

Love Bade Me Welcome



For baritone, harp, and cello

Music by Art Eschenlauer

Text by George Herbert, 1633

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

LOVE bade me welcome: yet my soul drew back,
 Guiltie of dust and sinne.
But quick-ey'd Love, observing me grow slack
 From my first entrance in,
Drew nearer to me, sweetly questioning,
 If I lack'd any thing.

A guest, I answer'd, worthy to be here:
 Love said, you shall be he.
I the unkinde, ungratefull? Ah my deare,
 I cannot look on thee.
Love took my hand, and smiling did reply,
 Who made the eyes but I?

Truth Lord, but I have marr'd them: let my shame
 Go where it doth deserve.
And know you not, says Love, who bore the blame?
 My deare, then I will serve.
You must sit down, says Love, and taste my meat:
 So I did sit and eat.

George Herbert, "Love"
from *The Temple*, 1633.

Cover image: Bartolomé Esteban Murillo, 1670, "The Return of the Prodigal Son". Image downloaded from <http://images.nga.gov>.

13 *mp* *mf* *mp* *mf* *poco rit.*

Bar. in, drew nearer-to me, sweet-ly question - ing if I lack'd an - y

Hrp. *mp* *mf* *mp* *poco rit.*

Vc. *espr.* *cant.* *espr.* *cant.* *poco rit.*

> <> *mp* *mf* *mp*

19 *mp* *mp* *mf* *mp*

Bar. *a tempo* thing. A guest, I answer'd, worth-y to be here: Love

Hrp. *a tempo* *mf* *mp*

Vc. *espr.* *cant.* *espr.* *a tempo* *mf* *mp*

3 *a tempo*

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

Bar. said, you shall be (s)he. I, the unkinde, un - grate - full ? Ah, my

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

Vc. *cant.* *molto espr.* *cant.* *espr.* *poco rit.*

28 *mf* *mp*

Bar. *a tempo*
deare, I can - not look on thee. Love took my hand, and

Hrp. *a tempo*
mf *mp*

Vc. *cant.* *espr.* *cant.*
a tempo *mf* *mp*

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

Bar. smil-ing did re - ply, Who made the eyes but I? Truth

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

Vc. *espr.* *cant.* *espr.* *molto agitato*
mf *f* *mf poco rit.* *a tempo* *f*

37 *f* *mf* *poco rit.*

Bar. Lord, but I have marr'd them : let my shame go where it doth de -

Hrp. *poco rit.* *mf*

Vc. *agitato ma non troppo* *poco a poco piu leggiero*
mf *poco rit.*

41

Bar. *mp* *mf*
 serve. And know you not, says Love, who bore the blame? My

Hrp. *a tempo* *mp* *mf*

Vc. *cant.* *a tempo* *espr.* *mp* *mf*

45

Bar. *mp* *mf* *mp* *mf*
 deare, then I will serve. You must sit down, says Love, and taste my

Hrp. *mp*

Vc. *cant.* *espr.* *cant.* *mp*

49

Bar. *mp*
 meat: So I did sit and eat.

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

Vc. *poco espr.* *molto cant. ma espr.* *molto espr. ma cant.* *poco rit.* *a tempo* *mf* *mp*

Baritone

Love Bade Me Welcome

Text: "Love" from George Herbert, The Temple, 1633

Tune: EUEPEIA, Art Eschenlauer, 1983

♩ = 85
3/4

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

Love bademe wel-come: yet my soul drew back, guil-tie of dust and sinne. But

9 *mf* *mp*

quick-ey'd Love, ob-ser-ving me grow slack from my first en-trance in,

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

drew near-er-to me, sweet-ly ques-tion-ing if I lack'd an-y thing.

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

A guest, I an-swer'd, worth-y to be here: Love said, you shall be (s)he.

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

I, the unkinde, un-grate-full? Ah, my deare, I can-not look on thee. Love

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

took my hand, and smil-ing did re-ply, Who made the eyes but I?

36 *f* *mf* *poco rit.* *mp*

Truth Lord, but I have marr'd them: let my shame go where it doth de-serve.

42 *a tempo* *mf*

And know you not, sayes Love, who bore the blame? My

45 *mp* *mf* *mp*

deare, then I will serve. You must sit down, sayes

48 *mf* *poco rit.* *a tempo* *mp* 2

Love, and taste my meat: So I did sit and eat.

Harp

Love Bade Me Welcome

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Tune: EUEPEIA, Art Eschenlauer, 1983

♩ = 85

Allow all harp notes to sustain; rests and note durations written here are not meaningful.

Musical notation for measures 1-4. The piece is in 4/4 time. Measure 1 starts with a treble clef and a dynamic marking of *mp*. Measure 2 has a dynamic marking of *mf*. Measure 3 has a dynamic marking of *mp*. Measure 4 has a dynamic marking of *mp*. The notation includes various note values and rests, with some notes marked with a 'z' for sustain.

Musical notation for measures 5-8. Measure 5 has a dynamic marking of *mf*. Measure 6 has a dynamic marking of *mp* and a tempo marking of *poco rit.*. Measure 7 has a dynamic marking of *mf* and a tempo marking of *a tempo*. Measure 8 has a dynamic marking of *mp*. The notation includes various note values and rests, with some notes marked with a 'z' for sustain.

Musical notation for measures 9-13. Measure 9 has a dynamic marking of *mf*. Measure 10 has a dynamic marking of *mf*. Measure 11 has a dynamic marking of *mf*. Measure 12 has a dynamic marking of *mp*. Measure 13 has a dynamic marking of *mp*. The notation includes various note values and rests, with some notes marked with a 'z' for sustain.

Musical notation for measures 14-19. Measure 14 has a dynamic marking of *mf*. Measure 15 has a dynamic marking of *mf*. Measure 16 has a dynamic marking of *mp*. Measure 17 has a dynamic marking of *mp* and a tempo marking of *poco rit.*. Measure 18 has a dynamic marking of *mp* and a tempo marking of *a tempo*. Measure 19 has a dynamic marking of *mp*. The notation includes various note values and rests, with some notes marked with a 'z' for sustain.

Musical notation for measures 20-24. Measure 20 has a dynamic marking of *mf*. Measure 21 has a dynamic marking of *mf*. Measure 22 has a dynamic marking of *mp*. Measure 23 has a dynamic marking of *mp* and a tempo marking of *poco rit.*. Measure 24 has a dynamic marking of *mp* and a tempo marking of *a tempo*. The notation includes various note values and rests, with some notes marked with a 'z' for sustain.

26

Musical score for measures 26-30. The piece is in 3/4 time. The right hand features a melodic line with eighth and quarter notes, while the left hand provides a steady accompaniment of quarter notes. Performance markings include *poco rit.* (measures 26-27), *a tempo* (measures 28-29), and *mf* (measures 28-29), followed by *mp* (measures 30-31).

31

Musical score for measures 31-36. The key signature changes to one flat (B-flat major). The right hand continues with a melodic line, and the left hand maintains the accompaniment. Performance markings include *mf* (measures 31-32), *f* (measures 33-34), *poco rit.* (measures 35-36), and *a tempo* (measures 37-38).

37

Musical score for measures 37-41. The key signature changes to two flats (B-flat major). The right hand features a melodic line with eighth notes, and the left hand provides a steady accompaniment. Performance markings include *poco rit.* (measures 37-38) and *mf* (measures 39-40), followed by *mp* (measures 41-42).

42

Musical score for measures 42-47. The key signature changes to three flats (B-flat major). The right hand features a melodic line with eighth and quarter notes, and the left hand provides a steady accompaniment. Performance markings include *a tempo* (measures 42-43) and *mf* (measures 44-45), followed by *mp* (measures 46-47).

48

Musical score for measures 48-52. The key signature changes to four flats (B-flat major). The right hand features a melodic line with eighth and quarter notes, and the left hand provides a steady accompaniment. Performance markings include *mf* (measures 48-49), *poco rit.* (measures 50-51), *a tempo* (measures 52-53), *mf* (measures 54-55), and *mp* (measures 56-57).

Violoncello

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Tune: EUEPEIA, Art Eschenlauer, 1983

$\text{♩} = 85$ *espressivo ma cantabile, sempre legato* *espr.* *cant.* *espr.* *cant.* *espr.*

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

Espressivo (espr.): "singing to stand out, slightly accented"; Cantabile (cant.): "singing to blend in, unaccented"

cant. *espr.* *cant.* *espr.* *cant.* *espr.* *cant.*

9 *mf* *mp* *mf* *mp* *poco rit.*

espr. *cant.* *espr.* *cant.*

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

molto espr. *cant.* *espr.* *cant.* *espr.* *cant.*

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

espr. *cant.* *espr.* *molto agitato* *agitato ma non troppo*

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

poco a poco piu leggiero *cant.* *espr.* *cant.*

38 *mf* *poco rit.* *a tempo* *mf*

espr. *cant.* *poco espr.* *molto cant. ma espr.* *molto espr. ma cant.*

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