

The Freshness

A setting of a
Coleman Barks translation of

R U M I

for SATB chorus, speaker
and Harp

by
JOAN SZYMKO



THE FRESHNESS

Jelaluddin Rumi (13th c.)
translated by Coleman Barks

JOAN SZYMKO

♩ = 80 *8^{va}*

harp
(or piano)

mf

9 Speaker: *When it's cold and raining* *You are more beautiful* *and the snow brings me even closer to your lips.*

f *mf*

14 *8^{va}*

The inner secret, that which was never born, You are that freshness,

cresc. *f* 1.v.

18 *and I am with you now* *8^{va}*

I can't explain the goings or the comings.

mp *mf* *f* *dim.*

22 *You enter suddenly, and I am nowhere again. Inside the majesty.*

mf

3 25 **A** (dim. on repeat)

Piano accompaniment for measures 25-28. The right hand features a melodic line with eighth notes and quarter notes, while the left hand provides a steady bass line with eighth notes. Dynamics include *f* and *mf*.

T *mp* When it's cold and rain ing — *mf* when it's cold — and rain-ing —

Piano accompaniment for measures 29-32. Dynamics include *mp* and *mf*.

T *mp* you are — more *mf* beau - ti - ful (tenor tacit to M. 41)

B *mp* you are — more *mf* beau - ti - ful *p* And the

Piano accompaniment for measures 33-36. Dynamics include *mp* and *mf*.

S **B** *mf* When it's cold and rain-ing —

B snow brings me e - ven clo-ser to your lips. — (bass tacit to M. 41)

Piano accompaniment for measures 37-40. Dynamics include *mp* and *mf*.

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49 **C**

mf Ah *cresc.* Ah

mf Ah *cresc.* Ah

mf Ah *cresc.* Ah

mf div. Ah Ah

C 6 6 6 6 6 6 6 6 *poco a poco cresc.*

(bring out bass line)

51 *cresc.*

f Ah *f* Ah

f Ah *f* Ah

f Ah *f* Ah

f Ah *f* Ah

C 6 6 6 6 6 6 6 6

53

Musical score for measures 53-55. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal lines are marked with *dim.* and *mp*. The piano accompaniment includes a right-hand part with sixteenth-note patterns and a left-hand part with a simple bass line. A *dim.* marking is present in the piano right hand at measure 54.

56

Musical score for measures 56-58. It features four vocal staves and a piano accompaniment. The vocal lines are marked with *legato p* and include a triplet. The lyrics "The in - ner se - cret" are written under the vocal lines. A **D** chord symbol is placed above the first staff in measure 56 and below the first staff in measure 58. The piano accompaniment includes a right-hand part with sixteenth-note patterns and a left-hand part with a simple bass line. A *p* marking is present in the piano left hand at measure 57.

(cont. bring out bass line)

59

mp *mf*
 that which was ne - ver born
 the in - ner se - cret *mp* *mf*
 that which was nev - er born
 the in - ner se - cret
legato p *mf* (melody)
 The in - ner se - cret you are that fresh - ness
cresc. *mf*

62

mp *mf*
 you are that fresh - ness and I am with you now.
mp *mf*
 you are that fresh - ness,
mp *mf*
 you are that fresh - ness
 and I am with you now.
cresc.

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69

ff **E**

ff *f* *ff* *mf*

I can't ex* - plain the go-ings or the com-ings.

ff N.B. *f* *ff* *mf*

I can't ex* - plain the go-ings or the com-ings.

f *ff*

* carry "x" forward: e - ksplen

73

mp *mf* *mp* *mf* *mf*

div. You are more beau - ti - ful You are that fresh-ness,

div. *mp* *mf* *mp*

You are more beau - ti - ful you are that fresh-ness,

f

I can't ex - plain. You en - ter

f

I can't ex - plain.

mf *f*

76

I am with you now — You en-ter sud-den-ly — You en - ter

You en - ter sud-den-ly — I am with you now —

sud-den-ly — I am with you now.

ff *gliss.* *gliss.* *gliss.* *gliss.* *gliss. simile* *f*

79

sud - den - ly — And I am no - where — a - gain

And I am no - where — a - gain

And I am no - where — a - gain

And I am no - where — a - gain

ff *f* *dim.* *mp* *f* *dim.* *mp* *f* *dim.* *mp* *ff* *f* *mp*

gliss. *gliss.* *8va* *f* *mp*

83 F

mp *mf* *mp* *mf* *mf*

In-side the ma-jes-ty, In-side the ma-jes-ty, In-side, In-side, In-side the ma-jes-ty, In-side the ma-jes-ty, In-

mf

87

mf *f* *mf* *f* *f* *f*

ty, In-side the ma-jes-ty, In-side the ma-jes-ty. In-side the ma-jes-ty, In-side, in-side the ma-jes-ty. In-side the ma-jes-ty, In-side the ma-jes-ty, In-side the ma-jes-ty, In-side the ma-jes-ty. side the ma-jes-ty, In-side the ma-jes-ty, In-side, In-side the ma-jes-ty.

91

G

Ah Ah Ah Ah

G

mf

mf

mf

mf

mf

94

molto rit. e dim. - - - - - *p*

molto rit. e dim. - - - - - *p*

molto rit. e dim. - - - - - *p*

molto rit. e dim. - - - - - *p*

molto rit. - - - - - *dim.* *mp*