

Боже, лишь на милость уповаю я Твою

(1.0)

Сл., муз. и обр. А. Савченко

Moderato ♩ = 102

1

Voice

Violin I *mp* pizz. *mf* arco

Violin II *p* pizz. *mp* arco

Violin III *p* pizz. *mp* arco

Violoncello *mp* *mf*

Contrabass *mf*

Piano *mf*

2

Voice *mp*

Vln. I *p*

Vln. II *p*

Vln. III *p*

Vc. *p*

Cb. *p*

Pno. *p*

6

1. Не дос-то-ин ми-лос-тей Тво
3. Ес-ли и пой-ду до-ли-ной

11

Voice: их, Гос-подь, смер-ти я, Ты ве-дешь ме-ня Сво-им пу-тём. до-ве-рять-ся бу-ду лишь Те-бе! Мой на-деж-ный, вер-ный в жиз-ни. Не мо-гу я мыс-лить жиз-ни

Vln. I, Vln. II, Vln. III, Vc., Cb., Pno.

p, *p*, *p*, *p*



15

Voice: Ты Оп-лот, ви-жу ру-ку я Тво-ю во всё-м! без Те-бя, Ты до-ро-же всех мне и род-ней!

Vln. I, Vln. II, Vln. III, Vc., Cb., Pno.

mf, *mf*, *mf*, *mf*, *mf*, *mf*

18 **3** *mp* *mf*

Voice: Бо-же, лишь на ми-лость у - по - ва - ю я Тво - ю, си - лен Ты, чтоб де-лать чу-де-

Vln. I *mp*

Vln. II *mp*

Vln. III *mp*

Vc. *mp*

Cb. *mp*

Pno. **3** *mp*



21

Voice: са! В Тво-и ру-ки силь-ны-е ве-ря-ю жизнь сво-ю, по-ла-га-юсь толь-ко на Те-

Vln. I *mf*

Vln. II *mf*

Vln. III *mf*

Vc. *mf*

Cb. *mf*

Pno. *mf*

25 *mp* 4 *mf*

Voice: бя! Не мо-гу я по-доб-рать сло - ва, чтоб вы - ра - зить хва-

Vln. I: *p* *mf* 3

Vln. II: *p* *mf* 3

Vln. III: *p* *mf* 3

Vc.: *p* *mf* 3

Cb.: *p* *mf* 3

Pno.: *p* *mf* 12 4

29 *f* *p*

Voice: лу! По - че-му так силь-но лю-бишь Ты ме-ня?! По-мо - ги Те-бе быть вер-ным до кон

Vln. I: *f* *p*

Vln. II: *f* *p*

Vln. III: *f* *p*

Vc.: *f* *p*

Cb.: *f* *p*

Pno.: *f* *p* 3

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

Voice: 2. Де - ла-ешь без-силь-ны-ми, кто и - щет зла,

Vln. I: *mf*

Vln. II: *p*

Vln. III: *mp* div.

Vc.: *mp*

Cb.: *mp*

Pno.: *p*



38 *mp*

Voice: под-креп-ля - ешь ду - шу Ты мо - ю. О - ко на-до мной Тво-ё, Гос подь, всег-да,

Vln. I: *sp*

Vln. II: *sp*

Vln. III: *sp*

Vc.: unis. *sp*

Cb.: *p* pizz.

Pno.: *p*

42 *mf*

Voice: день и ночь хра-нишь мо - ю сте - зю! *mp* Бо-же, лишь на ми-лость у - по -

Vln. I

Vln. II *mf*

Vln. III *mf*

Vc.

Cb.

Pno. *mf* *mp*



45 *mf*

Voice: ва-ю я Тво - ю, си - лен Ты, чтоб де-лать чу де - са! В Тво-и ру - ки силь-ны-е вве

Vln. I

Vln. II

Vln. III

Vc.

Cb.

Pno. *mf*

49

Voice: *p* ря-ю жизнь сво-ю, по ла-га-юсь толь-ко на Те-бя! *f* Не мо-гу я по-доб-рать сло-

Vln. I, Vln. II, Vln. III, Vc., Cb.: *p* *f* 3

Pno.: *p* *f* 12 7



53

Voice: ва, чтоб вы - ра - зить хва - лу! *p* По - че-му так силь-но люб-ишь

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

Pno.: *p* 3

57

Voice: Ты ме - ня?! По - мо - ги Те - бе быть вер - ным до кон - ца!

Vln. I, Vln. II, Vln. III, Vc., Cb., Pno.

mp, *pizz.*, *p*, *mp*

8

Pno.

mp

60

Voice: ца!

Vln. I, Vln. II, Vln. III, Vc., Cb., Pno.

rit., *mp*, *mp*, *mp*, *arco*, *mp*, *mp*, *mp*, *rit.*, *mp*

Voice

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(1.0)

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Moderato $\text{♩} = 102$

4 5 *mp*

1. Не дос-то-ин ми-лос-тей Тво-их, Гос-подь,
3. Ес - ли и пой-ду до - ли-ной смер-ти я,

12

Ты ве-дёшь ме-ня Сво-им пу-тём. Мой на-деж-ный, вер-ный в жиз-ни
до-ве-рять-ся бу-ду лишь Те - бе! Не мо-гу я мыс-лить жиз-ни

15

mf *mp*

Ты Оп-лот, ви-жу ру-ку я Тво-ю во всём!
без Те-бя, Ты до-ро-же всех мне и род ней! Бо-же, лишь на ми-лость у-по-

19

mf

ва - ю я Тво-ю, си - лен Ты, чтоб де-лать чу - де - са!

22

В Тво-и ру - ки силь-ны-е ве - ря-ю жизнь сво-ю, по-ла-га-юсь толь-ко на Те-

25

mp *mf* *f*

бя! Не мо-гу я по-доб-рать сло-ва, чтоб вы-ра-зить хва - лу!

30

p

По - че - му так силь - но лю-бишь Ты ме - ня?! По - мо -

32

p 2

ги Те-бе быть вер-ным до кон - ца!

36 5 *mf*

2. Де - ла-ешь без-силь-ны-ми, кто и - щет зла, под-креп-ля-ешь ду-шу Ты мо

39 *mp*

ю. О - ко на - до мной Тво - ё, Гос - подь, всег - да,

42 *mf* 6 *mp*

день и ночь хра-нишь мо - ю сте - зю!

Бо - же, лишь на ми-лость у - по -

45 *mf*

ва-ю я Тво-ю, си-лен Ты, чтоб де-лать чу-де - са! В Тво-и ру-ки силь-ны-е ве

49 *p*

ря - ю жизнь сво - ю,

по - ла - га - юсь толь - ко на Те - бя!

52 7 *f*

Не мо-гу я по-доб-рать сло - ва,

чтоб вы - ра-зить хва - лу!

56 *p*

По - че - му так силь - но лю - бишь Ты ме - ня?!

По - мо -

58 8 *rit.* *mp*

ги Те-бе быть вер-ным до кон - ца!

ца!

Violin I

Боже, лишь на милость уповаю я Твою

(1.0)

Сл., муз. и обр. А. Савченко

Moderato ♩ = 102

1

6

2

3

V

p

14

3

mf

mp

20

mf

25

4

mf

p

3

f

p

31

mf

36

5

39

2

6

7

sp

Violin I

51 7

p *f* *p*

57 8

mp

60 *rit.*

mp

Detailed description: This is a page of a violin I score. It contains three staves of music. The first staff starts at measure 51 and ends at measure 56. It features a dynamic range from *p* to *f* and includes a triplet of eighth notes. A circled number '7' is placed above the staff. The second staff starts at measure 57 and ends at measure 60. It features a dynamic of *mp* and includes a circled number '8' above the staff. The third staff starts at measure 60 and ends at measure 60. It features a dynamic of *mp* and includes a circled 'rit.' above the staff. The key signature is one flat (B-flat) and the time signature is 4/4.

Violin II

Боже, лишь на милость уповаю я Твою

(1.0)

Сл., муз. и обр. А. Савченко

Moderato ♩ = 102
pizz.

Musical staff 1: Treble clef, 4/4 time signature. The first four measures show a rhythmic pattern of eighth notes and rests, starting with a piano (*p*) dynamic.

Musical staff 2: Treble clef. Measure 5 is marked with a boxed "1" and "arco". The staff contains a melodic line with slurs and dynamics ranging from mezzo-piano (*mp*) to piano (*p*).

Musical staff 3: Treble clef. Measures 10-13 are marked with boxed numbers 2, 4, and 3. Dynamics include piano (*p*), mezzo-forte (*mf*), and mezzo-piano (*mp*).

Musical staff 4: Treble clef. Measures 19-23 show a melodic line with slurs and a mezzo-forte (*mf*) dynamic.

Musical staff 5: Treble clef. Measures 24-28 are marked with boxed numbers 4 and 3. Dynamics include piano (*p*) and mezzo-forte (*mf*).

Musical staff 6: Treble clef. Measures 29-35 are marked with dynamics *f*, *p*, and *p*. A circled cross symbol is placed above the staff.

Musical staff 7: Treble clef. Measures 36-41 are marked with a boxed "5" and a "2" at the end of the staff.

Musical staff 8: Treble clef. Measures 42-45 are marked with boxed numbers 6 and 7. Dynamics include mezzo-forte (*mf*).

Violin II

51 7 3
p *f* *p*

57 8
mp

60 rit.
mp

Detailed description: This is a musical score for Violin II, spanning measures 51 to 60. The music is written in a single staff with a treble clef and a key signature of one flat (B-flat).
- Measure 51: Starts with a piano (*p*) dynamic, followed by a crescendo to forte (*f*), and ends with a decrescendo to piano (*p*). A box containing the number '7' is placed above the staff. A triplet of eighth notes is marked with a '3' above it.
- Measure 57: Features a mezzo-piano (*mp*) dynamic. A box containing the number '8' is placed above the staff.
- Measure 60: Ends with a mezzo-piano (*mp*) dynamic and a ritardando (*rit.*) marking. A repeat sign is present at the end of the measure.

Violin III

Боже, лишь на милость уповаю я Твою

(1.0)

Сл., муз. и обр. А. Савченко

Moderato ♩ = 102

pizz.

1

5

arco

mp

p

10

2

4

3

p

mf

mp

19

mf

25

4

3

p

mf

f

30

p

mp

35

5

mp

39

2

6

7

mf

Violin III

51 7

p *f*

56 8 pizz.

p *p*

60 9 rit. *mp*

mp

Violoncello

Боже, лишь на милость уповаю я Твою

(1.0)

Сл., муз. и обр. А. Савченко

pizz. **Moderato** ♩ = 102

arco

1

7

2

13

3

19

mf

24

4

mf

29

f

p

mp

34

5

38

unis.

sp

41

2

6

7

Violoncello

51 7

p *f* 3

56 8

p *mp* pizz.

60

arco $\text{\textcircled{O}}$ rit. *mp*

Contrabass

Боже, лишь на милость уповаю я Твою

(1.0)

Сл., муз. и обр. А. Савченко

Moderato ♩ = 102

3 1

9 2 4 3

19

26 4 mf

33 5 pizz. p

42 6 7 arco p f 7

54

58 8 3 rit. mp

Piano

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(1.0)

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Moderato ♩ = 102

The score is written for piano in 4/4 time, featuring a key signature of two flats (B-flat and E-flat). It consists of five systems of two staves each (treble and bass clef). The first system includes a 3-measure rest in both staves, followed by a first ending bracket labeled '1'. The second system includes a 7-measure rest in the treble staff and a second ending bracket labeled '2'. The third system includes a 12-measure rest in the treble staff and contains several triplet markings. The fourth system includes a 16-measure rest in the treble staff. The fifth system includes an 18-measure rest in the treble staff and a third ending bracket labeled '3'. Dynamics include *mf* (mezzo-forte) and *p* (piano). The piece concludes with a double bar line and the initials 'V.S.' in the bottom right corner.

3

1

mf

7

2

p

12

3 3 3 3 3 3 3

16

mf

18

3

mp

V.S.

20

mf

Detailed description: This system contains measures 20, 21, and 22. Measure 20 features a complex texture with multiple chords in the right hand and a bass line in the left hand. Measure 21 continues this texture with a dynamic marking of *mf*. Measure 22 shows a melodic line in the right hand and a bass line in the left hand.

23

p 12

Detailed description: This system contains measures 23, 24, and 25. Measure 23 has a melodic line in the right hand and a bass line in the left hand. Measure 24 features a melodic line in the right hand and a bass line in the left hand. Measure 25 includes a dynamic marking of *p* and a fingering of 12.

26

4

mf

Detailed description: This system contains measures 26, 27, and 28. Measure 26 features a complex texture with multiple chords in the right hand and a bass line in the left hand, with a fingering of 4. Measure 27 continues this texture with a dynamic marking of *mf*. Measure 28 shows a melodic line in the right hand and a bass line in the left hand.

29

f p 3

Detailed description: This system contains measures 29, 30, 31, and 32. Measure 29 features a complex texture with multiple chords in the right hand and a bass line in the left hand, with a dynamic marking of *f*. Measure 30 continues this texture with a dynamic marking of *p* and a fingering of 3. Measure 31 shows a melodic line in the right hand and a bass line in the left hand. Measure 32 includes a dynamic marking of *p* and a fingering of 3.

33

5

p

Detailed description: This system contains measures 33, 34, 35, 36, and 37. Measure 33 features a complex texture with multiple chords in the right hand and a bass line in the left hand, with a dynamic marking of *p* and a fingering of 5. Measure 34 continues this texture. Measure 35 shows a melodic line in the right hand and a bass line in the left hand. Measure 36 features a complex texture with multiple chords in the right hand and a bass line in the left hand. Measure 37 continues this texture.

39

Dynamic: *pp*

Measures 39-42: Treble clef contains a melodic line with slurs and ties. Bass clef contains a supporting line with rests and notes. Measure 42 features a complex chordal texture in the treble.

43

Dynamic: *mf* (measure 43), *mp* (measure 44)

Measures 43-44: Treble clef features a long, sweeping melodic line with a slur. Bass clef has a simple accompaniment. Measure 44 includes a box containing the number '6'.

45

Measures 45-47: Treble clef has a complex, multi-measure melodic passage with many slurs. Bass clef provides a steady accompaniment.

48

Dynamic: *mf*

Measures 48-50: Treble clef features a dense, multi-measure chordal texture with many slurs. Bass clef has a simple accompaniment.

51

Dynamic: *p* (measure 51), *f* (measure 52)

Measures 51-53: Treble clef has a complex, multi-measure melodic passage with a slur and a box containing the number '7'. A '12' is written below the treble staff in measure 51. Bass clef has a simple accompaniment. Measure 52 includes a box containing the number '7'.

54

Musical score for measures 54-57. The piece is in B-flat major (two flats). Measure 54 features a complex chordal texture in the right hand with a fermata. The left hand plays a simple bass line. Measure 55 continues the right-hand texture with a fermata. Measure 56 shows a melodic line in the right hand with a fermata and a dynamic marking of *p*. Measure 57 concludes with a triplet of eighth notes in the right hand and a bass line in the left hand.

58

Musical score for measures 58-60. Measure 58 has a dynamic marking of *mp* and a fermata. Measure 59 features a long, sweeping melodic line in the right hand with a fermata. Measure 60 continues this melodic line with a fermata. A circled number '8' is placed above the first measure of this system.

61

Musical score for measures 61-63. Measure 61 has a dynamic marking of *mp* and a fermata. Measure 62 continues the melodic line with a fermata. Measure 63 features a dynamic marking of *mp* and a fermata. A circled symbol with the text 'rit.' is placed above the first measure of this system.