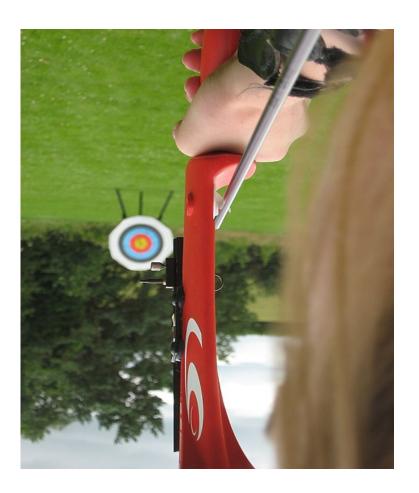
The Archer and The Arrow



Music and Words

by

Art Eschenlauer

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

Written for the choir of The United Church of Christ in New Brighton

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 depression to us: depression visits great evil upon its victims, atealing their joy, social 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, t(hat 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 with exaggerated diction (and good humor), you eventually can moderate the diction, yet the ext'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. (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

image: https://commons.wikimedia.org/wiki/File:WA_target_shot_with_a_compound_bow_(Devizes_Bowmen).jpg (Jethrothompson CC BY-SA 3.0)

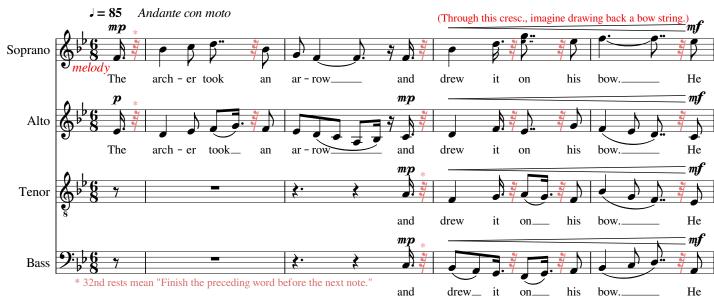
I. This scripture is in the lectionary for March 1, 2020, when we will sing this anthem.

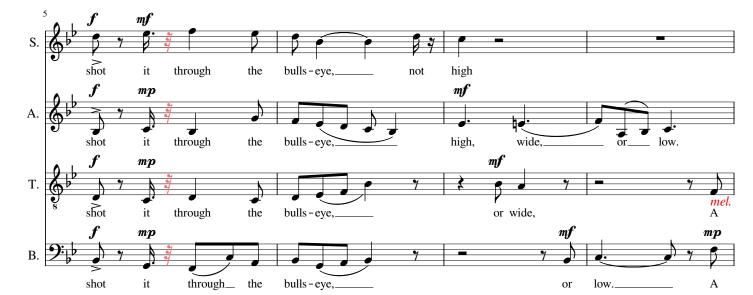
2. Unfortunately, I cannot recall the title or author, but one current description of the impact of "the voice of depression" is John Folk-Williams' https://www.mentalhelp.net/blogs/turning-off-the-inner-voice-of-depression-part-1/.

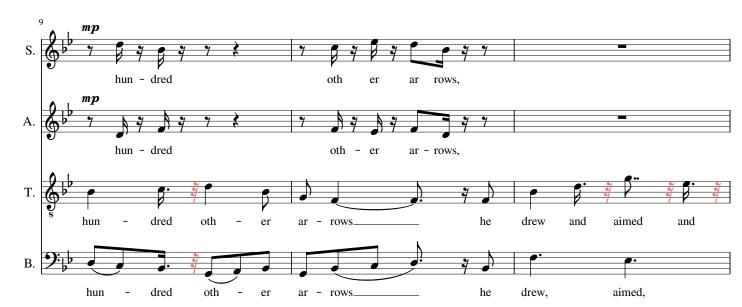
Words: by Art Eschenlauer, 1994

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

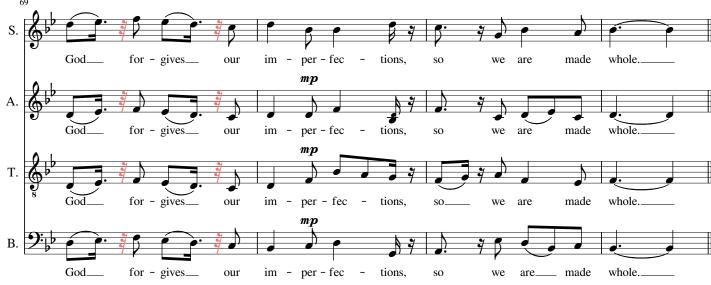






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