

The Most Living Moment

Rumi (translated by Coleman Barks)

David N. Childs

Gently, with rubato ♩ = c. 72

mp

S
The most liv - ing, the most liv - ing mo - ment

A
The most liv - ing, the most liv - ing mo - ment

Gently, with rubato ♩ = c. 72

Piano

mp

comes when those who love each oth - er meet each

comes when those who love each oth - er meet each

mp

The text, originally titled "The Most Alive Moment," from THE SOUL OF RUMI,
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8 *mf*

S Oth - er's eyes, The most liv - ing mo - ment

A Oth - er's eyes, The most liv - ing mo - ment

T - - - - - The most liv - ing mo - ment

B - - - - -

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comes _____ when those who love each oth - er _____ meet each Oth - er's

comes _____ when those who love each oth - er _____ meet each Oth - er's

comes _____ when those who love each oth - er _____ meet each Oth - er's

_____ meet each Oth - er's

eyes and in what flows be - tween them then.

eyes and in what flows be - tween them then.

eyes and in what flows be - tween them then.

eyes and in what flows be - tween them then.

mp

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16

To see your face in a crowd of oth - ers,

To see your face in a crowd,

To see your face in a crowd,

To see your face in a crowd,

mf

20

f

or a - lone on a fright - ening street, I weep for

or a - lone on a fright - ening street, I weep for

or a - lone on a fright - ening street, I weep for

or a - lone on a fright - ening street, I weep for

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mf rit.

that, I weep for that, and our tears im - prove the

mf

that, I weep for that, and our tears im - prove the

mf

that, I weep for that, tears im - prove the

mf

that, I weep for that, tears im - prove the

mp rit.

26

a tempo

earth.

earth.

earth.

earth.

a tempo
mf

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28

mf

The time you scold - ed me, your

mf

The time you scold - ed me, the time you scold-ed me, your

mf

The time you scold - ed me, the time you scold-ed me,

mf

The time you scold-ed me,

grat-i-tude, your laugh-ing, al-ways in-crease the

grat - i - tude, your laugh-ing, al-ways in-crease the

grat-i-tude, laugh-ing, al-ways in-crease the

grat - i - tude, laugh-ing, al-ways in-crease the

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soul. The time you scold-ed me, your

soul. The time you scol - ded me,

soul. The time you scold - ed me, your

soul. The time you scold - ed me, your

grat-i-tude, al-ways in-crease the soul. We

grat-i-tude, al-ways in-crease the soul. We

grat - i - tude, al-ways in-crease the soul. We

grat - i - tude, al-ways in-crease the soul. We

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38

p

sit in-side the cy-press shad-ow where a-maze-ment and clear thought

p

sit in-side the cy-press shad-ow where a-maze-ment and clear thought

p

sit in-side the cy-press shad-ow where a-maze-ment and clear thought

p

sit in-side the cy-press shad-ow where a-maze-ment and clear thought

mp

p

8^{va}

twine their slow growth in - to us, and our

twine their slow growth in - to us, and our

twine their slow growth in - to us, and our

twine their slow growth in - to us, and our

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45

tears im - prove the earth, our tears im - prove the

tears im - prove the earth, the earth, our tears im - prove the

tears im - prove the earth, tears im - prove the

tears im - prove the earth, tears im - prove the

© protection

Piano introduction in G major, 4/4 time. The right hand features a melodic line with a trill on the first measure and a triplet of eighth notes in the second measure. The left hand plays a rhythmic accompaniment with triplets of eighth notes. The piece concludes with a *rit.* (ritardando) marking and a crescendo hairpin.

53

Vocal and piano accompaniment for the song "The Most Living Moment". The music is in G major and 4/4 time. The vocal line is marked *mp a tempo*. The piano accompaniment is marked *mp*. The lyrics are: "earth. The most liv - ing mo - ment comes when those who love each oth - er". The piano part includes a *a tempo* marking at the end of the section.

rall e dim.

meet each Oth - er's eyes.

meet each Oth - er's eyes.

meet each Oth - er's eyes.

meet each Oth - er's eyes.

rall e dim.

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