

Narr. $\text{♩} = 104$

SATAN

~Queen of this Universe, doe not believe
Those rigid threats of Death; ye shall not Die:
How should ye? by the Fruit? it gives you Life
To Knowledge? By the Threatner, look on me,
Me who have touch'd and tasted, yet both live,
And life more perfect have attaind then Fate
Meant me, by venturing higher then my Lot...
I of brute human, ye of human Gods.
So ye shalt die perhaps, by putting off
Human, to put on Gods, death to be wisht,
Though threat'nd, which no worse then this can bring
And what are Gods that Man may not become
As they, participating God-like food?
The Gods are first, and that advantage...

Goddess humane, reach then, and ~freely taste. ~ ~

NARRATOR

He ended, and his words replete with guile
Into her heart too easie entrance won:
Fixt on the Fruit she gaz'd, which to behold
Might tempt alone, and in her ears the sound
Yet rung of his persuasive words, impregn'd
With Reason, to her seeming, and with Truth;

Meanwhile the hour of Noon drew on, and wak'd
 An eager appetite, rais'd by the smell
 So savorie of that Fruit, which with desire,
 Inclunable now grown to touch or taste,
 Solicited her longing eye; yet first
 Pausing a while, thus to her self she mus'd.

EVE

Great are thy Virtues, doubtless, best of Fruits,...


(Book 8, Pages 191-2; Book 9, Lines 684-745)

OBOE RESPONSE 6 Repeat until text completed

Ob. $\text{♩} = 104$

p

EVE: Here grows the Cure of all, this Fruit Divine,
 Fair to the Eye, inviting to the Taste,
 Of virtue to make wise: what hinders then
 To reach, and feed at once both Bodie and Mind?

Narr. 

(All music abruptly stops. Oboist reaches oboe towards the tree)

NARRATOR

(spoken quietly, with intensity. Oboe bell touches fruit)

So saying, her rash hand in evil hour
 Forth reaching to the Fruit, she pluck'd, she ate

(Eve drops the golden stole to the floor)

Bassoon Response 1

First Tremor

Terry B. Ewell

$\text{♩} = 60$



Bassoon


sfz *p* *sfz* *p*

NARRATOR (after note starts):
Earth felt the wound


and Nature from her seat

3 

Sighing through all her Works gave signs of woe,
That all was lost. Back to the Thicket slunk
The guiltie Serpent, and well might, for EVE
Intent now wholly on her taste, naught else
Regarded, such delight till then, as seemd,
In Fruit she never tasted, whether true
Or fansied so, through expectation high
Of knowledge, nor was God-head from her thought.
Greedily she ingorg'd without restraint,
And knew not eating Death: Satiated at length, (Book 8, Pages 192-3; Book 9, Lines 776-792)

6 

Cello 8ve higher to end

9 

rit.

(After the text SATAN puts down tambourine
and drapes the snake on top of it.)



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8. TEMPTATION OF ADAM [Timing 7 min.]

OBOIST approaches BASSOONIST and takes seat.

SCRIPTURE READER

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. (Gen. 3:6, NKJV)

Oboe Response 7

Play each accidental with inner remorse and pain.

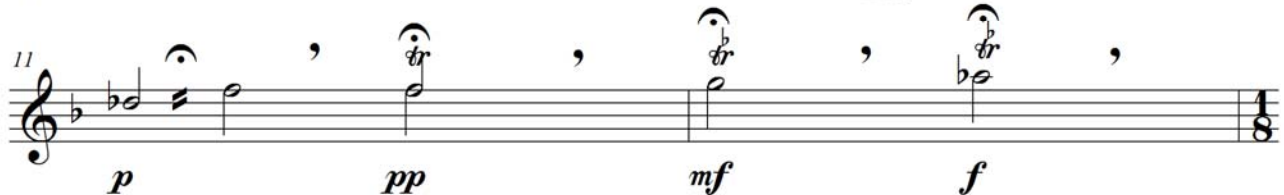
Expressively ♩ = 60



EVE: Hast thou not wonderd, ADAM, at my stay? Thee I have misst, and thought it long,
depriv'd Thy presence, agonie of love till now Not felt, nor shall be twice, for never more
Mean I to trie, what rash untri'd I sought, The paine of absence from thy sight.
But strange Hath bin the cause, and wonderful to heare:
This Tree is not as we are told, a Tree Of danger tasted,
nor to evil unknown Op'ning the way,



Oboist repeat until text completed



but of Divine
effect

To open Eyes,

and make them

Gods who taste;...



Thou therefore also taste, that equal Lot May joyne us, equal Joy, as equal Love;
Least thou not tasting, different degree Disjoyne us, and I then too late renounce
Deitie for thee, when Fate will not permit. (Book 8, Pages 195-196; Book 9, Lines 856-884)



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NARRATOR

Thus EVE with Countenance blithe her storie told;
But in her Cheek distemper flushing glowd.
On th' other side, ADAM, soon as he heard
The fatal Trespass done by EVE, amaz'd,
Astonied stood and Blank, while horror chill
Ran through his veins, and all his joynts relax'd;
From his slack hand the Garland wreath'd for EVE
Down drop'd, and all the faded Roses shed:
Speechless he stood and pale, till thus at length
First to himself he inward silence broke.

(Book 8, Page 196; Book 9, Lines 886-895)

Bassoon Response 2

Terry B. Ewell

♩ = 104

Bassoon

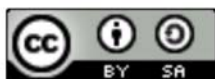
p

ADAM: O fairest of Creation, last and best
Of all Gods Works, Creature in whom excell'd...
How can I live without thee, how forgoe
Thy sweet Converse and Love so dearly joyn'd,
To live again in these wilde Woods forlorn?
Should God create another EVE, and I
Another Rib afford, yet loss of thee
Would never from my heart; no no, I feel
The Link of Nature draw me: Flesh of Flesh,
Bone of my Bone thou art, and from thy State
Mine never shall be parted, bliss or woe. (Book 8, Pages 196-7; Book 9, Lines 896-916)

5

9

13



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Oboe Response 8 and Adam's Decision

Terry B. Ewell

$\text{♩} = 60$

Oboe

NARRATOR: So ADAM, and thus EVE to him repli'd.

EVE: O glorious trial of exceeding Love,
Illustrious evidence, example high!

4

(EVE): Engaging me to emulate, but short
Of thy perfection, how shall I attaine,
ADAM, from whose deare side I boast me sprung,

7

And gladly of our Union heare thee speak,
One Heart, one Soul in both; whereof good proof
This day affords, declaring thee resolv'd,

10

Rather then Death or aught then Death more dread
Shall separate us, linkt in Love so deare,
To undergoe with me

13

one Guilt,

one Crime,

If any be, of tasting
this fair Fruit,

(Book 8, Page 198; Book 9, Lines 960-972)



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Adam's Decision

Score

Terry B. Ewell

$\text{♩} = 60$

Oboe

Bassoon

p

NARRATOR: So saying, she embrac'd him, and for joy
Tenderly wept, much won that he his Love
Had so enobl'd, as of choice to incurr
Divine displeasure for her sake, or Death.

Ob.

Bsn.

5

Ob.

Bsn.

9

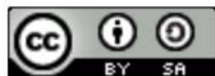
In recompence (for such compliance bad
Such recompence best merits) from the bough
She gave him of that fair enticing Fruit
With liberal hand: he scrupl'd not to eat

(Book 8, Page 198; book 9, Lines 996-8)

Ob.

Bsn.

13



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NARRATOR

Against his better knowledge, not deceav'd,
But fondly overcome with Female charm.
She gave him of that fair enticing Fruit

(Book 8, Page 198; Book 9, Lines 996-8)

(ADAM receives and eats fruit from EVE. Instruments touch showing transfer of the fruit. Bassoonist removes golden scarf and lets it fall to the floor. SATAN leaves tambourine visible on stage with snake on top of it.)

8. Final Earth Tremor

Score

Terry B. Ewell

$\text{♩} = 60$

Oboe

Bassoon

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)

Ob.

Bsn.

rit.



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PART III, CONSEQUENCES

[timing 13 minutes]

9. JUDGMENT [Timing 3 ½ min.]

(MUSICIANS seated, NARRATOR with Golden Stole and Drum)

NARRATOR

The Evening coole when he from wrath more coole
Came the mild Judge and Intercessor both
To sentence Man: the voice of God they heard
Now walking in the Garden, by soft winds
Brought to their Ears, while day declin'd, they heard
And from his presence hid themselves among

(MUSICIANS raise stands and hide behind them)

The thickest Trees, both Man and Wife, till God
Approaching, thus to ADAM call'd aloud.

(Judgment Drum two beats here and below)

GOD THE FATHER

Where art thou ADAM, wont with joy to meet
My coming seen far off? I miss thee here,
Not pleas'd, thus entertain'd with solitude,
Where obvious dutie erewhile appear'd unsaught:
Or come I less conspicuous, or what change
Absents thee, or what chance detains? Come forth.

(MUSICIANS stand up but look at the ground)

NARRATOR

He came, and with him EVE, more loth, though first
To offend, discount'nanc't both, and discompos'd;
Love was not in their looks, either to God
Or to each other, but apparent guilt,
And shame, and perturbation, and despaire,
Anger, and obstinacie, and hate, and guile.

(Book 9, Pages 205-6; Book 10, lines 95-114)

(Judgment Drum)

NARRATOR

To Judgment he proceeded on th' accus'd
Serpent though brute, unable to transferre
The Guilt on him who made him instrument...

And on the Serpent thus his curse let fall.

GOD THE FATHER
(Speaking to snake and tambourine)

Because thou hast done this, thou art accurst
Above all Cattel, each Beast of the Field;
Upon thy Belly groveling thou shalt goe,
And dust shalt eat all the days of thy Life.

Between Thee and the Woman I will put
Enmitie, and between thine and her Seed;
Her Seed shall bruise thy head, thou bruise his heel.

NARRATOR

So spake this Oracle, then verifi'd
When JESUS son of MARY second EVE,
Saw Satan fall like Lightning down from Heav'n,

(Book 9, Pages 208-9, Book 10, lines 164-184)

(Judgment Drum)

NARRATOR

And to the Woman thus his Sentence turn'd.

GOD THE FATHER
(Speaking to OBOIST or Oboe)

Thy sorrow I will greatly multiplie
By thy Conception; Children thou shalt bring
In sorrow forth, and to thy Husband's will
Thine shall submit, he over thee shall rule.

(Book 9, Page 209, Book 10, lines 192-6)

(Judgment Drum)

GOD THE FATHER
(Speaking to BASSOONIST or Bassoon)

I charg'd thee, saying: Thou shalt not eate thereof,
Curs'd is the ground for thy sake, thou in sorrow
Shalt eat thereof all the days of thy Life;
Thornes also and Thistles it shall bring thee forth
Unbid, and thou shalt eat th' Herb of th' Field,
In the sweat of thy Face shalt thou eat Bread,
Till thou return unto the ground, for thou
Out of the ground wast taken, know thy Birth,

For dust thou art, and shalt to dust returne.

NARRATOR

So judg'd he Man, both Judge and Saviour sent,
And th' instant stroke of Death denounc't that day

(Book 9, Page 209; Book 10, Lines 200-210)

(Judgment Drum)

10. REPENTANCE [Timing 3 min.]

SCRIPTURE READER

If we confess our sins, He is faithful and just to forgive us our sins and to cleanse us from all unrighteousness.

(1 Jn. 1:9, NKJV)

(Music “Repentance” starts before narrative. Narrative spoken during music.)

NARRATOR

Repairing where he judg'd them prostrate fell
Before him reverent, and both confess'd
Humbly their faults, and pardon beg'd, with tears
Watering the ground, and with their sighs the Air
Frequenting, sent from hearts contrite, in sign
Of sorrow unfeign'd, and humiliation meek.

(Book 9, Page 232; Book 10, Lines 1097-1104)

By him with many comforts, till we end
In dust, our final rest and native home.
What better can we do, then to the place
Repairing where he judg'd us, prostrate fall
Before him reverent, and there confess
Humbly our faults, and pardon beg, with tears
Watering the ground, and with our sighs the Air
Frequenting, sent from hearts contrite, in sign
Of sorrow unfeign'd, and humiliation meek.
Undoubtedly he will relent and turn

(Book 9, Page 232; Book 10, Lines 1084-1093)

Thus they in lowliest plight repentant stood
Praying, for from the Mercie-seat above
Prevenient Grace descending had remov'd
The stonie from their hearts, and made new flesh
Regenerat grow instead, that sighs now breath'd

Unutterable, which the Spirit of prayer
Inspir'd, and wing'd for Heav'n with speedier flight...
Dimensionless through Heav'nly dores; then clad
With incense, where the Golden Altar fum'd,

(Book 10, Pages 232-3; Book 11, Lines 1-18)

(Music to Repentance ends)

10. Repentance

Score

Terry B. Ewell

Lamenting

♩ = 40 NARRATOR: "Repairing where he..."

slightly separated

Oboc

Bassoon

p

slightly separated

Ob.

Bsn.

A

Ob.

Bsn.

13

Ob.

Bsn.

NARRATOR: "Thus they in lowliest..."

poco a poco accell. et cresc.



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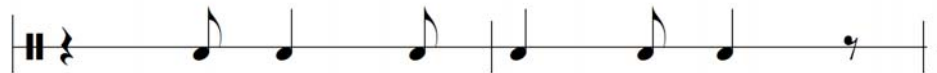
17 repeat until "...Golden Altar fum'd"

Ob.

Bsn.

mp

(Mercy Drum, this pattern here and below until 11. Sacrifice)



(Scene in Heaven)

NARRATOR

By their great Intercessor, came in sight
Before the Father's Throne: Them the glad Son
Presenting, thus to intercede began.

GOD THE SON

See Father, what first fruits on Earth are sprung
From thy implanted Grace in Man, these Sighs
And Prayers, which in this Golden Censer, mixt
With Incense, I thy Priest before thee bring,

(Book 10, Page 233; Book 11, Lines 19-25)

(Mercy Drum)

NARRATOR

To whom the Father, without Cloud, serene.

GOD THE FATHER

All thy request for Man, accepted Son,
Obtain, all thy request was my Decree

(Book 10, Page 233-4; Book 11, Lines 45-7)

(Mercy Drum)

11. SACRIFICE [Timing 3 min.]

Garden of Eden.

SCRIPTURE READER

But He was wounded for our transgressions, He was bruised for our iniquities;
The chastisement for our peace was upon Him, And by His stripes we are healed.
All we like sheep have gone astray; We have turned, every one, to his own way;
And the LORD has laid on Him the iniquity of us all.

(Is. 53:4-6, NKJV)

All who dwell on the earth will worship him, ... the Lamb slain from the
foundation of the world.

(Revelation 13: 8, NKJV)

NARRATOR

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)

(Music for 11. Sacrifice. See music for actions by GOD THE SON: lamb shown, knife shown, lamb slain, covering—two fleece stoles— shown, placed on EVE and then ADAM)

11. Sacrifice

Score

Terry B. Ewell

$\text{♩} = 50$

Oboe

Bassoon

Hand Drum

repeat as desired

repeat as desired

repeat as desired (Mercy Drum)

p

p

pp

Imitate Mercy Drum

6

Ob.

Bsn.

6

GOD THE SON

(Lamb offered up then set down.)

12

Ob.

Bsn.

12

GOD THE SON

(Knife shown.)



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17 *rall.* *a tempo*

Ob. *f* *dim.*

Bsn. *f*

17

GOD (Lamb slain.)

THE SON

22 *rall.* *a tempo*

Ob. *p* *f* *dim.*

Bsn. *p* *f* *dim.*

22

GOD (Two fleece stoles shown.)

THE SON

28 *rall.* *a tempo*

Ob. *p* *mf* *dim.*

Bsn. *p* *mf* *dim.*

28

GOD [Place one stole on left arm.] (With both hands place one stole on EVE.)

THE SON

Ob. 34 *dim.* *p* *rall.* *sotto voce a tempo* *p*

Bsn. *p* *mf*

GOD THE SON 34 (Stole placed on ADAM.)

Ob. 39 *dim. al fine* *pp*

Bsn. *dim. al fine* *pp*

GOD THE SON 39 (Hands of blessing stretched over ADAM and EVE.)

12. EXPULSION [Timing 3 min.]

SCRIPTURE READER

So He 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.

(Gen. 3:24, NKJV)

(Judgment Drum: two drum beats)

GOD THE FATHER

But longer in that Paradise to dwell,
The Law I gave to Nature him forbids: (Book 10, Pages 232-233, Book 11, Lines 1-49)

(Judgment Drum)

NARRATOR

Th' Archangel stood, and from the other Hill
To their fixt Station, all in bright array
The Cherubim descended; on the ground
Gliding meteorous, as Ev'ning Mist
Ris'n from a River o're the marish glides,
And gathers ground fast at the Labourers heel

Homeward returning. High in Front advanc't,
The brandisht Sword of God before them blaz'd

(Knife or sword raised)

Fierce as a Comet; which with torrid heat,
And vapour as the LIBYAN Air adust,
Began to parch that temperate Clime; whereat
In either hand the hastning Angel caught
Our lingring Parents, (musicians stand)
and to th' Eastern Gate
Let them direct, and down the Cliff as fast
To the subjected Plaine; then disappeer'd.

(Expulsion music starts--vamp, MUSICIANS stand not yet moving)

They looking back, all th' Eastern side beheld
Of Paradise, so late their happie seat,
Wav'd over by that flaming Brand, the Gate
With dreadful Faces throng'd and fierie Armes:

(Judgment Drum. MUSICIANS slowly leave the stage, continuing to play
at letter A to the end)

Some natural tears they drop'd, but wip'd them soon;
The World was all before them, where to choose
Their place of rest, and Providence their guide:
They hand in hand with wandring steps and slow,
Through EDEN took their solitarie way.

(Book 10, Pages 270-1; Book 12, Lines 627-649)

(Mercy Drum joins the music. DRUMMER/NARRATOR remains on stage. Drum continues playing after music is done, fading out to end.)

12. Expulsion

Score

Terry B. Ewell

NARRATOR: "... Plaine; then disappeer'd"

$\text{♩} = 50$

Repeat as needed, finish measure then cut to [A] when the Judgment Drum plays.

Oboe

Bassoon

Hand Drum

A

[Double reeds slowly walk off stage. Narrator/Drummer remains.]

Ob.

Bsn.

Hnd. Dr.

(Judgment Drum plays last time only)

dim. al fine

Ob.

Bsn.

Hnd. Dr.

Start Mercy Drum when text finished.



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Double reeds off stage

18

Ob. *no ritard.*

Bsn.

Hnd. Dr.

24

Ob. *pp*

Bsn. *pp*

Hnd. Dr. Repeat as desired.

dim. al fine *no ritard.* *pppp*

SOLI DEO GLORIA

