

Tenant and Cross Purpose: Two songs for Baritone and Cello

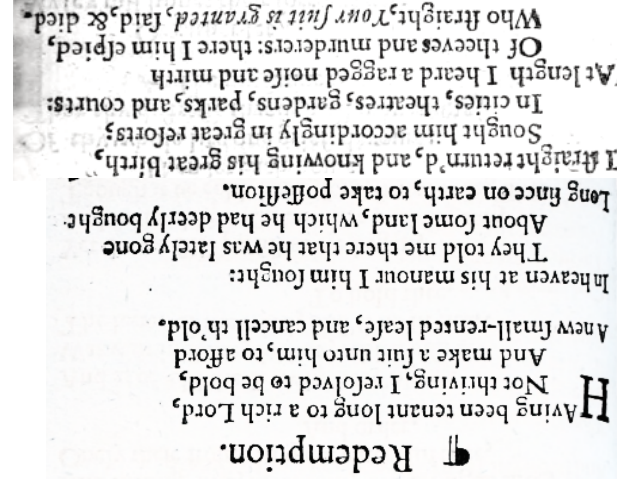


A recitative and aria,
setting "Redemption" by George Herbert (1633)
and a response by Art Eschenlauer (2018)

Music by Art Eschenlauer
<http://eschenlauer.com/music/CrossPurpose/>

The 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 resolved to be bold
and make suit to the owner to afford
a new, reduced-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 murderers, there my Lord I spied,
Who said, "Your suit is granted," and then died.

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

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, with a lively lilt
Each pair of measures should be felt as a 13-beat measure.

Baritone *mp*
As long time ten - ant to a wealth-y Lord, not thriv - ing, I re - solv - èd to be bold

Violoncello *p* *mp*

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

Vc. *p*
rit. poco a poco ma non troppo

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

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

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

Vc. *mp*

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

Vc. *p* *a tempo*

Cello

Cross Purpose

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

Tune: "METANOIA" Art Eschenlauer (2019)

♩ = 92 Andante
(in Phrygian mode)

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

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

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

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

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

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

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

45 (in Ionian mode) *mp* *p*
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

$\text{♩} = 80$ Andante
Each pair of measures should be felt as a $\sqrt{3}$ -beat measure.

6

9

10 *a tempo*

13

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

19

23

26

28

29

30 *rit. poco a poco al fine*

19

23

26

28

29

30

30

Cross Purpose

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

Tune: "METANOIA"
Art Eschenlauer (2019)

♩ = 92 Andante

Baritone *mp* *mf*

(in Phrygian mode) *poco rit.* *a tempo* At heav - en's ma - nor's door I stood and knocked *poco rit.*

Violoncello *p* *mf* *p* *mp* *p*

6 *mp* *mf* *mp*

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

Vc. *a tempo* *p* *mp* *p* *mp*

11 *mf*

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

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

16 *mp* *f*

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

Vc. *poco rit.* *a tempo* *p* *mf* *mp* (in Lydian mode)

21 *mf* *mp*

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

Vc. *p*

26 *f* *mf*

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

Vc. *mp*

30 *mp* *f* *mf*

Bar. start to make a - mends." It seems I want to have a bet - ter

Vc. *poco rit.* *a tempo* *p* *mp* *p* *mp* *mf* *mp* (in Aeolian mode)

35 *mp*

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

Vc. *p*

39 *mf*

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

Vc. *mp*

43 *mp* *f* *mf*

Bar. grets that - hold me - fast. "My Child", my Lord said,

Vc. *poco rit.* *a tempo* *p* *mf* *mp* (in Ionian mode)

47 *f* *mf* *f* *mf* *mp*

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

Vc. *rit. poco a poco* *p*