

The Archer and The Arrow



Music and Words

by

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

written for the choir of

The United Church of Christ in New Brighton

Words:
by Art Eschenlauer, 1994

The Archer and the Arrow

Tune: HAMARTIA, 1994 and
arr. 2020 by Art Eschenlauer

♩ = 85 *Andante con moto*

(Through this cresc., imagine drawing back a bow string.) *mf*

Soprano *mp* *melody* * The arch - er took an ar - row_____ and drew it on his bow._____ He *mf*

Alto *p* * The arch - er took_____ an ar - row_____ and drew it on his bow._____ He *mp* *mf*

Tenor *mp* * _____ and drew it on_____ his bow._____ He *mf*

Bass *mp* * _____ and drew_____ it on_____ his bow._____ He *mf*

* 32nd rests mean "Finish the preceding word before the next note."

5 S. *f* *mf* shot it through the bulls-eye,_____ not high _____

A. *f* *mp* shot it through the bulls-eye,_____ high, wide,_____ or low. *mf*

T. *f* *mp* shot it through the bulls-eye,_____ or wide, *mf* *mel.* A

B. *f* *mp* shot it through_____ the bulls-eye,_____ or low._____ *mf* *mp* A

9 S. *mp* hun - dred oth er ar rows, _____

A. *mp* hun - dred oth - er ar - rows, _____

T. *mp* hun - dred oth - er ar - rows_____ he drew and aimed and _____

B. *mp* hun - dred oth - er ar - rows_____ he drew, aimed, _____

12

S. *mf* *poco rit.*
 shot, shot, *mel.* and, while_ some ar - rows made their mark, did

A. *poco rit.*
 shot, shot, and, while_ some ar - rows made their mark, a few did

T. *mf* *poco rit.*
 shot, _____ *mel.* a - las, a few did

B. *poco rit.*
 shot, _____ a - las, a few did

16

S. *a tempo* *mp* *mf*
 not. _____ God greets_ er - ror with com - pas - sion_ God

A. *a tempo* *mp* *mf*
 not. _____ God greets_ er - ror with com - pas - sion_ God

T. *a tempo* *mp* *mf*
 not. _____ and lov - ing for - give - ness. _____ God

B. *a tempo* *mp* *mf*
 not. _____ and lov - ing for - give - ness. _____ God

21

S. *poco rit.* *a tempo*
 loves_ us in_ our fail - ure, not just in our suc - cess. *mel.*

A. *poco rit.* *mp* *a tempo*
 loves_ us in_ our fail - ure, not just in our suc - cess.

T. *poco rit.* *mp* *a tempo* *mf*
 loves_ us in_ our fail - ure, not just_ in our suc - cess. *mel.* For sin is like an

B. *poco rit.* *mp* *a tempo* *mp*
 loves_ us in_ our fail - ure, not just in our suc - cess. For sin is like an

26

S. *mf* *mel.* that does not know its way. *mp* *mf* I make two hun - dred

A. *mp* that does not know its way. *p* *mp* I make two hun - dred

T. *mp* ar - row that does not know its way. *p* hun - dred

B. *mp* ar - row does not know its way. *p*

30

S. ef - forts as I go through the day, and, though some of my

A. ef - forts I go through the day, and, though some of my

T. *mp* ef - forts I go through the day,

B. *mp* ef - forts as I go through the day,

34

S. ac - tions as I aim, the few of them with *poco rit.*

A. ac - tions as I aim, the few of them with *poco rit.*

T. *mf* *mel.* work out just as I aim, the few of them with *poco rit.*

B. *mp* work out just as I aim, the few of them with *poco rit.*

38

f *mf*

S. im - per - fec - tions tempt me to feel shame.

A. im - per - fec - tions tempt me to feel shame.

T. *mf* *mp* *mf*
8 im - per - fec - tions tempt me to feel shame. For *mel.*

B. *mf* *mp* im - per - fec - tions tempt me to feel shame.

41

mp

S. Sa - tan knows our weak - ness

A. *mp* Sa - tan knows our weak - ness

T. *mp* Sa - tan knows our weak - ness and takes de - light in our

B. *mp* takes de - light in our

44

mf *più rit.*

S. *mel.* He wants us to des - pise our - selves, des -

A. *più rit.* wants us to des - pise our selves, des -

T. *mp* *più rit.* cries. des - pise our selves, des -

B. *più rit.* cries. He wants us to des - pise our - selves, des -

47

a tempo *mf*

S. pair, and heed his lies! *a tempo* *mf* mel. whom

A. pair, and heed his lies! *a tempo* *mp* But Je - sus loves His crea-tures, whom

T. pair, and heed his lies! *a tempo* *mf* mel. But Je - sus loves His crea-tures, whom *mp*

B. pair, and heed his lies! *a tempo* *mp* whom

51

S. He will not for - sake. Two thou - sand years a - go, He knew e - ver-y mis-

A. He will not for - sake. Two thou - sand years a - go, He knew e - ver-y mis- *mf*

T. He will not for - sake. Two thou - sand years a - go, He knew e - ver-y mis- *mf*

B. He will not for - sake. Two thou - sand years a - go, He knew e - ver-y mis- *mf*

56

S. take my err - ors great He *mf* *f* *mf* mel.

A. take my err - ors great and small. He *mp* *f* *mp*

T. take that I have made in my life, my err - ors great and small. He *mf* *mp* *f* *mp* mel.

B. take that I have made in my life, my err - ors great He *mp* *f* *mp*

61

poco rit. *f* *mf* *mf* *a tempo*

S. knew me, and He loved me, and He for-gave them all. Christ

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

A. knew me, and He loved me, and He for-gave them all. Christ

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

T. knew me, and He loved me, and He for-gave them all. Christ

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

B. knew me, and He loved me, and He for-gave them all. Christ

65

poco rit. *mf*

S. bids us seek com-plete-ness with all heart, strength, and soul, but

A. *poco rit.* *mf*

A. bids us seek com-plete-ness with all heart, strength, and soul, but

T. *poco rit.* *mf*

T. bids us seek com-plete-ness with all heart, strength, and soul, but

B. *poco rit.* *mf*

B. bids us seek com-plete-ness with all heart, strength, and soul, but

69

mp

S. God for-gives our im-per-fec-tions, so we are made whole.

A. *mp*

A. God for-gives our im-per-fec-tions, so we are made whole.

T. *mp*

T. God for-gives our im-per-fec-tions, so we are made whole.

B. *mp*

B. God for-gives our im-per-fec-tions, so we are made whole.

About the text

Scripture describes Satan in particular detail: as lying, as using cunning and sowing doubts and distrust to disrupt God's relationship with Adam and Eve (that is to say, with us), as accusing Job of unfaithfulness to God (of not being good enough), and as promoting power and will at the expense of relationship, trust, and compassion: after His baptism, the Spirit drove our Lord into the wilderness¹; when He was nearly starved, Satan came to try Him, urging Him to meet His own needs with food, fame, and power; instead, (knowing that He had emptied Himself to live as we do) Love leaned upon Love, not losing sight that Their unity endured even when He could not feel it, forcing Satan to withdraw until a more opportune time.

Years ago I read a book² that explained depression in terms of "the Voice", saying that the Voice always lies, convincing us of things that have no factual basis, accusing us of insufficiency, of guilt, even of unworthiness to continue life itself. As the years have passed, I have come to see no meaningful difference between the descriptions of what Satan and depression do to us: depression visits great evil upon its victims, stealing their joy, social connection, hope, and for some, tragically, even their very lives. When we are at our wits' end, depression comes to try, test, and break us, and our only hope is to recognize that our separation from Compassion is only an illusion painted by depression. I wrote the poem set in this song to remember this lesson at the times when I have the mistaken impression that I am alone or deficient. We are not alone, and Love esteems us highly – "God doesn't make junk".

Performance notes

I will admit that the words are challenging to sing to the tune. The basic feel is along the lines of "God's Eye is on the Sparrow", but there are so many words ending in consonants (or several consonants) that run into the next word, (that is if they can even be pronounced at all without an intervening rest). So, rather than a swaying waltz, think of this more as a slightly relaxed Viennese waltz, hitting the ends of words early to set yourself up for a crisp and dramatic move to the next beat and word. To make the text easier to sing, so that you won't feel rushed, I included a 32nd rest after words whose end takes some time to pronounce and so that both the beginnings and endings of the words will be clear to the listener; the duration of the rest is unimportant, it's intended just as a reminder. If you start learning to sing the piece with exaggerated diction (and good humor), you eventually can moderate the diction, yet the text's message can still get through to listeners who might need a gentle reminder that (appearances and circumstances notwithstanding) Love is always with us and will not let us go.

A "video score" for "personal rehearsal" is available at <https://tinyurl.com/wkzlaub>

- Art Eschenlauer, February 2020

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1. This scripture is in the lectionary for March 1, 2020, when we will sing this anthem.
 2. Unfortunately, I cannot recall the title or author, but one current description of the impact of "the voice of depression" is John Folk-Williams' <https://www.mentalhelp.net/blogs/turning-off-the-inner-voice-of-depression-part-1/>.