

QUATRAINS OF RUMI

3

Words: Jalalu'ddin Rumi
Music: Stephen Dickman

$\bullet = 50$

The one who floods the pri-vate sanct - u - ar - y I've built, who takes a -

The one who floods the pri-vate sanct - u - ar - y I've built, who takes a -

way sleep, who drags and throws me un - der, that pre-sence is the joy I speak.

way sleep, who drags and throws me un - der, that pre-sence is the joy I speak.

13 $\text{♩} = 72$
mf

All day and night, mu - sic, a qui - et, bright

13 *mf*

All day and night, mu - sic, a qui - et, bright

17

reed - song. If it fades, we fade.

17

reed - song. If it fades, we fade.

20

21 ♩ = 58

Sleep this year has no a-thor-i - ty. Night might as well stop look-ing

21 Sleep this year has no has no a-thor - i - ty. Night might as well stop look-ing

26

for us when we're like this, in - vis - a - ble ex - cept at dawn

26 for us when we're like this, in - vis - a - ble ex - cept at dawn

30 = 66

Days are screens Days are screens to fil-ter spir-it to fil-ter

Days are screens to fil-ter spir-it

34

spir-it, and re-veal im-pur-i-ties, show the light of some who

and re-veal im-pur-i-ties, show the light of some who

38

throw their own shin-ing their own shin-ing in-to the u-ni-verse. u-ni-verse.

throw their own shin-ing in-to the u-ni-verse. u-ni-verse.

42 $\text{♩} = 62$

There is there is no no com-pan-ion but but love

There is There is no com-pan-ion but love

51 There is no com-pan-ion but love no start-ing

51 There is no com-pan-ion but love no no start-ing

61 or fin-ish-ing yet a road the Friend calls from there

61 or fin-ish-ing yet a road The Friend calls from there

69 Why do you Why do you hes-i-tate when lives are in dan-ger!

69 Why do you Why do you hes-i-tate when lives are in dan-ger!

57

74 $\bullet = 96$

The man - ner and ap - pear - ance of a pro - phet, our sec -

these are born of a wo - man wo - man who still lives

78

ret or - i - gins

in - side us, though she's hid - ing from what we've be - come.

83 ♩ = 96

If you have a spir - it, loose it, loose it to re - turn where with one word, we

If you have a spir - it, loose it, loose it to re - turn where with one word, we

89

came from. Now, thou - sands of words and we re - fuse, re - fuse to leave.

came from. Now, thou - sands of words and we re - fuse, re - fuse to leave.

63

96 ♩ = 96

Life is end - ing? God gives an - o - ther. Ad - mit the fi - nite.

Life is end - ing? God gives an - o - ther.

104

Praise the in - fin - ite. Love is a

104

Ad - mit the fi - nite. Praise the in - fin - ite. Love is a

112

spring. Sub - merge. Eve - ry se - parate drop, a new life.

112

spring. Sub - merge. Eve - ry se - parate drop, a new life.

67

120 $\bullet = 60$ *mp*

I thought I had self-con-trol, so I re -

I thought I had self-con-trol, so I re -

127

gret-ted times I did - n't. With that con - sid - er - ing ov - er,

gret-ted times I did - n't. With that con - sid - er - ing

134

the one thing I know is I don't know who I am.

ov - er, the one thing I know is I don't know who I am.

141 $\bullet = 64$

For years cop - y - ing oth - er peo - ple, I tried to know my - self.

141 $\bullet = 64$

For years cop - y - ing oth - er peo - ple, I tried to

147

From with - in, I could - n't de - cide what to do. Un - ab - le

147

know my - self. From with - in, I could - n't de - cide what to

152

to see, I heard my name be - ing called. Then I walked out - side.

152

Un - ab - le to see, I heard my name be - ing called. Then I walked out - side.

157 ♩ = 60

To-day, like eve-ry o - ther day, we wake up emp - ty and fright-ened.

To-day, like eve-ry o - ther day, we wake up emp - ty and frightened.

165

Don't op - en the door to the stud-y and be-gin read-ing. Take down a

165

Don't op - en the door to the stud-y and be - gin read - ing.

172

mus - i - cal in-stru-ment. Let the beau-ty we love we love be what we

172

Take down an in-stru-ment. Let the beau-ty we love we love be what we

178

do. There are hun - dreds of ways to kneel and kiss the ground.

178

do. There are hun - dreds of ways to kneel and kiss the ground.

184 ♩ = 120

You come to read-ing books late in life. Don't wor - ry if you see

You come to read-ing books late in life. Don't wor - ry if you see

191

the young ones a - head of you. Don't hur - ry. You're tired and read -

the young ones a - head of you. Don't hur - ry. You're tired and read -

199

y to quit? Let your hands play mu - sic.

y to quit? Let your hands play mu - sic.

91

207 $\bullet = 60$ *p* 3 3

The breeze at dawn has sec-rets to tell you.

207 $\bullet = 60$ *pp*

Don't go back to sleep.

212 3 3

You must ask for what you real-ly want. Peo-ple are go-ing

212 3

Don't go back to sleep.

217 3

back and forth a -cross the door-sill The door is round and op-en.

217

the two worlds touch. Don't go back to sleep.

222 ♩ = 66

I am filled with you. Skin, blood, bone, brain, soul. There's no room for lack of trust, or

222 ♩ = 66

I am filled with you. Skin, blood, bone, brain, soul. There's no room for lack of trust, or

228

trust. No - thing in this ex - is - tence but that ex - is - tence.

228

trust. No - thing in this ex - is - tence but that ex - is - tence.

388

234 ♩ = 120

I would love to kiss you. The price of kiss-ing is your

I would love to kiss you. The price of kiss-ing is your

239

life. Now my lov - ing is run - ning toward my life

life. Now my lov - ing is run - ning toward my life

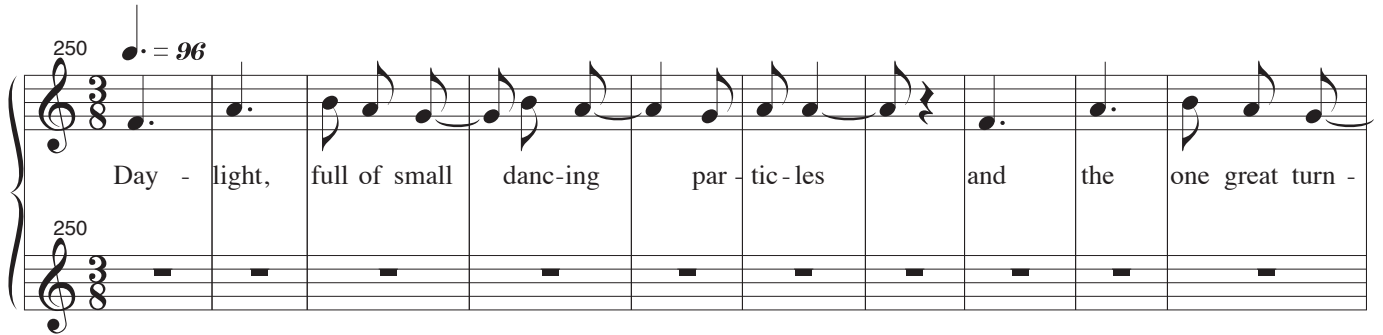
244

shout - ing, What a bar - gain, let's buy it.

shout - ing, What a bar - gain, let's buy it.

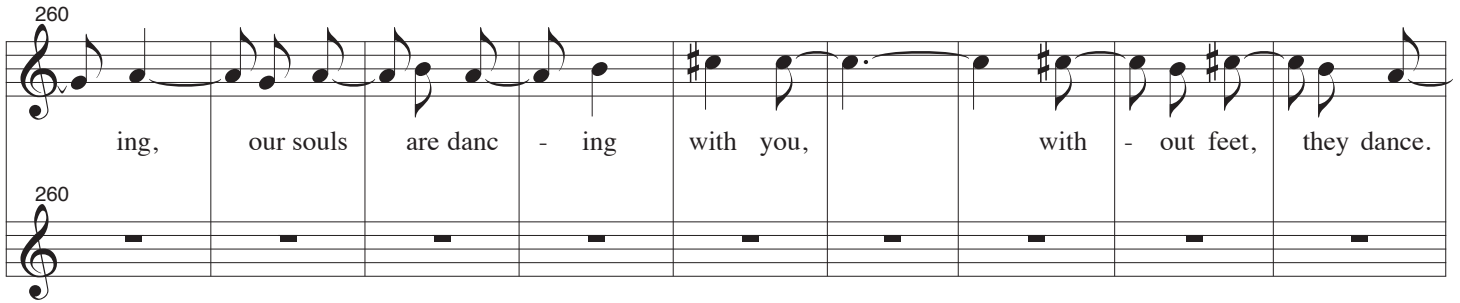
556

250 $\bullet = 96$



Day - light, full of small danc-ing par - tic - les and the one great turn -

260



ing, our souls are danc - ing with you, with - out feet, they dance.

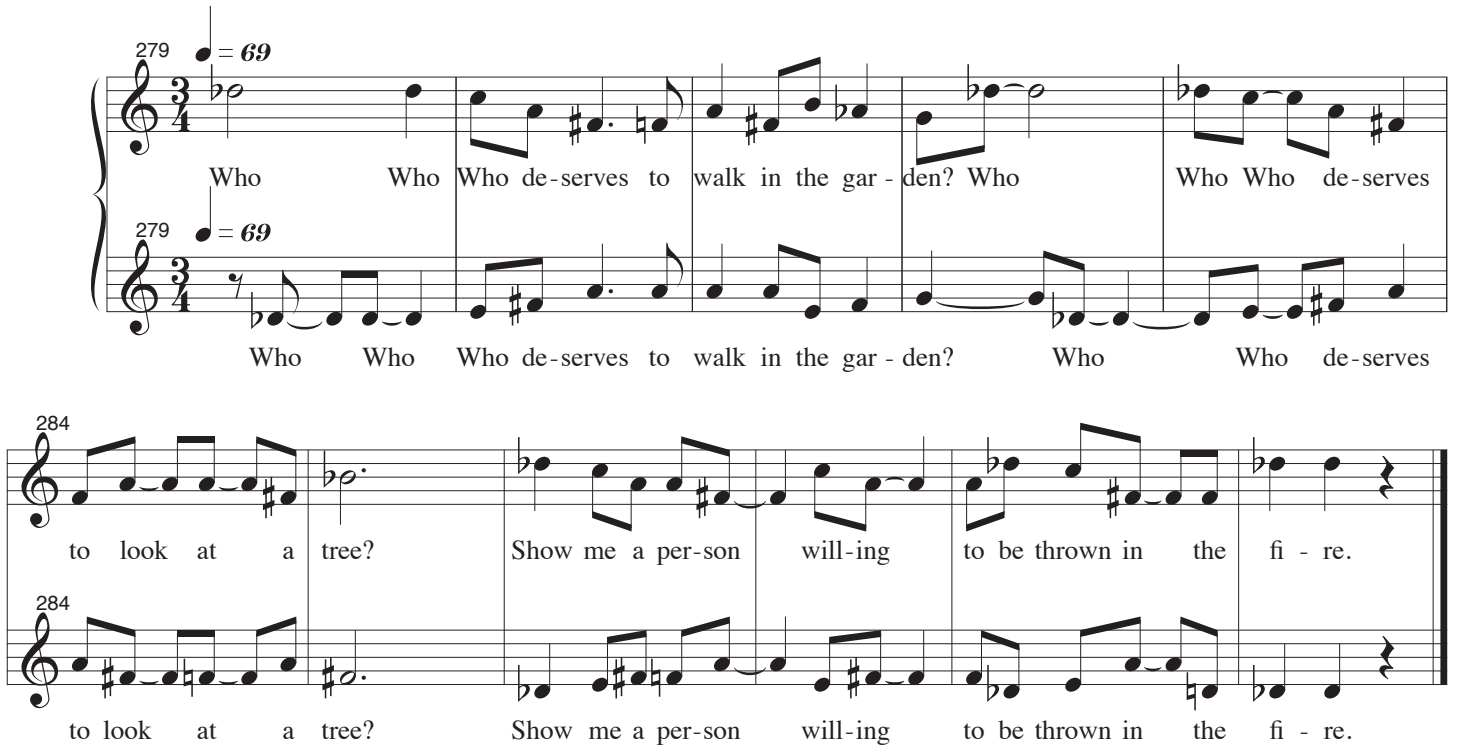
269



Can you see them when I whis - per in your ear.

600

279 ♩ = 69



Who Who Who de-serves to walk in the gar - den? Who Who Who de-serves

Who Who Who de-serves to walk in the gar - den? Who Who Who de-serves

284

to look at a tree? Show me a per-son will-ing to be thrown in the fi - re.

284

to look at a tree? Show me a per-son will-ing to be thrown in the fi - re.

630

290 ♩ = 72

Stay in the com-pan - y of lov - ers. Those oth - er kind of peo - ple

290 ♩ = 72

Stay in the com-pan - y of lov - ers. they

293

a crow will lead you to an emp-ty barn,

293

each want to show you something. a par - rot to su - gar.

747

298 ♩ = 64

There's a strange fren - zy in my head, of birds fly - ing, each

298 ♩ = 64

There's a strange fren - zy in my head, of birds fly - ing, each

302

par-tic - le cir - u - lat-ing on its own. Is the one I love eve - ry-where?

302

par-tic - le cir - u - lat-ing on its own. Is the one I love eve - ry-where?

1082

306

For a while we lived with peo-ple, but we saw no sign in them of the

306

For a while we lived with peo-ple, but we saw no sign in them of the

312

faith - ful - ness we want - ed. It's bet - ter to hide com - plete - ly with - in

312

faith - ful - ness we want - ed. It's bet - ter to hide com - plete - ly with -

317

as wa - ter hides in met - al, as fi - re hides in a rock.

317

in as wa - ter hides in met - al, as fi - re hides in a rock.

1088

322 $\text{♩} = 52$

The mys - ter - y The mys - ter - y does not get clear-er by

322

The mys - ter - y The mys - ter - y does not get clear-er

329

re - peat - ing the quest - ion nor is it bought with go - ing to a -

329

by re - peat - ing the quest - ion nor is it bought with go - ing to a -

335

maz - ing pla - ces. Un - til you've kept your eyes and your want - ing still for fif - ty

335

maz - ing pla - ces. Un - til you've kept your eyes and your want - ing still for fif - ty

341

years you don't be - gin to cross o - ver from con - fu - sion.

341

years you don't be - gin to cross o - ver from con - fu - sion.

The musical score is written in common time (C) with a tempo marking of quarter note = 52. It consists of a vocal line and a piano accompaniment. The lyrics are: 'The mys - ter - y The mys - ter - y does not get clear-er by re - peat - ing the quest - ion nor is it bought with go - ing to a - maz - ing pla - ces. Un - til you've kept your eyes and your want - ing still for fif - ty years you don't be - gin to cross o - ver from con - fu - sion.'

1084

347 $\bullet = 72$

Don't come to us with-out bring-ing music. We cel-e-brate with drum and flute,

Don't come to us with-out bring-ing music. We cel-e-brate with

354

with wine not made from grapes, in a place you can - not i-ma-gine.

drum and flute, with wine not made from grapes, in a place you can - not i-

363

Don't come to us with-out bring-ing mu-sic. We cel-e-brate with drum and flute, ma-gine.

Don't come to us with-out bring-ing mu-sic. We cel-e-brate with

370

with wine not made from grapes, in a place you can - not i-ma-gine.

drum and flute, with wine not made from grapes, in a place you can - not i-ma-gine.

1238

♩ = 162 ³⁸¹

I am in - sane, but they keep call - ing to me. No one here knows me,
He is in - sane, but they keep call - ing to him No one here knows him,

³⁸⁸

but no one chas - es me off. My job is to stay a - wake like
but no one chas - es him off. His job is to stay a - wake like

³⁹⁴

the night - watch - man. When they're drunk e - nough, and it's late e - nough,
the night - watch - man. When they're drunk e - nough, and it's late e - nough,

⁴⁰⁰

they rec - og - nize me. They say, There's day - light.
they rec - og - nize him. They say, There's day - light.

1246

406 ♩ = 64

The min-ute I heard my first love stor-y, I start-ed

406 ♩ = 64

The min-ute I heard my

409

look-ing for you. Not know-ing how blind I was.

409

first love stor-y I start-ed look-ing for you. Not know-ing how blind I was.

413

Lov-ers don't fin-ally meet some one, they're in each-oth-er all a-long.

413

They're in each-oth-er all a-long.

The musical score is written in treble clef with a common time signature (C). It consists of three systems. The first system (measures 406-408) features a piano accompaniment in the left hand and a vocal line in the right hand. The tempo is marked as ♩ = 64. The lyrics are: 'The min-ute I heard my first love stor-y, I start-ed'. The second system (measures 409-412) continues the piano accompaniment and vocal line. The lyrics are: 'look-ing for you. Not know-ing how blind I was.' and 'first love stor-y I start-ed look-ing for you. Not know-ing how blind I was.'. The third system (measures 413-416) concludes the piano accompaniment and vocal line. The lyrics are: 'Lov-ers don't fin-ally meet some one, they're in each-oth-er all a-long.' and 'They're in each-oth-er all a-long.'. The key signature has one sharp (F#).

1315

417 $\bullet = 108$

We've giv - en up mak - ing a liv - ing. It's all this cra - zy

We've giv - en up mak - ing a liv - ing. It's all this cra - zy

422

love po - et - ry now. It's eve - ry - where.

love po - et - ry now. It's eve - ry - where.

428

Our eyes and our feel - ings fo - cus to - geth - er with our words.

Our eyes and our feel - ings fo - cus to - geth - er with our words.

1359

433 $\text{♩} = 56$

Do you think I know what I'm do - ing? That for

Do you think I know what I'm do - ing?

438

one breath or half breath I be - long to my-self? As much as a pen

That for one breath or half breath I be-long to my-self? As much as a pen

443

knows what it's writ - ing, or the ball can guess where it's go - ing next.

knows what it's writ - ing, or the ball can guess where it's go - ing next.

1616

447 ♩ = 96

In-side the great mys-ter-y that is, we don't real-ly own a thing. In -

447 ♩ = 96

In - side the great mys - ter-y that is... In-side the great mys-ter-

453

side the great mys-ter-y that is, we don't real-ly own a thing. What then is this com-pe-ti-

453

y that is, we don't real-ly own a thing. What then is this com - pe - ti - tion

460

tion we feel, be-fore we go, one at a time, through the same gate?

460

we feel, be-fore we go, one at a time, through the same gate?

ASI

467 ♩ = 88

Once Once a be-lov-ed asked her lov-er: "Friend, Friend, You have seen ma-ny

Once a be-lov-ed asked her lov-er: "Friend, you have seen ma-ny

476

pla-ces in the world! Now - Now - which of all these ci-ties

pla-ces in the world! Now which of all these ci-ties

485

was the best?" He said: He said: "The ci-ty where my sweet-heart lives!"

was the best?" He said: "The ci-ty where my sweet-heart lives!"