

Tenant and Cross Purpose:

Two songs for Baritone and Cello



A recitative and aria,
setting "Redemption" by George Herbert (1633)
and a response by Art Eschenlauer (2018)

Music by Art Eschenlauer

<http://eschenlauer.com/music/CrossPurpose/>

The Tenant

A recitative inspired by Don Freund's setting of George Herbert's "Redemption"

"Redemption" by George Herbert, 1633; paraphrased by Art

Art Eschenlauer, Lent 2018

$\text{♩} = 80$ *andante, with a lively lilt*

Each pair of measures should be felt as a 13-beat measure.

Baritone *mp* *mf*

As long time **ten** - ant to a wealthy **Lord**, not **thriv** - ing, I re - **sol** - v - ed to be **bold**

Violoncello *p* *mp* *mp*

6 and make **suit** to the **Own** - er to af - **ford** a new, re - **duc**'d rent **lease**, and can - cel **th**'old.

rit. poco a poco ma non troppo

Vc. *p*

10 *mf* At Heav - en's **ma** - nor, thus, my Lord I **sought**. They **told** me that my **Lord**

a tempo

Vc. *mp* *p* *molto legato*

13 **—** was late - ly **gone** a - bout some land on **Earth**, so **dear** - ly **bought**,

Vc. *mp*

16 *mp* quite long a - **go**, to take **pos** - e - ssi - on.

rit. poco a poco ma non troppo *a tempo*

Vc. *p* *p*

19

Bar.

Re-turn-ing, know - ing of my Lord's great birth, I search'd, ac-cord-ing-ly, in

Vc.

23

Bar.

great re sorts; in cit - ies, theat - ers, gard - ens, parks, and courts:

Vc.

26

Bar.

At length, I heard a rag - ged noise and mirth

Vc.

28

Bar.

of thieves and mur - d'ers, there my Lord I spied,

Vc.

30

Bar.

Who said, "Your suit is grant - ed." and, then, died.

rit. poco a poco al fine

Vc.

Cross Purpose

Text: A response to George
Herbert's "Redemption" (1633),
Art Eschenlauer (2018)

Tune: "METANOIA"
Art Eschenlauer (2019)

♩ = 92 Andante *mp* *mf*

Baritone

Violoncello

(in Phrygian mode) *p* *mf* *p* *mp* *p*

poco rit. *a tempo* *poco rit.*

At heav - en's ma - nor's door I stood and knocked

6 *mp* *mf* *mp*

Bar.

Vc.

a tempo *p* *mp*

to ask my Lord a - bout this my - ster - y. I

poco rit. *a tempo*

11 *mf*

Bar.

Vc.

p *mp* *p* *mp*

hop'ed my lov - ving Lord would help me see how, from my sin, my

poco rit. *a tempo*

16 *mp* *f*

Bar.

Vc.

p *mf* *mp*

spir - it is un - locked. "My Cross is where your con - demn - a - tion

poco rit. *a tempo* (in Lydian mode)

21 *mf* *mp*

Bar.

Vc.

p

ends, so you can view your past with - out de - spair, and,

26

Bar. *f* *mf*

Vc. *mp*

freed from Sa - tan's sway, you can re - pair re - la - tion - ships and

30

Bar. *mp* *f* *mf*

Vc. *p* *mp* *p* *mp* *mf* *mp*

start to make a - mends." It seems I want to have a bet - ter
 poco rit. a tempo (in Aeolian mode)

35

Bar. *mp*

Vc. *p*

past with facts that are much less un - set - tling. I

39

Bar. *mf*

Vc. *mp*

want my Sav - ior's pre - cious blood to bring me far from those re -

43

Bar. *mp* *f* *mf*

Vc. *p* *mf* *mp*

grets that - hold me - fast. "My Child", my Lord said,
 poco rit. a tempo (in Ionian mode)

47

Bar. *f* *mf* *f* *mf* *mp*

Vc. *p*

"that can ne - ver be. Ac - cept your past and know you live with Me."
 rit. poco a poco

Cello

The Tenant

A recitative inspired by Don Freund's setting of George Herbert's "Redemption"

"Redemption" by George Herbert, 1633; paraphrased by Art

Art Eschenlauer, Lent 2018

♩ = 80 *Andante*

Each pair of measures should be felt as a 3-beat measure.

Cello

Cross Purpose

Text: A response to George
Herbert's "Redemption" (1633),
Art Eschenlauer (2018)

Tune: "METANOIA"
Art Eschenlauer (2019)

$\text{♩} = 92$ *Andante*
(in Phrygian mode)

p *mf* *p* *mp* *p* *mp* *p*
poco rit. a tempo poco rit. a tempo

8 *mp* *p* *mp*
poco rit. a tempo poco rit. a tempo

14 *p* *mp* *p* *mf*
poco rit. a tempo

19 (in Lydian mode) *mp* *p*

26 *mp* *p* *mp* *mf*
poco rit. a tempo

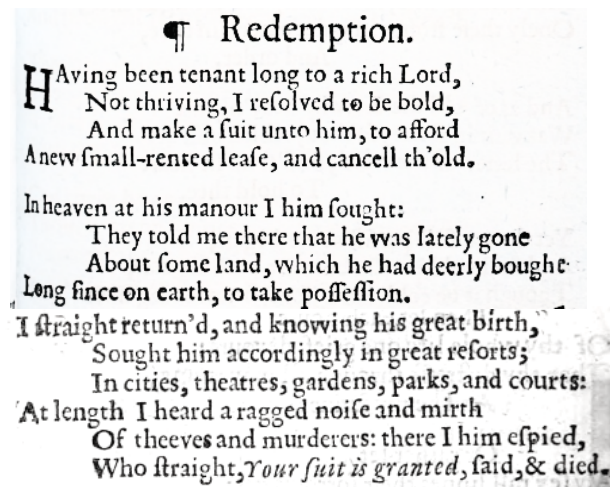
33 (in Aeolian mode) *mp* *p*

40 *mp* *p* *mf*
poco rit. a tempo

45 (in Ionian mode) *mp* *p*
rit. poco a poco

The texts

The text of "The Tenant" my a paraphrase of the poem "Redemption", from George Herbert's *The Temple* (1633, Cambridge, England, Thomas Buck and Roger Daniel).



The poem "Cross Purpose" was my response.

The Tenant

As long-time tenant to a wealthy Lord,
not thriving, I resolvèd to be bold
and make suit to the owner to afford
a new, reduc'd-rent lease, and cancel th'old.

At Heaven's manor, thus, my Lord I sought.
They told me that my Lord was lately gone
about some land on Earth, so dearly bought
quite long ago, to take possession.

Returning, knowing of my Lord's great birth,
I searched, accordingly, in great resorts;
in cities, theaters, gardens, parks, and courts:

At length, I heard a ragged noise and mirth
of thieves and murd'ers, there my Lord I spied,
Who said, "Your suit is granted," and then died.

Cross Purpose

At Heaven's manor's door, I stood and knocked
to ask my Lord about this mystery.
I hoped my loving Lord would help me see
how, from my sin, my spirit is unlocked.

"My cross is where your condemnation ends
so you can view your past with despair,
and, freed from Satan's sway, you can repair
relationships and start to make amends."

It seems I want to have a better past
with facts that are much less unsettling.
I want my Savior's precious blood to bring
me far from those regrets that hold me fast.

"My child," my Lord said, "that can never be.
accept your past, and know you live with me."

Musical inspiration

My setting of "The Tenant" was inspired by (and is almost a paraphrase of) Don Freund's setting of "Redemption": <https://donfreund.com/three-poems-of-george-herbert>

Cover image

Michel Hertrich, 1877, "Porte à Turckheim", (hanging in the Musée Unterlinden, Colmar, France):
https://commons.wikimedia.org/wiki/File:Porte_%C3%A0_Turckheim_1877_Michel_Hertrich.jpg