

Ничего просто так не случается

Посвящается Марку Евдаш
(1.0)

Сл. М. Коломийцева

Муз. Е. Туркова
Обр. А. Савченко

Cantabile doloroso ♩ = 100

1

Voice

Violin I

Violin II

Violin III

Violoncello

Contrabass

Piano

Cantabile doloroso ♩ = 100

1



6

Voice

Vln. I

Vln. II

Vln. III

Vc.

Cb.

Pno.

Cantabile doloroso ♩ = 100

2

2

10

Voice

Vln. I

Vln. II

Vln. III

Vc.

Cb.

Pno.

mp

mp

p

mp

mp



14

Voice

Vln. I

Vln. II

Vln. III

Vc.

Cb.

Pno.

mp

3

f

f

f

f

f

f

mp

3

1. Ни - че - го про-сто так не слу - ча - ет-ся, кон-тро-ли-ру-ет Бог каж-дый

Ничего просто так не случается

18

Voice: шаг. Ес-ли что-то не по-лу-ча-ет-ся, э-то зна-чит, что нуж-но

Vln. I, Vln. II, Vln. III: -

Vc.: solo, mp

Cb.: -

Pno.:



4

22

Voice: так. Ес - ли что-то не по-лу-ча-ет-ся, э-то зна-чит, что нуж-но

Vln. I: solo, p

Vln. II, Vln. III: -

Vc.: p, mp

Cb.: -

Pno.:

4

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26 mf **5**

Voice *так.* 2. Боль и скорбь не бы-ва - ют на-

Vln. I *tutti p mf mp*

Vln. II *p mf mp*

Vln. III

Vc. *tutti pizz. mf mp arco*

Cb. *mp*

Pno. *mf mp*

30 f **6**

Voice *прас-ны-ми, до-рог каж-дый твой вы-дох и вдох. Коль встре - ча-ешь - ся сбу - ря-ми*

Vln. I *f*

Vln. II *mf*

Vln. III *mf*

Vc. *f*

Cb. *f*

Pno. *f*

Ничего просто так не случается

34

Voice: час - ты - ми, зна - чит чу - до пла - ни - ру - ет

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

mf

36

Voice: 1. Бог. Коль встре - Бог. 2. *mp* 7 3. Не бы - ва - ет стра - да - ний без смыс - лен - ных, в жиз - ни

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

f, *p*, *mp*

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40

Voice *mf*
 Божь-их лю-би-мых де-тей. Пол-ной грудь-ю вдох-ни э-ту ис-ти-ну, как сте-

Vln. I *p*

Vln. II *p*

Vln. III *p*

Vc. *p*

Cb. *p*

Pno. *mf*

44

Voice **8**
 нойок - ру-жи се-бя ей. Пол-ной грудь-ю вдох-ни э-ту

Violin solo *mp*

Vln. I *mp*

Vln. II

Vln. III

Vc.

Cb.

Pno. **8**

Ничего просто так не случается

9

47

Voice: ис - ти-ну, как сте - ной ок - ру-жи се - бя ей.

Vln. I: *To* *p*

Vln. II: *p*

Vln. III: *pp*

Vc.: *pp*

Cb.: *pp*

Pno.: *p*

9

51

Voice: (rest)

Vln. I: *mf*

Vln. II: *mf*

Vln. III: *mf*

Vc.: *mf*

Cb.: *mf*

Pno.: *mf*

10

Ничего просто так не случается

55

Voice

Vln. I

Vln. II

Vln. III

Vc.

Cb.

Pno.

mp

mp

p

mp

mp

58

Voice

Vln. I

Vln. II

Vln. III

Vc.

Cb.

Pno.

mf

11

4. Ни - че - го про-сто так не слу - ча - ет-ся, ес-ли

pizz.

f

mf

f

p *pizz.*

f

p *pizz.*

f

mf

f

mf

11

Ничего просто так не случается

12

62

mp

arco

злoб - но сви-репст - ву-ет враг, зна-чит, что-то в ду-ше ис-прав

Vln. I

Vln. II

Vln. III

Vc.

Cb.

arco

Pno.

8^{va}

mp

f

p

p

p

p

p

p

12

65

mf

f

ля - ет-ся, зна-чит, во-ля От-ца ис-пол-ня - ет-ся, зна - чит э-то не прос-то

Vln. I

Vln. II

Vln. III

Vc.

Cb.

Pno.

mf

f

f

f

f

f

f

f

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69

Voice *mp* *mf*
 так. Зна-чит э - то не прос - то так. Зна - чит

Vln. I *mp*

Vln. II *mp*

Vln. III *mp*

Vc. *mp*

Cb. *mp*

Pno. *mp*



72 *rit.*

Voice
 э - то не прос-то так.

Vln. I *mf* *mp*

Vln. II *mf* *mp*

Vln. III *mf* *mp*

Vc. *mf* *mp*

Cb. *mf* *mp*

Pno. *mf* *rit.* *tr* *mp*

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Voice

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(1.0)

Сл. М. Коломийцева

Муз. Е. Туркова
Обр. А. Савченко

Cantabile doloroso ♩ = 100

4 1 4 2 5 *mp*

1. Ни - че-

15 3

го про-сто так не слу-ча-ет-ся, кон-тро-ли-ру-ет Бог каж-дый шаг. Ес-ли

19

что-то не по-лу-ча-ет-ся, э-то зна-чит, что нуж-но так. Ес-ли

23 4

что-то не по-лу-ча-ет-ся, э-то зна-чит, что нуж-но так.

28 *mf* 5

2. Боль и скорбь не бы-ва-ют на прас-ны-ми, до-рог-каж-дый твой вы-дох и

32 *f* 6

вдох. Коль встре - ча-ешь ся с бу-ря-ми час-ты-ми, зна-чит чу-до пла-ни-ру-ет

36 1. 2. *mp* 7

Бог. Коль встре - Бог. 3. Не бы - ва - ет стра-да-ний без смыс-лен-ных, в жиз-ни

40 *mf*

Божь-их лю-би-мых де-тей. Пол-ной грудь-ю вдох-ни э-ту ис-ти-ну, как сте

44 8

ной ок - ру-жи се - бя ей. Пол-ной грудь-ю вдох ни э - ту

V.S.

47 9

ис - ти - ну, каксте - ной ок - ру - жи се - бя ей.

53 10 11

4. Ни - че - го прос - то так не слу - ча - ет - ся, ес - ли

62 12

зл об - но сви - репст - ву - ет враг, зна - чит, что - то в ду - ше ис - прав - ля - ет - ся, зна - чит,

66 12

во - ля От - ца ис - пол - ня - ет - ся, зна - чит э - то не прос то так. Зна - чит

70 12

э - то не прос - то так. Зна - чит э - то не прос - то так.

Violin I

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(1.0)

Сл. М. Коломийцева

Муз. Е. Туркова
Обр. А. Савченко

Cantabile doloroso ♩ = 100

The musical score is written for Violin I in a 4/4 time signature with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Cantabile doloroso' with a metronome marking of ♩ = 100. The score consists of ten staves of music. The first staff begins with a 4-measure rest, followed by a first ending bracket labeled '1'. The second staff starts at measure 8 and includes a second ending bracket labeled '2'. The third staff starts at measure 11 and includes a third ending bracket labeled '3'. The fourth staff starts at measure 14 and includes a fourth ending bracket labeled '4' with the word 'solo' above it. The fifth staff starts at measure 25 and is marked 'tutti'. The sixth staff starts at measure 29 and includes a fifth ending bracket labeled '5'. The seventh staff starts at measure 33 and includes a sixth ending bracket labeled '6'. The eighth staff starts at measure 37 and includes a seventh ending bracket labeled '7'. The score features various dynamics including piano (*p*), mezzo-forte (*mf*), and forte (*f*), as well as articulation marks like accents and slurs. The piece concludes with a final staff of music.

Violin I

Violin I

45 Violin solo *mp* **8** *V*

48 *p* **9** *To*

50

53 **10** *mf*

56 *mp* *f*

60 **11** *pizz.* *arco* *mf* *f* *p*

64 **12** *p* *mf* *f*

69 *mp*

72 *mf* *rit.* *mp*

Violin II

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Посвящается Марку Евдаш

(1.0)

Сл. М. Коломийцева

Муз. Е. Туркова
Обр. А. Савченко

Cantabile doloroso ♩ = 100

1

4

pp

9

2

mf

12

mp *f*

15

3

8

4

3

p *mf*

29

5

mp

33

6

mf *p*

38

7

4

p

Violin II
Violin II

42 *p*

46 **8** **9** *pp*

53 **10** *mf*

56 *mp* *f*

60 **11** *p* *mp* *f* *p*

64 **12** *p* *mf* *f*

69 *mp* *mf* *mp* rit.

Violin III

Ничего просто так не случается

Посвящается Марку Евдаш

Сл. М. Коломийцева

(1.0)

Муз. Е. Туркова
Обр. А. Савченко

Cantabile doloroso $\text{♩} = 100$

4 1

pp

9 2

mf

12

p *f*

15 3 8 4 6 5

mp

33 6

mf *mf* *f* *p*

38 7 4

p

46 8 9

pp

53 10

mf

Violin III

2

57 11 pizz. *p* *f* *mf*

62 arco 12 *p* *mf*

68 *f* *mp* *rit.*

72 *mf* *mp*

Detailed description: This is a musical score for Violin III, spanning measures 57 to 72. The music is written in a single staff with a treble clef and a key signature of two flats (B-flat and E-flat). The piece begins at measure 57 with a piano (*p*) dynamic, featuring a series of eighth notes that crescendo to a forte (*f*) dynamic. A first ending bracket labeled '11' covers measures 57-61, ending with a pizzicato (*pizz.*) instruction and a *mf* dynamic. Measure 62 starts with an arco instruction and a second ending bracket labeled '12'. The dynamics here range from piano (*p*) to mezzo-forte (*mf*). Measure 68 begins with a forte (*f*) dynamic and includes a ritardando (*rit.*) marking. The piece concludes at measure 72 with a mezzo-forte (*mf*) dynamic, ending on a whole note chord.

Violoncello Ничего просто так не случается

Посвящается Марку Евдаш

Сл. М. Коломийцева

(1.0)

Муз. Е. Туркова
Обр. А. Савченко

Cantabile doloroso ♩ = 100

4 1

pp

9 2

mf

13 3 4 solo

mp *f* *mp*

21 4

p *mp*

27 *tutti pizz.* 5 *arco*

mf *mp*

33 6

f *p*

37 7 4

p

Violoncello

2

42

Musical staff 1: Bass clef, B-flat major key signature, 4/4 time. Measures 42-45. Dynamics: *p*.

46

8

9

Musical staff 2: Bass clef, B-flat major key signature, 4/4 time. Measures 46-52. Dynamics: *pp*.

53

10

Musical staff 3: Bass clef, B-flat major key signature, 4/4 time. Measures 53-56. Dynamics: *mf*.

57

11

Musical staff 4: Bass clef, B-flat major key signature, 4/4 time. Measures 57-62. Dynamics: *mp*, *f*, *p*.

63

12

Musical staff 5: Bass clef, B-flat major key signature, 4/4 time. Measures 63-68. Dynamics: *p*, *mf*, *f*.

69

rit.

Musical staff 6: Bass clef, B-flat major key signature, 4/4 time. Measures 69-74. Dynamics: *mp*, *mf*, *mp*.

Contrabass Ничего просто так не случается

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(1.0)

Сл. М. Коломийцева

Муз. Е. Туркова
Обр. А. Савченко

Cantabile doloroso ♩ = 100

4 3

1

9 2

mf

13 3 8

mp *f*

23 4 6 5

mp

33 6

f *p*

1. 2.

38 7 4

p

46 8 9 3

p

Contrabass

2

52 10

mf *mp*

58 11

f *mf* pizz. arco

64 12

p *mf* *f*

70 13 rit.

mp *mf* *mp* rit.

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Cantabile doloroso ♩ = 100

Measures 1-4 of the piano score. The music is in 4/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Cantabile doloroso' with a quarter note equal to 100 beats per minute. The first measure starts with a piano (*p*) dynamic. The melody in the right hand consists of eighth notes, and the bass line in the left hand consists of quarter notes.

Measures 5-8 of the piano score. This section is marked with a first ending bracket labeled '1'. The musical notation continues with eighth notes in the right hand and quarter notes in the left hand.

Measures 9-13 of the piano score. This section is marked with a second ending bracket labeled '2'. The right hand features a complex texture with sixteenth notes and chords, starting with a mezzo-forte (*mf*) dynamic and ending with a mezzo-piano (*mp*) dynamic. The left hand continues with quarter notes.

Measures 14-18 of the piano score. This section is marked with a third ending bracket labeled '3'. It begins with a forte (*f*) dynamic in the right hand, which then softens to mezzo-piano (*mp*). The right hand has a more melodic line with some grace notes, while the left hand remains with quarter notes.

Measures 19-22 of the piano score. The right hand features a rapid sixteenth-note passage, with a fermata over the final note. The left hand continues with quarter notes. A '7' is written below the final note of the right hand, indicating a fingering.

Measures 23-26 of the piano score. This section is marked with a fourth ending bracket labeled '4'. It features a long, sweeping melodic line in the right hand and quarter notes in the left hand.

Piano

2

26

mf

Measures 26-28: Treble clef, key signature of two flats. Measure 26 starts with a half note G4. Measure 27 features a sixteenth-note triplet in the right hand and a quarter note in the left hand. Measure 28 continues the sixteenth-note triplet in the right hand and a quarter note in the left hand. A dynamic marking of *mf* is present in measure 28.

29

5

mp

Measures 29-32: Treble clef, key signature of two flats. Measure 29 starts with a half note G4. Measure 30 features a sixteenth-note triplet in the right hand and a quarter note in the left hand. Measure 31 continues the sixteenth-note triplet in the right hand and a quarter note in the left hand. Measure 32 continues the sixteenth-note triplet in the right hand and a quarter note in the left hand. A dynamic marking of *mp* is present in measure 29.

33

6

f

Measures 33-34: Treble clef, key signature of two flats. Measure 33 features a sixteenth-note triplet in the right hand and a quarter note in the left hand. Measure 34 continues the sixteenth-note triplet in the right hand and a quarter note in the left hand. A dynamic marking of *f* is present in measure 33.

35

mp

Measures 35-37: Treble clef, key signature of two flats. Measure 35 features a sixteenth-note triplet in the right hand and a quarter note in the left hand. Measure 36 continues the sixteenth-note triplet in the right hand and a quarter note in the left hand. Measure 37 features a sixteenth-note triplet in the right hand and a quarter note in the left hand. A dynamic marking of *mp* is present in measure 35. First and second endings are indicated above the staff.

38

7

mp

mf

Measures 38-42: Treble clef, key signature of two flats. Measure 38 features a sixteenth-note triplet in the right hand and a quarter note in the left hand. Measure 39 continues the sixteenth-note triplet in the right hand and a quarter note in the left hand. Measure 40 continues the sixteenth-note triplet in the right hand and a quarter note in the left hand. Measure 41 continues the sixteenth-note triplet in the right hand and a quarter note in the left hand. Measure 42 continues the sixteenth-note triplet in the right hand and a quarter note in the left hand. A dynamic marking of *mp* is present in measure 38, and a dynamic marking of *mf* is present in measure 42.

43

Measures 43-46: Treble clef, key signature of two flats. Measure 43 features a sixteenth-note triplet in the right hand and a quarter note in the left hand. Measure 44 continues the sixteenth-note triplet in the right hand and a quarter note in the left hand. Measure 45 continues the sixteenth-note triplet in the right hand and a quarter note in the left hand. Measure 46 continues the sixteenth-note triplet in the right hand and a quarter note in the left hand.

46 **8**

49 **9**

p

53 **10**

mf *mp*

58 **11**

f *mf*

62 *8va* **12**

p

66 *mf* *f*

70

mp *mf*

This system contains measures 70, 71, and 72. Measure 70 features a melodic line in the right hand with a slur and a dynamic marking of *mp*. The left hand provides harmonic support with chords. Measure 71 continues the melodic line, which then moves to the left hand in measure 72, with a dynamic marking of *mf*. The right hand plays chords in measure 72.

73

rit. *tr* *mp*

This system contains measures 73, 74, and 75. Measure 73 begins with a *rit.* (ritardando) marking and a melodic line in the right hand. Measure 74 features a trill (*tr*) in the right hand. Measure 75 concludes the system with a dynamic marking of *mp*. The left hand accompaniment consists of chords and moving lines throughout.