



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)

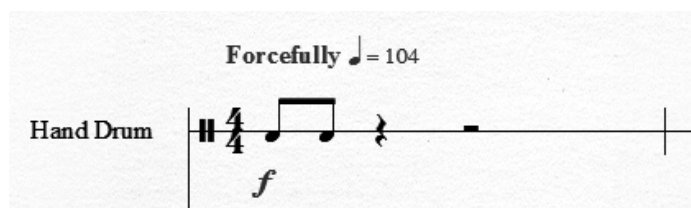
Tambourine

Instructions for the Percussion Instruments in Paradise Lost

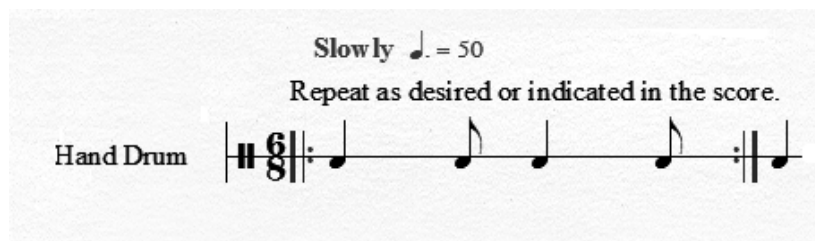
One hand drum will be used for both the Judgment and Mercy Drums. This drum represents divine actions of the Holy Spirit.

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

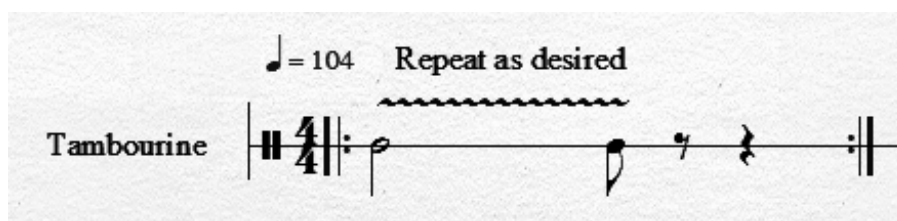
The Judgment Drum pattern is always with two notes. These are played loudly and forcefully with the drum held over the head.



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...

I may assert th' Eternal Providence,
And justify the wayes of God to men.

(Book 1, Page 1; Book 1, Lines 1-26)¹

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)

ADAM Bassoon Solo – Tacet



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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.

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 received,
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

Bb Clarinet

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)

4. Worship

Score

Terry B. Ewell

$\text{♩} = 84$ With Expression *p*

Bb Clar.

Bassoon

text: "duly paid..."

5

Cl.

Bsn.

10

Cl.

Bsn.

14

Cl.

Bsn.

dim.

dim.

p

cresc.

rall.

p

cresc.



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17

Cl. *a tempo* *f* *dim.* *cresc.* *rall.*

Bsn. *f* *dim.* *cresc.* *rall.*

21

Cl. *L a tempo* *f* *dim.* *mf*

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

26

Cl. *dim.*

Bsn. *dim.*

30

Cl. *pp*

Bsn. *pp*

to Dance

Bb Clarinet

Lively, Joyous

Dance: Rejoicing, Worship

Terry B. Ewell

Repeat until narration complete:
...In Wood or Wilderness, Forrest or Den;

$\text{♩} = 88$

pp *mf*

8

15

A

21

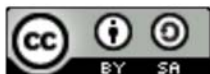
B

28

35

C

41



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17 D

mf

53 E

p

59 *dim.*

56 F

p *cresc.* *f*

73

79

85 *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; . . .

(Judgment Drum)

My self and all th' Angelic Host that stand. . .

(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)

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)

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

Clarinet in B \flat

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 turnd 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

B♭ Cl. *p*

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

Narr. 3

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

B♭ Cl. *p*

EVE: Lead then, .

Narr. 7

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

$\text{♩} = 88$

B♭ Cl. *p* Repeat until text completed.

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

Narr.

B♭ Cl. Repeat until text completed.

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

Narr.

$\text{♩} = 104$
(Imitate Judgment Drum)

B♭ Cl. *f* *f*

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

Narr.

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 eate,
Yet Lords declar'd of all in Earth or Aire?

OBOE RESPONSE 5

Repeat until text completed.

♩. = 88

B♭ Cl.

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.

♩ = 104

B♭ Cl.

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.

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

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 Tacet

8. TEMPTATION OF ADAM [Timing 7 min.]

SCOBOIST approaches BASSOONIST and takes seat. RIPTURE

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

Clarinet in B \flat

p

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,

B \flat Cl.

B \flat Cl.

Oboist repeat until text completed

B \flat Cl.

p *pp* *mf* *f*

but of Divine effect To open Eyes, and make them Gods who taste;...

B \flat Cl.

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)

B \flat Cl.



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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 Tacet

Oboe Response 8 and Adam's Decision

Terry B. Ewell

Clarinet in B \flat $\text{♩} = 60$

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

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

B \flat Cl. 4

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

B \flat Cl. 7

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

B \flat Cl. 10

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

B \flat Cl. 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

Clarinet in B \flat

Bassoon

$\text{♩} = 60$

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.

B \flat Cl.

Bsn.

5

B \flat Cl.

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)

B \flat Cl.

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.)

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.)

10. Repentance

Score

Terry B. Ewell

Lamenting
 ♩ = 40 NARRATOR: "Repairing where he..."
slightly separated

Clarinet in B♭

Bassoon

p

5

B♭ Cl.

Bsn.

A

B♭ Cl.

Bsn.

NARRATOR: "Thus they in lowliest..."

13

B♭ Cl.

Bsn.

poco a poco accell. et cresc.

poco a poco accell. et cresc.



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11. Sacrifice

Score

Terry B. Ewell

$\text{♩} = 50$

Clarinet in B \flat

Bassoon

Hand Drum

repeat as desired

repeat as desired

repeat as desired (Mercy Drum)

p

p

pp

Imitate Mercy Drum

6

B \flat Cl.

Bsn.

6

GOD THE SON

(Lamb offered up then set down.)

12

B \flat Cl.

Bsn.

12

GOD THE SON

(Knife shown.)



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17 *rall.* *a tempo*

B♭ Cl.

Bsn.

f *dim.*

17

GOD THE SON

(Lamb slain.)

22 *rall.* *a tempo*

B♭ Cl.

Bsn.

p *f* *dim.*

22

GOD THE SON

(Two fleece stoles shown.)

28 *rall.* *a tempo*

B♭ Cl.

Bsn.

p *mf* *dim.*

28

GOD THE SON

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

34

B♭ Cl. *dim.* *p* *rall.* *sotto voce* *a tempo* *p*

Bsn. *p* *mf*

34

GOD THE SON (Stole placed on ADAM.)

Detailed description: This system contains measures 34 through 38. The B♭ Clarinet part begins with a half note G4, followed by quarter notes A4, B4, and C5. It then has a half rest, followed by a half note G4, and a quarter rest. The music then changes to 9/8 time, with a half note G4, followed by quarter notes A4, B4, and C5. The Bassoon part follows a similar pattern, starting with a half note G3, then quarter notes A3, B3, and C4. It also has a half rest, followed by a half note G3, and a quarter rest. The vocal part (GOD THE SON) has a whole rest for measures 34-38. Dynamics include *dim.*, *p*, *mf*, and *sotto voce*. Tempo markings are *rall.* and *a tempo*.

39

B♭ Cl. *rall.* *dim. al fine* *pp*

Bsn. *dim. al fine* *pp*

39

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

Detailed description: This system contains measures 39 through 43. The B♭ Clarinet part begins with a half note G4, followed by quarter notes A4, B4, and C5. It then has a half rest, followed by a half note G4, and a quarter rest. The music then changes to 9/8 time, with a half note G4, followed by quarter notes A4, B4, and C5. The Bassoon part follows a similar pattern, starting with a half note G3, then quarter notes A3, B3, and C4. It also has a half rest, followed by a half note G3, and a quarter rest. The vocal part (GOD THE SON) has a whole rest for measures 39-43. Dynamics include *dim. al fine* and *pp*. A tempo marking of *rall.* is present at the beginning of the system.

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)

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.

Clarinet in B \flat

Bassoon

Hand Drum

A

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

B \flat Cl.

Bsn.

Hnd. Dr.

(Judgment Drum plays last time only)

dim. al fine

B \flat Cl.

Bsn.

Hnd. Dr.

Start Mercy Drum when text finished.



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Double reeds off stage

18

B♭ Cl. *no ritard.*

Bsn.

Hnd. Dr.

24

B♭ Cl. *pp*

Bsn. *pp*

Hnd. Dr. Repeat as desired.

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

SOLI DEO GLORIA

