

БЕЛЫЙ ЦВЕТOK

Флейта

Вальс

Я.СИМЕНОВСКИЙ
Инстр. В.ВОРОБЬЕВА

$\text{♩} = 140$
mp
rit.
1. $\text{♩} = 180$
3
 $\text{♩} = 190$
2
p
2
p
3
mp
4
4
 $\text{♩} = 210$ *mf* 5
1. 2. 2. 6
mf 6
1. 2. 7
 $\text{♩} = 190$ 2 *mf* 2
8
p
9 *mp* 4
10 3
mf
12 *mf* 1. 2.
 $\text{♩} = 200$
p
mf ♩ *f*

БЕЛЫЙ ЦВЕТOK

Кларнет Б I

Вальс

Я.СИМЕНОВСКИЙ
Инстр. В.ВОРОБЬЕВА

$\text{♩} = 140$

rit.

1. mf 80 3

$\text{♩} = 190$ 2 p

2 p

3 mp 4

4

1. 2 2. $\text{♩} = 210$ mf 5

mf 6

1. 2. mf

7 $\text{♩} = 190$ 2 mf 2

8 p

9 mp 4

10 3

11

12 mf 1. 2.

$\text{♩} = 200$ p mf f

БЕЛЫЙ ЦВЕТOK

Кларнет Б II

ВАЛЬС

Я.СИМЕНОВСКИЙ

Инстр. В.ВОРОБЬЕВА

rit.

$\text{♩} = 140$

1. *mp* 3 $\text{♩} = 190$ 2 *p*

2 *p*

3 *mp* 4

4

1. 2 2. $\text{♩} = 2$ *mf* 5 *mf* 6

7 $\text{♩} = 190$ 2 *mf* 2

8 *p*

9 *mp* 4

10 3

11

12 *mf* 1. 2.

p $\text{♩} = 200$ *mf* *f*

БЕЛЫЙ ЦВЕТOK

Альт-саксофон

ВАЛЬС

Я.СИМЕНОВСКИЙ

Инстр. В.ВОРОБЬЕВА

$\text{♩} = 140$

1 mp $\text{♩} = 180$ **3** **5** p $\text{♩} = 190$ **5** *rit.*

3 **2** **3** **6** *mp*

2 **4** **5** **6** mf $\text{♩} = 210$

1. **2** **2.** **5** **6** *mf*

7 $\text{♩} = 190$ **8** **8** *mf*

8 **9** *mp* **8**

10 **3** **11**

12 *mf* **6** **1.** **2** **2.**

$\text{♩} = 200$ *mf* *f*

БЕЛЫЙ ЦВЕТOK

Тенор-саксофон

Вальс

Я.СИМЕНОВСКИЙ

Инстр. В.ВОРОБЬЕВА

rit.

$\text{♩} = 140$

1. mp 3 $\text{♩} = 190$ p

2. mp

3. mf

4. mp

1. mf 2. $\text{♩} = 210$ 5. p

6. mf

7. $\text{♩} = 190$

8. mp

9. mf

10. mp

11. mf p

12. mp 1. 2.

mp $\text{♩} = 200$ mf f

БЕЛЫЙ ЦВЕТOK

Труба Б

Вальс

Я.СИМЕНОВСКИЙ

Инстр. В.ВОРОБЬЕВА

rit.

$\text{♩} = 140$

1. mp $\text{♩} = 180$ p $\text{♩} = 190$

3 5

3 2 3 6

2 4 5 6

1. 2 2. mf $\text{♩} = 210$ 5 6

mf 6

7 $\text{♩} = 190$ 8 8

8 9 mp 8

10 3

12 mf 6 1. 2 2.

$\text{♩} = 200$ mf f

Detailed description: This is a musical score for a B Trumpet part of a waltz titled 'White Flower' (Белый Цветок) by Yury Simenovskiy, arranged by V. Vorobeyeva. The score is written in 3/4 time and consists of 12 numbered measures. It begins with a tempo of 140 beats per minute and a dynamic of mezzo-piano (mp). The key signature has two flats (B-flat and E-flat). The score includes various musical notations such as slurs, accents, and dynamic markings (p, mf, f). There are also tempo changes to 180, 190, 210, and 200 beats per minute. The piece concludes with a fermata and a final dynamic of forte (f).

БЕЛЫЙ ЦВЕТOK

Тромбон

Вальс

Я.СИМЕНОВСКИЙ
Инстр. В.ВОРОБЬЕВА
rit.

$\text{♩} = 140$

1. mp $\text{♩} = 140$

2. p $\text{♩} = 190$

3. mf

4. mf

5. p $\text{♩} = 210$

6. mf

7. $\text{♩} = 190$

8. mp

9. mf

10. mp

11. p

12. mf

$\text{♩} = 200$

mf f

БЕЛЫЙ ЦВЕТOK

Ударные

Вальс

Я.СИМЕНОВСКИЙ

Инстр. В.ВОРОБЬЕВА

rit.

$\text{♩} = 140$

$\text{♩} = 190$

$\text{♩} = 200$

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12.

rit.

f

БЕЛЫЙ ЦВЕТOK

Корнет Б I

Вальс

Я.СИМЕНОВСКИЙ

Инстр. В.ВОРОБЬЕВА

rit.

$\text{♩} = 140$

1. mp 3 p $\text{♩} = 190$ 5

2 3 mp 3 6

4 2 4 $\text{♩} = 210$ 5 6

1. 2 2. mf 5 6

7 $\text{♩} = 190$ 8 mf 8

8 mp 8

10 3

11

12 mf 6 1. 2 2.

$\text{♩} = 200$ mf f

БЕЛЫЙ ЦВЕТOK

Корнет Б II

Вальс

Я.СИМЕНОВСКИЙ

Инстр. В.ВОРОБЬЕВА

rit.

$\text{♩} = 140$

1. *mp* 80 3 5 *p* $\text{♩} = 190$

2 *mp* 3 6

3 4 5 6 $\text{♩} = 210$

1. 2 2. 5 6 *mf*

7 $\text{♩} = 190$ 8 8 *mf*

8 9 *mp* 8

10 3

11

12 *mf* 6 1. 2 2.

$\text{♩} = 200$ *mf* *f*

БЕЛЫЙ ЦВЕТOK

Валторна Эс I

ВАЛЬС

Я.СИМЕНОВСКИЙ

Инстр. В.ВОРОБЬЕВА

rit.

$\text{♩} = 140$

1. $\text{♩} = 180$ *mp*

mf $\text{♩} = 190$ *mp* *p*

2. *mf*

3. *mf*

4. *mp*

5. $\text{♩} = 210$ *p*

6. *mf*

7. $\text{♩} = 190$

8. *mp*

9. *mf*

10. *mp*

11. *p*

12. *mf*

mp $\text{♩} = 200$ *mf* *f*

БЕЛЫЙ ЦВЕТOK

Валторна Эс II

ВАЛЬС

Я.СИМЕНОВСКИЙ

Инстр. В.ВОРОБЬЕВА

rit.

$\text{♩} = 140$

1. $\text{♩} = 180$ *mf*

2. $\text{♩} = 190$ *mp*

3. *mf*

4. *mp*

5. $\text{♩} = 210$ *p*

6. *mf*

7. $\text{♩} = 190$

8. *mp*

9. *mf*

10. *mp*

11. *p*

12. *mf*

$\text{♩} = 200$ *f*

БЕЛЫЙ ЦВЕТOK

Тенор Б I

ВАЛЬС

Я.СИМЕНОВСКИЙ

Инстр. В.ВОРОБЬЕВА

rit.

$\text{♩} = 140$

1. mp 3 $\text{♩} = 190$ p

2. mp

3. mf

4. mp

5. p $\text{♩} = 210$

6. mf

7. $\text{♩} = 190$

8. mp

9. mf

10. mp

11. p

12. mp 1. 2. p

$\text{♩} = 200$ mf f

БЕЛЫЙ ЦВЕТOK

Тенор Б II

ВАЛЬС

Я.СИМЕНОВСКИЙ

Инстр. В.ВОРОБЬЕВА

rit.

$\text{♩} = 140$

1. $\text{♩} = 180$ *mp*

mf $\text{♩} = 190$ *p*

2. *mp*

3. *mf*

4. *mp*

5. $\text{♩} = 210$ *p*

6. *mf*

7. $\text{♩} = 190$

8. *mp*

9. *mf*

10. *mp*

11. *p*

12. *mf*

mp $\text{♩} = 200$ *f*

БЕЛЫЙ ЦВЕТOK

Баритон Б

Вальс

Я.СИМЕНОВСКИЙ

Инстр. В.ВОРОБЬЕВА

rit.

$\text{♩} = 140$

1. mp 3 $\text{♩} = 190$ p

2. mp

3. mf

4. mp

5. $\text{♩} = 210$ p

6. mf

7. $\text{♩} = 190$

8. mp

9. mf

10. mp

11. p

12. mp

mp $\text{♩} = 200$ mf f

БЕЛЫЙ ЦВЕТOK

Бас Эс I

ВАЛЬС

Я.СИМЕНОВСКИЙ

Инстр. В.ВОРОБЬЕВА

rit.

$\text{♩} = 140$

1. mf $\text{♩} = 180$

mf $\text{♩} = 190$ p

2. mp

3. mf

4.

5. p $\text{♩} = 210$

6. mf

7. $\text{♩} = 190$

8. mp

9. mf

10. mp

11. p

12. mf

mp $\text{♩} = 200$ f

The score is written in bass clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 3/4 time signature. It consists of 12 numbered measures. Measure 1 starts with a tempo of 180. Measure 2 has a tempo of 190 and a dynamic of p . Measure 5 has a tempo of 210. Measure 7 has a tempo of 190. Measure 12 has a tempo of 200. The piece concludes with a fermata over the final note. Performance markings include dynamics (mf , mp , p , f) and articulation (accents, slurs).

БЕЛЫЙ ЦВЕТOK

Бас Б II

ВАЛЬС

Я.СИМЕНОВСКИЙ

Инстр. В.ВОРОБЬЕВА

rit.

$\text{♩} = 140$

The musical score is written for Bass B II in a 3/4 time signature. It begins with a tempo of 140 beats per minute. The key signature has three flats (B-flat, E-flat, A-flat). The score consists of 15 staves of music. The first staff starts with a first ending bracket labeled '1.' and a dynamic marking of *mp*80. A section of 8 measures is marked with a double bar line and a repeat sign, with a tempo change to 190. The second staff has a dynamic marking of *mf* and a second ending bracket labeled '2.' leading to a *mp* dynamic. The third staff has a dynamic marking of *mf* and a bracket labeled '3.'. The fourth staff has a bracket labeled '4.'. The fifth staff has two first ending brackets labeled '1.' and '2.', with a tempo change to 110 and a dynamic marking of *p*. The sixth staff has a dynamic marking of *mf* and a bracket labeled '6.'. The seventh staff has two first ending brackets labeled '1.' and '2.'. The eighth staff has a tempo change to 190 and a bracket labeled '7.'. The ninth staff has a dynamic marking of *mp* and a bracket labeled '8.'. The tenth staff has a dynamic marking of *mf* and a bracket labeled '9.'. The eleventh staff has a dynamic marking of *mp* and a bracket labeled '10.'. The twelfth staff has a dynamic marking of *p* and a bracket labeled '11.'. The thirteenth staff has a dynamic marking of *mf* and a bracket labeled '12.'. The fourteenth staff has a dynamic marking of *mp* and a bracket labeled '13.'. The final staff has a tempo change to 200, a dynamic marking of *mf*, and a final dynamic marking of *f*.