

THE FRESHNESS

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

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harp
(or piano)

$\text{♩} = 80$ *8va*

mf

1. 2.

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

f *mf*

14 *8va* | *The inner secret, that which was never born, You are that freshness,*

f *1.v.*

18 *and I am with you now* *8va* | *I can't explain the goings or the comings.*

mp *f* *dim.*

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

mf

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

f

T *mp* *mf*

8 When it's cold and rain-ing when it's cold and rain-ing

mp *mf*

T *mp* *mf*

8 you are more beau-ti-ful (tenor tacit to M. 41)

B *mp* *f* *p*

you are more beau-ti-ful And the

mp *mf*

S Sop: **B** *mf*

When it's cold and rain-ing

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

mp *mf*

4

40

S when it's cold and rain - ing,

A *mf* when it's cold when it's cold and it's rain - ing,

S *p* you are more *mf* tu - ti - ful *dim.*

A *mp* *cresc.* *mf* *dim.*

S *p* And the snow brings me e - ven clo - ser to your lips.

A *p* And the snow brings me e - ven clo - ser to your lips.

T *p* And the snow brings me e - ven clo - ser to your lips.

B *mp* And the snow brings me e - ven clo - ser to your lips.

49 **C**

Musical score for measures 49-50. The score is in common time (C) and consists of four vocal staves and a piano accompaniment. The vocal parts feature the syllable "Ah" with various dynamics and phrasing. The piano accompaniment includes sixteenth-note patterns in the right hand and a bass line in the left hand. Dynamics include *mf*, *cresc.*, and *poco a poco cresc.*. A rehearsal mark **C** is present at the start of measure 49.

(bring out bass line)

51

Musical score for measures 51-52. The score continues with four vocal staves and a piano accompaniment. The vocal parts feature the syllable "Ah" with dynamics *f* and *cresc.*. The piano accompaniment includes sixteenth-note patterns in the right hand and a bass line in the left hand. Dynamics include *f* and *cresc.*. A rehearsal mark **C** is present at the start of measure 51.

6 53

dim. mp

dim. mp

dim. div. mp

dim. mp

dim.

DO LISTEN TO YOUR BETTER ANGELS:
PHOTOCOPYING THIS PERUSAL SCORE IS STEALING.

56

D legato *p*

The in - ner se - cret

legato *p*

The in - ner se - cret

legato *p*

The in - ner se - cret

D

p

(cont. bring out bass line)

59

mp *mf*

that which was ne - ver born

the in - ner se - cret that which was nev - er born

the in - ner se - cret

legato p (melody)

The in - ner se - cret you are that fresh - ness

cresc. *mf*

62

mp *mp* *mf*

you are that fresh - ness and I am with you now.

you are that fresh - ness,

you are that fresh - ness

and I am with you now.

cresc.

69 *ff* **E**

ff *f* *ff* *m*

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

ff *f* *ff* *mf*

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

f *ff*

E

f *ff*

com - ings forward: e - ksplen

73 *mp* *mf* *mp* *mf*

div. You are more beau - 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*

6 6 6 6

76

f

I am with_you now _____ You en-ter sud-den-ly _____ You en - ter

f *mf*

You en - ter sud - den-ly _____ I am with_you now.

mf

sud-den-ly _____ amwith_you now.

mf *f*

I am with_you now _____ You en - ter sud - den-ly _____

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

79

ff *f* *dim.* *mp*

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

f *dim.* *mp*

And I am no - where _____ a - gain _____

f *dim.* *mp*

And I am no - where _____ a - gain _____

f *dim.* *mp*

And I am no - where _____ a - gain _____

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

ff

83

F

mp *mf* *mp* *mf*

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

mp *mf* *mp* *mf*

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

mp *mf* *f*

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

mp *mf* *mf*

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

mf

87

mf

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

mf *f*

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

f

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

f

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

91

G

mf Ah Ah

mf Ah

f Ah

mf Ah

G

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*