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## GARDEN PARTY

### Characters:

Adam, *baritone*

Gabriel, *actor with low-pitched voice*

Eve, *soprano*

Snake, *actor with high-pitched voice*

Celestial Choir, *barbershop quartet (counter-tenor, tenor, baritone and bass)*

Deus ex machina, *voice through loudspeakers and electronic sounds (prerecorded tape)*

### Mixed chorus

### Small orchestra (5 players)

Clarinet in B-flat

Viola

Double-bass

Keyboards (piano, electric piano, or piano, celesta and organ)

Percussion (glockenspiel, vibraphone, suspended cymbal, small snare drum and timpani)

Electronic tape (in Scenes III and IV)

Scene I—*The Garden of Eden, long ago*

Scene II—*A month later. Under the apple tree in the middle of the Garden*

Scene III—*Later the same day*

Scene IV—*Outside the gates of Eden*

Poem *Read The Bible* by Mrs. M. A. Kidder is public domain. It was written about 1860.  
(Verses 3-5 by D. P.)

Poems *While Eve* and *Tree Of Blame* ©Copyright by Norma Farber and reprinted with her gracious permission.

Duration: 43 minutes

SCENE I

1

Lento  
♩ = 60

Clarinet

Viola

Keyboards

Double-Bass

Percussion

Piano  
Reduction

Clarinet  
pp — mp — pp — mp — pp

Viola  
pizz.  
mp

PIANO

5/4 4/4

Double-Bass

Percussion  
VIBES

Piano Reduction  
pp — mp — pp — mp — pp

1) 2)

2

Moderato ♩ = up to 104

*mf accomp.*

*mf accomp.*

PIANO (bracketed passages apply to rehearsal piano. In performance with orchestra they should be omitted.)

*mf accomp.*

*sempre stacc  
senza pedale*

*simile*

*pizz.*

♩ = 64 ADAM (Very rhythmic speech-song. Childlike with a wide variety of inflections.)

A is for a be, up in the tree. B is for bobolink, meadow-bird free.

1) 2) 3) 4)

see PIANO part (above) for reduction

4

*a piacere*

*Con moto*

PIZZ.  
PIANO  
CAISSE CLAIRE (small snare drum)

4

*delicato*

3

*pp*

*delicato*

4

*a piacere*

*Con moto*

ADAM

EVE

ADAM

*f* *ben cantato*

8 My Eve! My Ad-am (m) Now this, at last - bone - from my

1)

2)

3)

4)

5)

Con moto ♩ = 96

(clarinet doubles chorus throughout)

*p, legato* *simile*

(hold for duration)

PIANO

(repeat until measure 55)

*pizz*

*p* (brass)

\* GLOCK.

(repeat until measure 55)

\*GLOCK. TIMP.

\* TIMP.  $\frac{3}{8}$

*pp* (hard)

Con moto ♩ = 96

(unison)

(repeat until measure 55)

*p*

How beautiful the gar-den! — warm the

*p*

(repeat until measure 55)

1) 2) 3) 4) 5) 6) 7) 8)

9) days, cool the nights. What peace is here! — The trees grow tall

10) 11) 12) 13) 14) 15) 16, 17) 18) 19)

20) in E - - don, - sweet their fruit, soft their shade, their per-fumes rare. 28, 29)

21) 22) 23) 24) 25) 26) 27)

30) But now — *pp* bears the ser-pent. 35) Craft his trade, Sly his

31) 32) 33) 34) 35) 36)

## SCENE II

*(A month has passed. Under the apple tree in the middle of the Garden)*

SNAKE Good morning, Eve.

EVE What do you mean by that, Snake, "Good morning"? Every morning is a good morning in the garden.

SNAKE A most appalling consistency. I, for one, would welcome a little change,—I say, Eve, is it *still* true that God has forbidden you to eat from any tree in the garden?

EVE There you go again! You know very well we may eat the fruit of any tree in the garden, except for the tree right here in the middle. God has forbidden us either to eat or touch the fruit of this tree; if we do, we shall die.

SNAKE Come on, Eve. Of course you will not die. God knows that as soon as you eat it, your eyes will be opened and you will be like God, knowing good and evil.

EVE If God says no, that's good enough for me. And what's so special about that tree anyway. There are lots of trees that are just as good. The fig tree, for example. That's a pretty tree,—tasty fruit, too,—although I don't see any use for the *fig leaves*. The quince I transplanted is doing nicely, thank you. And besides, Adam and I had a serious talk just this morning over our all-natural breakfast and we resolved, and we are in complete agreement that.....

SNAKE *(interrupting)* Very healthy, those apples! Keeps the doctor away, you know.

EVE I get my daily intake of Vitamin A from carrots, Vitamin B from various complexes, Vitamin C from spinach, Vitamin D from.....*(The Celestial Choir begins to warmup and she stops her medical recitation)* O dear!—The Celestial Choir rehearsing their new material. What a sanctimonious crew they are!

*(Here follows no. 7)*

PITCHPIPE (played by one of the four soloists)  
Allegro ♩ = 96  
f (a2)

Counter-tenor  
Tenor  
Baritone  
Bass

Celestial Choir

Don't for-get to read the bible, In the  
early days of youth, Ev'ry morning, ev'ry evening, Fill your  
minds with sacred truth. Read the bible, read the bible, For a  
guide to you 'tis giv'n; Read the bible, read the bible, It will

1) 2) 3) 4) 5) 6) 7) 8) 9)

(Gabriel enters. In his hand his Future Book)

GABRIEL Hello, Eve.

EVE Hello, Gabriel.

GABRIEL Where's Adam?

EVE He's a bit poorly this morning, I'm sorry to say. Same old complaint,—sore rib-cage, you know. He says he's not been the same since the operation. But what brings you here?

GABRIEL Well, I've been looking into my *Future Book* (holds it up) and reading some marvelous recipes from *The French Chef Cookbook*. Here's one for apple charlotte, and a nifty one for moulded apple custard. And then there are apple fillings for crêpes, apple marmalade, apple tart and in the index a reference to *pommes*. (That's French for apples.)

EVE Not you, too! I may not know good and evil but I sure can tell when you and Snake are up to something.

GABRIEL Eve, I must talk seriously to you. Did you know that you're causing my *Future Book* all sorts of grave problems? Many pages incomplete,—many totally blank. Look here, for instance. (He points to the page) Here's Bach who wants to compose a work entitled "Adam's Fall."

EVE Adam's *Fall*? Fall? Well, that *is* ridiculous! Everybody knows that it's always summer in the *garden*. We don't have seasons.

GABRIEL (To the audience) I'll pretend I didn't hear that one.  
(To Eve) Then look at this page. No, this one over here. Milton has started a long, long poem about Paradise. Incomplete, *your* fault. The poets and composers union is threatening a strike. You *must* try. You've just got to let a little sin come into the world.

J. = 46

*p dolce, accomp. (colta voce)*

*p (always separate, pulsating)*

*mp dolce*

*mp*

*Sal Sol*

*pizz*

*p dolce*

VIBES >

*delicato pp. (motor off)*

*mp dolce*

EVE

1) With Ad-ams I re-solved to do as we were bid-den God's

*poco staccato*

2) If tak-ing one small bite, scare more than just a nib-ble could

*mp dolce*

*p mp*

1, 11)

2, 12)

3, 13)

4, 14)

5, 15)

*Adagio ma flessibile*  $\text{♩} = 52$  *poco rit., a tempo*

ORGAN

*Adagio ma flessibile*  $\text{♩} = 52$  *poco rit., a tempo*

O tree, o tree full-filled with blame, (m)

O tree, o tree full-filled with blame, (m)

O tree, o tree,

1) 2) 3)

(Adam, Eve and Snake appear, eyes downcast)

(Electronic tape starts at signal from conductor. Conductor starts stop watch as soon as the first signal is heard. Use the timing indications as given below.)

0:00 (signals from tape)

0:28 (voice on tape)

DEUS Adam, where are you?

0:32

ADAM

*Andante flessibile*  $\text{♩} = 66$

8 I heard the sounds as you were walking - in the gar-den,

8 and I was afraid - be-cause I was na-ked, and I

8 hid my-self.

0:52

DEUS Who told you you were naked? Have you eaten from the tree which I forbade you?

1:00

ADAM

8 The woman you gave me - for a companion, she gave me fruit from the

8 tree and I ate it.

## SCENE IV

*(Outside the Garden where now Cherubim are stationed and a sword whirls and flashes to guard the way to the Tree of Life. Adam and Eve enter covered with enormous fig leaves.)*

ADAM Bad show, Eve.

EVE I know. And we can't go back, I fear.

ADAM Not while Jophiel stands there holding that flaming sword and guards the gates.

EVE Oh, Adam, look at us now,—exiles. Our home gone, our innocence gone, reduced to a fading memory.

Con moto  $\text{♩} = 96$

pp, legato ————— p ————— pp

p

(hold for duration)

p

(repeat until measure 55)

GLOCK.  
pp

(repeat until measure 55)

TIMP.  
pp (hard)

(repeat until measure 55)

pizz.

(repeat until measure 55)

**3**  
**8** Con moto  $\text{♩} = 96$  EVE *mp* ————— *p* ADAM

How beautiful - the gar- den! - warm the

p

(repeat until measure 55)

1) 2) 3) 4) 5) 6) 7) 8)

EVE ADAM EVE

9) days, cool the nights. 10) 11) 12) What peace - was there! 13) 14) 15) 16,17) 18) The trees grew tall 19)

Musical score for piano and timpani. The piano part is in treble and bass clefs, and the timpani part is in a single clef. The music is in a key with three sharps (F#, C#, G#) and a 4/4 time signature. The piano part features a melody with eighth and sixteenth notes, and the timpani part has a rhythmic pattern of eighth notes.

**3**                      **4**    **3**  
**4**                      **4**    **8**

EVE  $\text{♩} >$   
Wel-come, sin! Do come in. Here on earth joy and mirth on

Vocal line for Eve, starting with a fermata. The melody is in treble clef with a key signature of three sharps. The lyrics are: "Wel-come, sin! Do come in. Here on earth joy and mirth on".

ADAM  $\text{♩} >$

Vocal line for Adam, starting with a fermata. The melody is in treble clef with a key signature of three sharps. The lyrics are: "Wel-come, sin! Do come in. Here on earth joy and mirth on".

Musical score for piano accompaniment, continuing from the previous section. It features a melody in the right hand and a bass line in the left hand, with various rhythmic patterns and dynamics.