

Dedicated to SHRI MATAJI NIRMALA DEVI

NONE, ONLY THE SEEKING HEART

Lyrics by Sylvia & Sergey Nirmalite

Original music "Нет, только тот, кто знал" by P.Chaykovskiy

New version music by Sergey Nirmalite

Andante non tanto ♩=80

Musical score for the first system, measures 1-4. The score is in 3/4 time with a key signature of two flats (Bb and Eb). The tempo is marked "Andante non tanto" with a quarter note equal to 80 beats per minute. The music is written for voice and piano. The piano part features a steady accompaniment in the bass line and a more melodic line in the treble. The lyrics "None only the seeking heart" are written below the vocal line.

Andante non tanto ♩=80

p espress.

Bb7 Eb Bb/D Gm7(b5)/Db C7

5

Musical score for the second system, measures 5-8. The score continues from the first system. The piano part features a steady accompaniment in the bass line and a more melodic line in the treble. The lyrics "None only the seeking heart" are written below the vocal line.

Fm Eb Ebmaj7 Eb7 Cm7 Abm6 Bb7 Eb

p

9

Musical score for the third system, measures 9-12. The score continues from the second system. The piano part features a steady accompaniment in the bass line and a more melodic line in the treble. The lyrics "None only the seeking heart can know my sadness" are written below the vocal line.

mp espress.

None o - nly the see - king heart can know my sa - dness

Dm7(b5) Cm Fm Bb7 Gm7(b5)

13

— wi - tho - ut Love Di - vine wi - tho - ut gla - dness!

piu f

p

E° Fm Gm7(b5) C C7

18

p poco marcato

Heaven`s bou - ndless

pp

Fm F° C

22

arch I see spread out a - bo - ove me! Ah! What a

mf

mf

Fm D Gm D

26

di - stance drear to God! Who loves me!

D° G Cm C° Bb7

p

pp *p espress.*

Detailed description: This system contains measures 26 through 29. The vocal line starts with a dotted quarter note 'di', followed by eighth notes 'stance drear', a quarter note 'to', a dotted quarter note 'God!', a quarter rest, a quarter note 'Who', a quarter note 'loves', and a quarter note 'me!'. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Chords are labeled as D° (measure 26), G (measure 27), Cm (measure 28), C° (measure 29), and Bb7 (measure 30, which is the first measure of the next system). Dynamics include *p* above the vocal line and *pp* and *p espress.* in the piano part.

30

Eb Bb Gm7(b5) C7 Fm

Detailed description: This system contains measures 30 through 33. The vocal line is mostly silent, with a few notes in measure 30. The piano accompaniment continues with the eighth-note bass line and chords. Chords are labeled as Eb (measure 30), Bb (measure 31), Gm7(b5) (measure 32), C7 (measure 33), and Fm (measure 34, which is the first measure of the next system).

34

Yes! O - nly the

Eb Ebmaj7 Eb7 Cm7 Abm6 Bb7 Eb Bb7

mf *poco a poco* $\text{♩} = 90$

accelerando *mf* *poco a poco* $\text{♩} = 90$

Detailed description: This system contains measures 34 through 37. The vocal line begins with 'Yes!' on a dotted quarter note, followed by 'O - nly the' on a quarter note. The piano accompaniment features a steady eighth-note bass line and chords. Chords are labeled as Eb (measure 34), Ebmaj7 (measure 35), Eb7 (measure 36), Cm7 (measure 37), Abm6 (measure 38), Bb7 (measure 39), Eb (measure 40), and Bb7 (measure 41, which is the first measure of the next system). Dynamics include *mf* and *poco a poco* above the vocal line, and *accelerando* and *mf poco a poco* in the piano part. A tempo marking of $\text{♩} = 90$ is present at the start and end of the system.

38 *accelerando* *cresc.*

see - king heart can know my Gla - dness when I have

*Cm*⁷ *Bb* *G*^o *C*⁷

accelerando *p* *cresc.*

42 *f*

felt the Breeze from God! Who loves me! Saint Mo -

Fm *G*^o *C* *C*⁷

mf *cresc.*

46 *string. cresc.* *ff*

ther sent this Bree - eeze from God A - lmi - ghty!

Fm *Eb(sus4)* *Eb* *Bb*⁷ *Cm*

molto rit. *a tempo*

50

p _____ *f*

Vocal line for measures 50-53. The melody starts with a whole rest in measure 50, followed by quarter notes in measure 51, a half note in measure 52, and quarter notes in measure 53. A dynamic marking *p* is at the start and *f* is at the end, with a slur connecting them.

My se - nses fill _____ Di - vi - ine

Piano accompaniment for measures 50-53. Measure 50 has a chord of Fm and a forte (*ff*) dynamic. Measures 51-52 have a whole rest. Measure 53 has a chord of Cm7 and a piano (*p*) dynamic with the instruction *espress.*

54

_____ *mf*

Vocal line for measures 54-57. The melody consists of quarter notes in measure 54, a half note in measure 55, quarter notes in measure 56, and quarter notes in measure 57. A dynamic marking *mf* is above the first measure.

Love in - side me! _____ O - nly the see - king heart can

Piano accompaniment for measures 54-57. Measure 54 has a chord of Bb7. Measure 55 has a chord of Bbm7. Measure 56 has a chord of C7. Measure 57 has a chord of Fm. A dynamic marking *mf* is above the first measure. A *rall.* marking is above measures 55-56, and a *col canto* marking is above measures 56-57.

Bb7 Bbm7 C7 Fm Eb Ebmaj7 Eb7 Cm7

58

Vocal line for measures 58-61. The melody consists of quarter notes in measure 58, a half note in measure 59, quarter notes in measure 60, and a half note in measure 61. A dynamic marking *pp* is below the first measure.

know my Gla - a - dness! _____

Piano accompaniment for measures 58-61. Measure 58 has a chord of Abm6. Measure 59 has a chord of Bb7. Measure 60 has a chord of Eb. Measure 61 has a chord of Eb. A dynamic marking *pp* is below the first measure.

Abm6 Bb7 Eb