

CHRISTOPHER BEARDSLEY

THE TOUCH OF RAIN

Three songs for tenor and piano

Christopher Beardsley
The Touch of Rain
Three Songs for Tenor and Piano

First performed by Gregory Wiest (tenor) and Akane Kubo (piano)
on June 27th 2020 in the Einstein Kultur, Munich, Germany.

HOW LOVE CAME IN
by Robert Herrick

How love came in, I do not know,
Whether by the eye, or ear, or no;
Or whether with the soul it came
At first infused with the same;
Whether in part 'tis here or there
Or, like the soul, whole everywhere:
This troubles me: but I as well
As any other, this can tell;
That when from hence she does
depart,
The outlet then is from the heart.

LIKE THE TOUCH OF RAIN
by Edward Thomas

Like the touch of rain she was
On a man's flesh and hair and eyes
When the joy of walking thus
Has taken him by surprise:

With the love of the storm he burns,
He sings, he laughs, well I know how,
But forgets when he returns
As I shall not forget her 'Go now'.

Those two words shut a door
Between me and the blessed rain
That was never shut before
And will not open again.

LONGING
by Matthew Arnold

Come to me in my dreams, and then
By day I shall be well again!
For then the night will more than pay
The hopeless longing of the day.

Come, as thou cam'st a thousand times,
A messenger from radiant climes,
And smile on thy new world, and be
As kind to others as to me!

Or, as thou never cam'st in sooth,
Come now, and let me dream it truth;
And part my hair, and kiss my brow,
And say: My love! why sufferest thou?

Come to me in my dreams, and then
By day I shall be well again!
For then the night will more than pay
The hopeless longing of the day.

Duration: 10 minutes

The Touch of Rain

Text by Robert Herrick

1. How Love Came In

Christopher Beardsley

Not too fast but animated ($\text{♩}=\text{c}84$) *f* lively

Tenor

Piano *f* flowing

How love came in,

3 I do not know, Whe-ther by the

5 eye, or ear, or no; Or

7 whe-ther with the soul it came

9

At first in - fused with the

11

A

same;

f flowing

13

f

Whether in part 'tis here or there

15

Or, like the soul, whole ev - 'ry where:_____

17

This

mf

p

B

Slightly slower (♩=c72)

20

poco marcato

trou - bles me:_____ but I as well As a - ny o - ther,

mf poco marcato

C

accel.

f

A tempo (♩=c84)

25

this can tell; That when from hence she

f flowing

27

does de - part, The out - let

29

then is from the heart.

31

mf

No rit.

p

is from the heart.

mf *p*

2. Like the Touch of Rain

Text by Edward Thomas

Christopher Beardsley

Slowly (♩=c84) *p* with *longing*

Tenor

Piano

pp distant

R.H. sempre pp

p

Like the

6

touch of rain she was On a man's flesh

10

and hair and eyes When the

p

14

8 joy of walk - ing thus Has ta - ken him

Ped. Ped.

Detailed description: This system contains measures 14 through 17. The vocal line (treble clef) features a melodic line with lyrics: "joy of walk - ing thus Has ta - ken him". The piano accompaniment (grand staff) includes a right-hand part with chords and a left-hand part with a rhythmic accompaniment. Pedal markings are present at the end of measures 15 and 17.

18

8 by sur- prise:

f

Ped.

Detailed description: This system contains measures 18 through 20. The vocal line (treble clef) has the lyrics: "by sur- prise:". The piano accompaniment (grand staff) features a right-hand part with chords and a left-hand part with a rhythmic accompaniment. A forte (*f*) dynamic marking is placed above the right-hand piano part in measure 20. A pedal marking is present at the end of measure 19.

A

A little quicker (Tempo 2)

21

8 *f* vigorous

With the love of the storm he burns, He sings,

f

Detailed description: This system contains measures 21 through 24. The vocal line (treble clef) has the lyrics: "With the love of the storm he burns, He sings,". The piano accompaniment (grand staff) includes a right-hand part with chords and a left-hand part with a rhythmic accompaniment. A forte (*f*) dynamic marking is placed above the right-hand piano part in measure 21. The time signature changes from 3/4 to 2/4 at the end of measure 21 and again at the end of measure 23. A wavy line with an upward-pointing arrow indicates a tempo change in the piano part at the start of measure 21.

24

rit.

p

he laughs, well I know how,

p

Ped.

B

A tempo (Tempo 2)

28

mp

poco

But for-gets when he re - turns As

mp

poco

mf

mp

mp

mp

mp

(non arp.)

30

rit.

f molto dim.

mp

I shall not for- get shall not for get her 'Go now.'

f molto dim.

mp

mf

f

C

Tempo primo (♩=c84)

34 *(niente)* long *p* Those two words

39 shut a door Be-tween me and the bles - sed rain

44 *(← ♩ = ♩ →)* *p with longing* That was ne - ver shut be - fore And

49 will not o - pen a - gain.

3. Longing

Text by Matthew Arnold

Christopher Beardsley

Not fast, quasi recitativo (♩=c60)
f passionately, with abandon

Tenor *sempre f*

8 *gliss.* Come to me in my dreams, and

Piano *sempre p* simply

5 *mf*

8 then By day I shall be well a - gain! For then the

10 *poco* *mf*

8 night will more than pay The hope - less long -

p *p* *mf*

A

Slower, quasi recit.

14 *p* *f*

- ing _____ of the day. _____ Come, _____

A tempo, energetic

17 *non legato*

as thou cam'st a thou - sand times, _____ A mess - en - ger from

20

mf warmly

ra - - - diant climes, _____ And

(← ♪ = ♪ →) *sempre*

22

8
smile _____ on thy new

mf

25

8
world, _____ and be - (he) (he) - (he) (he) As

non legato

27

8
ki - (hi)-(hi) - (hi)nd to o - thers as to

non legato

29

me!

a little held back

p

poco

p

a tempo

5

tr

tr

32

p legato

Or, as thou ne - ver cam'st in sooth

mf rhythmic

Come now, — and let me

mf

p

tr

tr

tr

tr

tr

36

dream it truth;

f

f

f

p

f

f

Ped.

Ped.

C

Slightly broader and sustained

39 *p*

p legato

And part my hair,

p *f staccato* *p warmly*

Ped. Ped.

43

and kiss my brow, And say:

Ped. Ped.

46

rit.
p legato

My love! why suff-erest thou?

p

Ped. Ped.

D

Tempo primo, a piacere (♩=c60)

p melancholic

49

8

Play grace notes fast

gliss.

Come, Come, to me in my dreams,

54

p

and then By day I shall be

p without expression

57

8

well a - gain! For then the

60

8
night will more than pay The hope

Diminishing in intensity

63 *mf*

8
- less long - - - - -

mf

66 *p* *pp*

8
- ing of the day.

p *pp* *loco*