

Uninvited



A duet for tenor and bass,
with cello accompaniment

Music by Art Eschenlauer

Text adapted from Thomas Merton's essay
"The Time of the End is the Time of No Room"

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

As I wrote this piece, it evolved into an anachronistic pastiche.

From 16th century practice, the initial phrase serves as the "cantus firmis", variations of which repeat throughout the piece, and the melody in the opposing part passes into and out of consonance with the cantus firmis. The scale-fragments in the cello accompaniment reflect a four note scale-fragment from the middle of the cantus firmis. The piece is in Phrygian Mode; modes other than Major and minor were largely abandoned at the end of the 16th century as polyphony was abandoned in favor of tonal harmony. This chant-like music seems fitting for text written by a monk.

The structure of the piece is similar to the 18th century "sonata form". In sonata form, an exposition presents two themes in the tonic key, the exposition is repeated, a development section explores the exposition material in the dominant key, and the recapitulation reconsiders the exposition material in response to the development section. In this piece, the stresses in the third section proceed at almost twice pace of those in the first two, and the fourth section hastens toward the end by squeezing the 17 measures of material from the first section into 13 measures.

The text is adapted from a fragment of an essay by a 20th century Trappist monk. Thomas Merton wrote, "The Time of the End is the Time of No Room", published in his 1965 book, *Raids on the Unspeakable*. The original text, beginning on page 72, is:

Into this world,
this demented inn,
in which there is absolutely no room for Him at all,
Christ has come uninvited.

But because He cannot be at home in it,
because He is out of place in it,
His place is with those others
for whom there is no room.

His place is with those who do not belong,
who are rejected by power
because they are regarded as weak,
those who are discredited,
who are denied the status of persons,
who are tortured,
bombed,
and exterminated.

With those for whom there is no room,
Christ is present in the world.

He is mysteriously present
in those for whom there seems to be
nothing but the world at its worst.

With these He conceals Himself,
in these He hides Himself,
for whom there is no room.

Uninvited

Text adapted from "The Time of the End is the Time of No Room",
an essay published in Raids on the Unspeakable by Thomas Merton, 1965.

Music by
Arthur Eschenlauer
Lent, 2017

♩ = 80 Andante

mf

Tenor

mp

Bass

Violoncello

mp *siempre tenuto* *mf* *mp*

8

T. *mp*

B. *mf*

Vc. *mf* *mp*

13

T. *mf*

B. *mp*

Vc. *mf* *mp* *mf*

19

T. *mf*

B. *mp*

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

26

T. *mp*
 room at all for Him._____ No room,

B. *mf*
 room at all for Him._____ He can - not be at home,_____ Christ is out

Vc. *mf* _____ *mp* _____

32

T. *mp*
 out of place here,_____ No room, for whom there is_____ no room.

B. *mf*
 of_____ place here, His place is with oth - ers for whom there is no room.

Vc. *mf* _____ *mp* _____ *mf* _____ *mp*

$\text{♩} = 120$ **Allegro moderato**

37

T. *mf*
 His place is with those who do not be - long, re -

B. *mp*
 With those_____

Vc. *mf*

41

T. *mp*
 ject - ed by pow - er re - gard - ed as weak. dis -

B. *mf*
 _____ who do not be - long,_____

Vc. *mp* _____ *mf*

44

T. *f* *ff* *f*
 cred-it-ed, de - nied the stat - us of per - sons, tortured, bombed, ex - ter - min - at - ed.

B. *mf*
 who do not be - long.

Vc. *mp* *mf*

♩ = 80 Andante (tempo primo)

48

T. *mf*
 With those for whom there is no room,

B. *mp*
 With those for whom there is no room,

Vc. *mp* *mf* *mp*

53

T. *mf*
 With those for whom there is no room,

B. *mf*
 With those for whom there is no room,

Vc. *mf*

58

T. *f* *p*
 Christ is pres - ent in the world.

B. *f* *p*
 Christ is mys - ter - ious - ly pres - ent in the world.

Vc. *f* *p*

Cello

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♩ = 80 **Andante**
siempre tenuto

Musical staff 1-9: Bass clef, 3/4 time signature, key signature of one flat. The staff contains nine measures of music. Dynamics are marked as *mp*, *mf*, *mp*, *mf*, and *mp*. There are five accents (V) above the notes in measures 1, 3, 5, 7, and 9.

Musical staff 10-18: Bass clef, 3/4 time signature, key signature of one flat. The staff contains nine measures of music. Dynamics are marked as *mf*, *mp*, and *mf*. There are two accents (V) above the notes in measures 11 and 13.

Musical staff 19-27: Bass clef, 3/4 time signature, key signature of one flat. The staff contains nine measures of music. Dynamics are marked as *mp*, *mf*, *mp*, *mf*, *mp*, and *mf*. There are four accents (V) above the notes in measures 19, 21, 23, and 25.

Musical staff 28-36: Bass clef, 3/4 time signature, key signature of one flat. The staff contains nine measures of music. Dynamics are marked as *mp*, *mf*, *mp*, *mf*, and *mp*. There are three accents (V) above the notes in measures 29, 31, and 33.

♩ = 120 **Allegro moderato**

Musical staff 37-45: Bass clef, 6/8 time signature, key signature of one flat. The staff contains nine measures of music. Dynamics are marked as *mf*, *mp*, *mf*, and *mp*. There are four accents (V) above the notes in measures 37, 39, 41, and 43.

♩ = 80 **Andante (tempo primo)**

Musical staff 46-55: Bass clef, 3/4 time signature, key signature of one flat. The staff contains ten measures of music. Dynamics are marked as *mf*, *mp*, *mf*, and *mp*. There are four accents (V) above the notes in measures 46, 48, 50, and 52.

Musical staff 56-64: Bass clef, 3/4 time signature, key signature of one flat. The staff contains nine measures of music. Dynamics are marked as *f* and *p*. There are four accents (V) above the notes in measures 56, 58, 60, and 62.

Bass

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$\text{♩} = 80$ **Andante**
mp



This world, this un-car-ing inn,___ This world, this



heartsick, broken inn,___ In - to this world,___ Christ has come un-in vit - ed,



has come un - in - vit - ed, Christ has come. No room, No



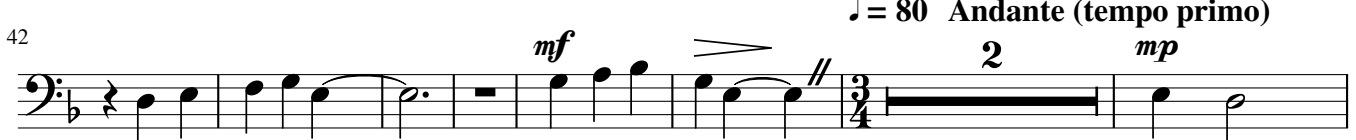
room at all for Him.___ No room, No room at all for Him.___ He



can-not be at home,___ Christ is out of___ place here, His place



is with oth - ers for whom there is no room. With those___



who do not belong,___ who do not belong,___ With those



for whom there is no room, With those for whom___ there is no



room,___ Christ is mys-ter - ious-ly pres - ent in the world.

Tenor

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$\text{♩} = 80$ Andante

mf

8 This world, this uncaring inn, — This world, this heartsick, broken inn, —

9 — This world, *mp* Christ has come, — This world, un - vit - vit -

17 ed, Christ has come. *mf* No room, No room at all for Him. — No room, No

26 room at all for Him. — *mp* No room, out of place here, — No room, for

35 $\text{♩} = 120$ Allegro moderato *mf* whom there is no room. His place is with those who do not belong, re -

41 ject - ed by power re - gard - ed as weak. dis - cred - it - ed, de - nied — the

45 *f* *ff* *f* stat - us of persons, tor - tured, bombed, ex - ter - min - at - ed.

$\text{♩} = 80$ Andante (tempo primo)

mf

48 With those for whom there is no room, — With those

56 *f* *p* for whom there is no room, — Christ is present in the world.