

# Писание всё Богодухновенно

Сл., муз. и обр. А. Савченко

**Grandioso spiritoso** ♩ = 96

Musical score for the first system, measures 1-5. The score includes parts for Voice, Violin I, Violin II, Violin III, Violoncello, Contrabass, and Piano. The tempo is marked **Grandioso spiritoso** with a quarter note equal to 96 (♩ = 96). The key signature has one sharp (F#) and the time signature is 12/8. Dynamics include *pp*, *mp*, *p*, *mf*, and *f*. The Piano part features a prominent chordal accompaniment.

Musical score for the second system, measures 6-10. The score includes parts for Voice, Violin I, Violin II, Violin III, Violoncello, Contrabass, and Piano. The tempo remains **Grandioso spiritoso** (♩ = 96). The key signature has one sharp (F#) and the time signature is 12/8. Dynamics include *ff* and *div.* (divisi). The Piano part continues with a complex chordal texture. A first ending bracket is present at the end of the system.



18

Voice: *mf*  
 дней - но, как са-мый луч-ший ком- пас, вер-но слу-жит нам! И сно - ва

Vln. I, Vln. II, Vln. III, Vc., Cb.: *p*

Piano: *p*



21

3

Voice: *mf*  
 ра-дость на - пол-ня - ет серд - це, ког - да вни-ка - ю в стро - ки Биб - ли

Vln. I: *p*

Vln. II: *p*

Vln. III: *p*

Vc.: *p*

Cb.: *p*

Piano: *p*

24 *f*

Voice  
и свя- той! В ней на мо - и воп ро - сы есть от - ве - ты, о -

Vln. I  
*mf* *mp* *f*

Vln. II  
*mf* *mp* *f*  
unis.

Vln. III  
*mf* *mp* *f*

Vc.  
*mf* *f* solo

Cb.  
*mf* *f*

Piano  
*mf* *f*

27 *mp* **4**

Voice  
на при-но - сит в жизнь мо-ю по - кой!

Vln. I  
*p* *mf*

Vln. II  
*p* *mf*

Vln. III  
*p* *mf*

Vc.  
*mp* *p* *mf*  
pizz. tutti arco

Cb.  
*p* *mf*

Piano  
*p* *p* *mf* **4**

30

Voice

Vln. I

Vln. II

Vln. III

Vc.

Cb.

Piano

div.

unis.

*f*

*mf*

*p*

2. Я



33

Voice

Vln. I

Vln. II

Vln. III

Vc.

Cb.

Piano

5

*p*

на - хо - жу под - держ - ку в Сло - ве Божь - ем, ког -

*p*

8va

7

35

Voice

да к ду - ше ко - вар - но подс - ту - па - ет зло. В нём

Vln. I

Vln. II

Vln. III

Vc.

Cb.

Piano



37

Voice

сил и вдох-но-ве-ни-я ис-точ-ник, в нём от-дых, свет, по-кой, не-бес-но-

Vln. I

Vln. II

Vln. III

Vc.

Cb.

Piano

40 *ff* **6**

Voice  
е теп-ло. И сно - ва ра - дость на - пол-ня - ет серд - це, ког

Vln. I

Vln. II *ff*

Vln. III *ff*

Vc. *ff*

Cb. *ff*

Piano *f* **6**



43 *mf*

Voice  
да вни-ка - ю в стро - ки Биб - ли - и свя- той! В ней на мо - и воп-ро - сы есть от-

Vln. I *mf*

Vln. II *mf*

Vln. III *mp*

Vc. *mp*

Cb. *mp*

Piano *ff* *mp*

46 7

Voice: ве - ты, о - на при-но-сит в жизнь мо-ю по- кой!

Vln. I: *pp* *mp*

Vln. II: *mf* *p* *mf*

Vln. III: *mf* *mp*

Vc.: *pp* *mp* *pp* *mp*

Cb.: *mf*

Piano: *p* *pp*



51

Voice: - - - -

Vln. I: *p* *pp*

Vln. II: *p* *pp*

Vln. III: *mf* *pp*

Vc.: *mf* *pp*

Cb.: *mp* *f* *mf* *pp pizz.*

Piano: *mp*





62

Voice  
ни-цам Биб-ли-и ско-ре-е об-ра-тись. Ты по-бе-дишь в не-лёг-ких ис-пы-тань-ях, и

Vln. I  
unis. *pp* *p*

Vln. II  
*pp* *p*

Vln. III  
*pp* *p tutti*

Vc.  
*p*

Cb.  
*p*

Piano  
*mp*



66

Voice  
с об-нов-лён-ной си-лой уст-ре-мишь-ся ввысь! И сно-ва ра-дость на-пол-ня-ет

Vln. I  
*p* *mf* **10**

Vln. II  
*p* *mf* **10**

Vln. III  
*p* *mf* **10**

Vc.  
*p* *mf* **10**

Cb.  
*p* *mf* **10**

Piano  
*p* *mf* **10** *8va*

69

Voice: *f*  
серд - це, ког - да вни ка - ю в стро - ки Биб - ли - и свя - той. В ней на мо -

Vln. I: *mf* *mp unis.*

Vln. II: *mf* *mp*

Vln. III: *mf*

Vc.: *mf*

Cb.: *mf*

Piano: *mf*

72

Voice: *mp*  
и воп - ро - сы есть от - ве - ты, о - на при - но - сит в жизнь мо - ю по -

Vln. I: *f*

Vln. II: *f*

Vln. III: *f*

Vc.: *f* solo *mp pizz.*

Cb.: *f*

Piano: *f* *p*

75 *Solo Tenor*  
*p* **11**

Voice  
кой! И сно - ва ра - дость на - пол-ня - ет серд - це, ког-

Vln. I  
*p*

Vln. II

Vln. III

Vc.  
*p*

Cb.  
*p*

**11**

Piano  
*p*



78 **12**

Voice  
да вни-ка - ю в стро-ки Биб - ли - и свя- той! В ней на мо - и воп-ро - сы есть от

Vln. I  
*mp*

Vln. II  
*p* *mp* *f*

Vln. III  
*f*

Vc.  
*f*

Cb.  
*f*

**12**

Piano  
*mf*

81

Voice

ве - ты, о - на при-нос - ит в жизнь мо - ю по - кой!

Vln. I

Vln. II

Vln. III

Vc.

Cb.

Piano

The musical score for page 81 consists of seven staves. The top staff is for the Voice, with the lyrics "ве - ты, о - на при-нос - ит в жизнь мо - ю по - кой!". The next three staves are for Violins I, II, and III, each marked with a mezzo-forte (*mf*) dynamic. The fourth staff is for the Viola (Vc.), and the fifth for the Cello (Cb.), both also marked with *mf*. The bottom two staves are for the Piano, starting with a forte (*f*) dynamic and then moving to *mf*. The piano part features a complex texture with many chords and arpeggiated figures. The score concludes with a double bar line.

# Писание всё Богодухновенно

Voice

Сл., муз. и обр. А. Савченко

**Grandioso spiritoso** ♩ = 96 1

8 3

1. Пи -

13 2 *mp*

са - ни - е всё Бо - го - дух - но - вен - но, нас на - у - ча - ет, на - прав - ля - я

16

к не - бе - сам. Путь жиз - ни ос - ве - ща - ет е - же - днев - но, как

19 *mf*

са - мый луч - ший ком - пас, — вер - но слу - жит нам! И сно - ва

21 3

ра - дость на - пол - ня - ет серд - це, ког - да вни - ка - ю в стро - ки Биб - ли

24 *f*

и свя - той! В ней на мо - и воп - ро - сы есть от -

26 *mp*

ве - ты, о - на при - но - сит в жизнь мо - ю по - кой!

29 4

3

32 *p* **5**

2. Я на - хо-жу под-держ-ку в Сло-ве Божь - ем, ког

35 *f*

да к ду-ше ко-вар-но подс-ту - па - ет зло. В нём сил и вдох-но-ве-ни-я ис

38 *ff*

точ - ник, в нём от-дых, свет, по-кой, не - бес-но - е теп-ло. И сно-ва

41 **6**

ра-дось на - пол-ня - ет серд - це, ког - да вни-ка - ю в стро-ки Биб-ли

44 *mf*

и свя- той! В ней на мо - и воп-ро - сы есть от - ве - ты, о -

47 **7**

на при-но - сит в жизнь мо-ю по - кой!

56 **8** **9** *tr*

3. Ког - да твой сла-бый дух из-не-мо - га - ет, к стра

62

ни-цам Биб-ли-и ско - ре-е об-ра- тись. Ты по-бе-дишь в не-лёг-ких ис-пы

65 *mf*

тань - ях, и с об-нов-лён-ной си- лой уст-ремишь-ся ввысь! И сно-ва

68 **10**

ра-дось на - пол-ня - ет серд - це, ког - да вни ка - ю в стро-ки Биб-ли

71 *f*

и свя- той. В ней на мо - и воп- ро - сы есть от - ве - ты, о -

74 *mp* *Solo Tenor* *p*

на при - но - сит в жизнь мо - ю по - кой! И сно - ва

76 **11**

ра-дось на - пол-ня - ет серд - це, ког - да вни-ка - ю в стро-ки Биб-ли

79 *f* **12**

и свя- той! В ней на мо - и воп- ро - сы есть от -

81

ве - ты, о - на при-нос - ит в жизнь мо-ю по - кой!



Violin I

# Писание всё Богодухновенно

Сл., муз. и обр. А. Савченко

**Grandioso spiritoso** ♩. = 96

pp mp p pp

8 *ff* div. 1 2

13 3 unis. V pp p

19 3 V p

23 mf mp f

26 p

29 4 mf f div. unis. mf p

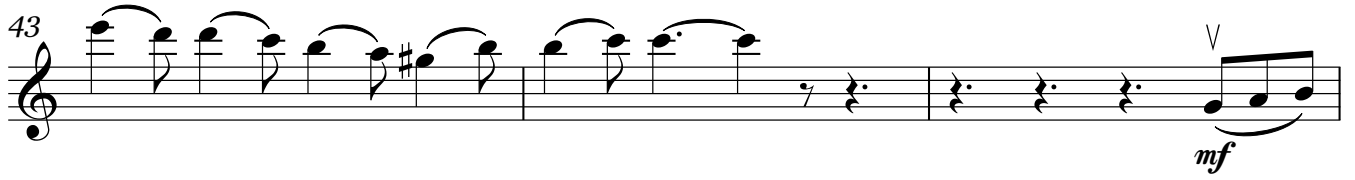
33 5 V p

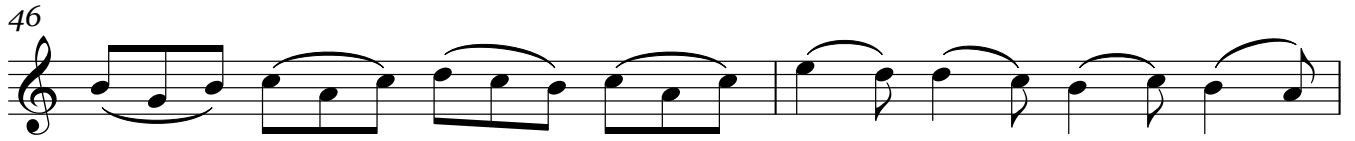
36 mf f mp

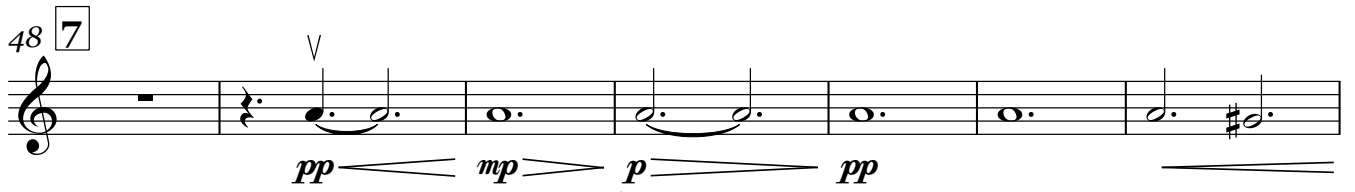
40 6 *ff*

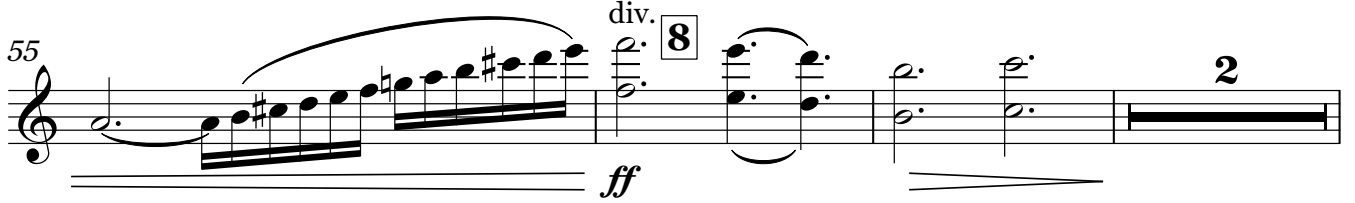
V.S.

Violin I

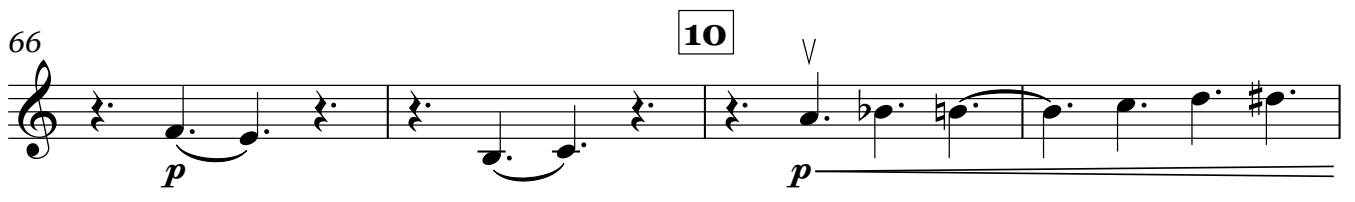
43   
*mf*

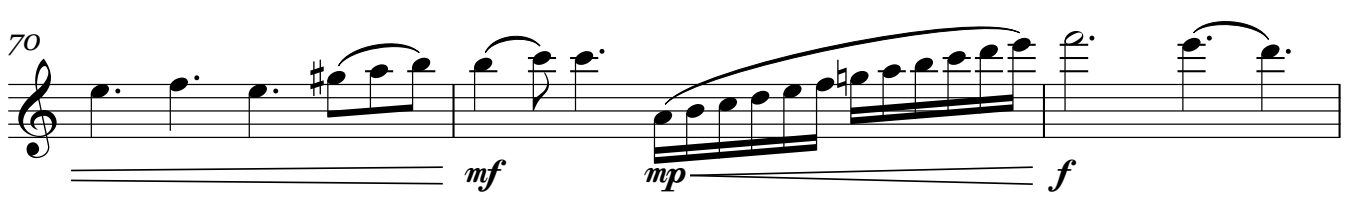
46 

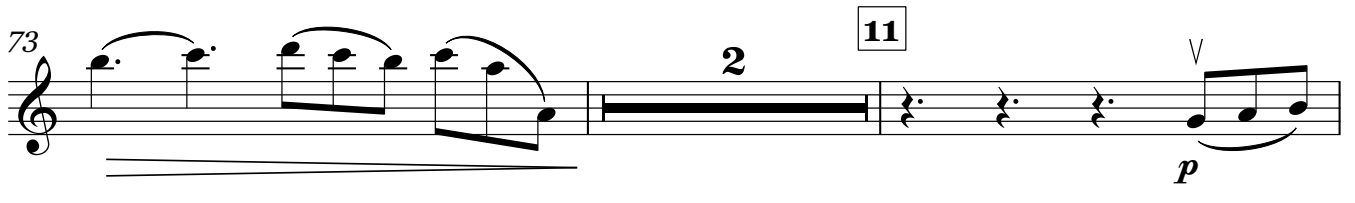
48 7   
*pp mp p pp*


55   
*ff*

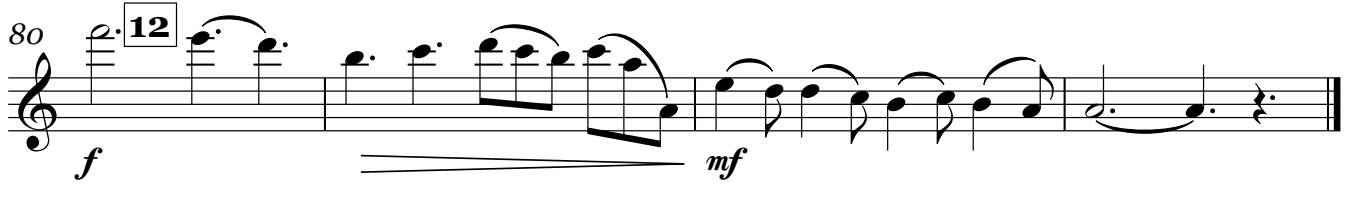
60 9   
*pp p*

66 10   
*p*

70   
*mf mp f*

73   
*p*

77   
*mp*

80 12   
*f mf*

# Писание всё Богодухновенно

Violin II

Сл., муз. и обр. А. Савченко

Grandioso spiritoso  $\text{♩} = 96$

2

*p* *mf* *p* *pp*

7 **1** *ff* 2

13 **2** 3 *pp* *p*

19 **3** div. *p*

24 unis. *mf* *mp* *f*

28 **4** *p* *mf* *f*

32 **5** *mf* *p* *p*

35 *mf* *f*

38 *mp*

V.S.

Violin II

41 **6**  
*ff*

44  
*mf*

48 **7**  
*p* *mf* *p* *pp*

54 **8**  
*ff*

60 **9**  
*pp* *p*

66 *p* *p* **10** *div.*

71 *mf* *mp* *f* **2**

76 **11** *p* *mp* *unis.*

80 **12** *f* *mf*

# Писание всё Богодухновенно

Violin III

Сл., муз. и обр. А. Савченко

Grandioso spiritoso  $\text{♩} = 96$

2

*mp* *mf* *pp*

7

1

*ff*

13

2

3

*pp* *p*

19

3

*p* *p*

24

*mf* *f* *p*

29

4

*mf* *f* *mf* *p*

33

5

*p*

36

*mf* *f* *mp*

40

6

*ff*

V.S.

Violin III

44

*mp* *mf*

48 **7**

*mp* *mf* *pp*

54 **8**

*ff*

60 **9**

*pp* *p*

66 **10**

*p* *p*

71

*mf* *f*

76 **11**

*p*

80 **12**

*f* *mf*

Violoncello

# Писание всё Богодухновенно

Сл., муз. и обр. А. Савченко

Grandioso spiritoso  $\text{♩} = 96$

pp — mp > pp mp < mf > pp

7 1

ff mp

12 2 4 tutti

p

19 3

p p

24 4 solo

mf f mp

28 tutti 4

p mf f

32 5

mf p p

35

mf f

38

mp

41 6

ff

V.S.

Violoncello

45

*mp* ————— *mf*

48 7

*pp* ————— *mp* > *pp*      *mp* <— *mf* > *pp*

54 8

————— *ff*      ————— *mp*

solo

59 9

*p*

tutti

4

66 10

*p*      *p*

71

*mf*      *f*      *mp*

solo

75 11

*p*

79 12

*f*      *mf*



# Писание всё Богодухновенно

Contrabass

Сл., муз. и обр. А. Савченко

Grandioso spiritoso  $\text{♩} = 96$

3 pizz. *mp* *f* *mf*

7 arco 1 2

13 2 3 7 *p*

24 pizz. arco *mf* *f* *p*

29 4

33 5 *mf* *f* *mf* *p*

36 *mf* *f* *mp*

40 6 *ff*

44 *mp* *mf*

48 7 3

Contrabass

51 *pizz.* *arco*

56 **8** **2** **9** **7**

68 **10** *ff* *p* *mf* *f*

74 *pizz.* **11** **3**

80 **12** *f* *mf*

# Писание всё Богодухновенно

Piano

Сл., муз. и обр. А. Савченко

**Grandioso spiritoso** ♩ = 96

Musical score for measures 1-4. The piece is in 12/8 time. The right hand features a series of chords, while the left hand has a simple bass line. The dynamic is *pp*.

Musical score for measures 5-7. The right hand has more complex chordal textures. The dynamic is *mp*.

Musical score for measures 8-10. Measure 8 is marked with a first ending bracket. The right hand has a dense, rhythmic texture. The dynamic is *ff*.

Musical score for measures 11-14. Measure 11 is marked with a second ending bracket. The right hand has a complex texture with many notes. The dynamic is *p*.

Musical score for measures 15-17. The right hand has a complex texture with many notes. The dynamic is *mp*.

18

Musical notation for measures 18-20. Measure 18 features a treble clef with a melodic line and a bass clef with accompaniment. Measure 19 includes a piano (*p*) dynamic and a key signature change to one sharp. Measure 20 concludes with a fermata over the final chord.

21 **3** *8va*

Musical notation for measures 21-23. Measure 21 features a treble clef with a melodic line marked *8va* and a bass clef with accompaniment. Measure 22 has a treble clef with a melodic line and a bass clef with accompaniment. Measure 23 has a treble clef with a melodic line and a bass clef with accompaniment.

24 (8)

Musical notation for measures 24-25. Measure 24 features a treble clef with a melodic line and a bass clef with accompaniment. Measure 25 includes a forte (*f*) dynamic and a treble clef with a melodic line and a bass clef with accompaniment.

26

Musical notation for measures 26-28. Measure 26 features a treble clef with a melodic line and a bass clef with accompaniment. Measure 27 includes a piano (*p*) dynamic and a treble clef with a melodic line and a bass clef with accompaniment. Measure 28 has a piano (*p*) dynamic and a treble clef with a melodic line and a bass clef with accompaniment.

29 **4**

Musical notation for measures 29-30. Measure 29 features a treble clef with a melodic line and a bass clef with accompaniment. Measure 30 has a treble clef with a melodic line and a bass clef with accompaniment.

31 *f* *mf* *8va*

33 *p* *8va*

34 *8*

35 *8*

36 *f* *8*

39 *mp*

41 **6** *f*

43 *ff*

46 **7** *p* *pp*

50 *mp*

53

Musical score for measures 53-55. The right hand features a melodic line with a long slur over measures 53 and 54, and a series of chords in measure 55. The left hand plays a steady accompaniment of chords.

56 **8**

*ff*

*p*

Musical score for measures 56-58. Measure 56 is marked with a box containing the number 8 and a fortissimo (*ff*) dynamic. The right hand has a dense texture of chords. Measure 58 is marked with a piano (*p*) dynamic and features a wavy line indicating a tremolo effect.

59 **9**

*p*

Musical score for measures 59-62. Measure 59 is marked with a box containing the number 9 and a piano (*p*) dynamic. The right hand plays chords, while the left hand has a melodic line with slurs.

63

*mp*

*p*

Musical score for measures 63-66. Measure 63 is marked with a mezzo-piano (*mp*) dynamic. The right hand has a melodic line with slurs and accents. Measure 66 is marked with a piano (*p*) dynamic.

67 **10** *8va*

Musical score for measures 67-70. Measure 67 is marked with a box containing the number 10 and an *8va* marking. The right hand has a melodic line with slurs and accents. The left hand has a melodic line with slurs.

70 (8)

mf

Musical notation for measures 70 and 71. Measure 70 is marked with a circled '8'. The piece is in a key with one sharp (F#). The right hand features a melodic line with eighth notes and slurs, while the left hand provides a rhythmic accompaniment of eighth notes. The dynamic marking is *mf*.

72

f

*p*

Musical notation for measures 72, 73, and 74. Measure 72 is marked with a circled '11'. The right hand has a dense texture of chords and sixteenth notes, marked *f*. The left hand has a steady eighth-note accompaniment. At the end of measure 74, there is a dynamic shift to *p* and a key signature change to two sharps (F# and C#).

75

*p*

Musical notation for measures 75, 76, and 77. Measure 75 is marked with a circled '11'. The right hand features a long, sweeping melodic line with a slur, marked *p*. The left hand has a simple accompaniment of eighth notes.

78

Musical notation for measures 78, 79, and 80. The right hand continues with a long, sweeping melodic line with a slur. The left hand has a simple accompaniment of eighth notes.

80 12

mf

*f*

Musical notation for measures 80 and 81. Measure 80 is marked with a circled '12'. The right hand has a dense texture of chords and sixteenth notes, marked *mf*. The left hand has a steady eighth-note accompaniment. At the start of measure 81, the dynamic shifts to *f*.

82

mf

Musical notation for measures 82 and 83. Measure 82 is marked with a circled '12'. The right hand has a dense texture of chords and sixteenth notes, marked *mf*. The left hand has a simple accompaniment of eighth notes. The piece concludes with a final chord in measure 83.