

Alto 1

# Твоей улыбки тень

(со́ло S-alto Джерри Малигена)

Дж. МАНДЕЛ

инструментовка В. Сапарова

$\text{♩} = 75-78$   
*mf*

1 2 4 2

2 *mf*

3

3 3

4 *mf*

3 5 2 2

6 *mf*

*f*

Alto 2

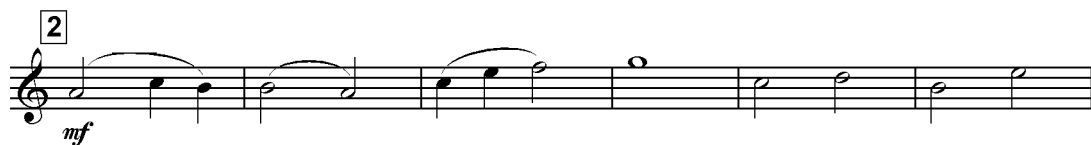
**Твоей улыбки тень**

(со́ло S-alto Джерри Малигена)

Дж.МАНДЕЛ

инструментовка В.Сапарова

♩=75-78



Alto Saxophone-solo

# Твоей улыбки тень

(со́ло S-alto Джерри Малигена)

Дж. МАНДЕЛ

инструментовка В. Сапарова

$\text{♩} = 75-78$

*mf*

1

2

3

4

2

Alto Saxophone-solo

5

7

6

*mf*

3

3

3

Bari. Sax.

**Твоей улыбки тень**

(со́ло S-alto Джерри Малигена)

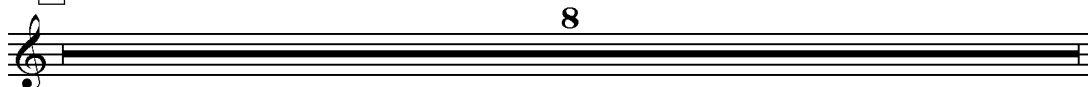
Дж. МАНДЕЛ

инструментовка В. Сапарова

♩=75-78



1



2



3



4



2



5



6



Bass Guitar

**Твоей улыбке тень**

(соло S-alto Джерри Малигена)

Дж. МАНДЕЛ

инструментовка В. Сапарова

♩=75-78



Bass Trombone

# Твоей улыбки тень

(со́ло S-alto Джерри Малигена)

Дж. МАНДЕЛ  
инструментовка В. Сапарова

♩=75-78

First musical staff in bass clef, 2/4 time, key of B-flat major. It begins with a half note B-flat and a half note G. The melody continues with quarter notes F, E, D, C, B-flat, A, G, and ends with a quarter note F. The dynamic marking *mf* is placed below the first note.

1

8

First measure rest, represented by a thick black bar on the staff.

2

Second musical staff, starting with a half note B-flat and a half note G. The melody continues with quarter notes F, E, D, C, B-flat, A, G, and ends with a quarter note F. The dynamic marking *mf* is placed below the first note.

3

Third musical staff, starting with a half note B-flat and a half note G. It features eighth-note triplets on F, E, and D, followed by quarter notes C, B-flat, and A. The dynamic marking *mf* is placed below the first note.

2

4

3

Fourth musical staff, starting with a half note B-flat and a half note G. It features eighth-note triplets on F, E, and D, followed by quarter notes C, B-flat, and A. The dynamic marking *mf* is placed below the first note.

5

Fifth musical staff, starting with a half note B-flat and a half note G. It features eighth-note triplets on F, E, and D, followed by quarter notes C, B-flat, and A. The dynamic marking *mf* is placed below the first note.

Sixth musical staff, starting with a half note B-flat and a half note G. It features eighth-note triplets on F, E, and D, followed by quarter notes C, B-flat, and A. The dynamic marking *mf* is placed below the first note.

6

Seventh musical staff, starting with a half note B-flat and a half note G. The melody continues with quarter notes F, E, D, C, B-flat, and A. A crescendo hairpin is placed below the first note.

Eighth musical staff, starting with a half note B-flat and a half note G. The melody continues with quarter notes F, E, D, C, B-flat, and A. A crescendo hairpin is placed below the first note.

Drums

# Твоей улыбки тень

(соло S-alto Джерри Малигена)

Дж. МАНДЕЛ

инструментовка В. Сапарова

♩=75-78

The drum score is written on a single staff with a treble clef and a common time signature (C). It consists of 11 measures. Measure 1 is the starting point. Measures 2-3 contain a rhythmic pattern of eighth notes with 'x' marks above them. Measure 4 has a double bar line with repeat dots. Measures 5-6 continue the eighth-note pattern. Measure 7 has a double bar line with repeat dots. Measures 8-9 contain a triplet of eighth notes. Measure 10 has a double bar line with repeat dots. Measure 11 is a 'fill in' consisting of three eighth notes followed by a double bar line with repeat dots. The score is divided into six numbered sections: 1 (measures 2-3), 2 (measures 5-6), 3 (measures 8-9), 4 (measures 10-11), 5 (measures 2-3), and 6 (measures 5-6).



Guitar

**Твоей улыбки тень**

(соло S-alto Джерри Малигена)

Дж. МАНДЕЛ

инструментовка В.Сапарова

$\text{♩} = 75-78$

$\text{Dm}^7(\text{b}5)$   $\text{G}^7(\text{b}5)$   $\text{Cm}^7$   $\text{A}^{\flat}\text{m}^7$   $\text{D}^{\flat}\text{m}^7$   $\text{Cm}^7$

**1**  $\text{Dm}^7$   $\text{G}^7$   $\text{Cm}^7$   $\text{F}^7$   $\text{Fm}^7$   $\text{B}^{\flat}7(\text{b}9)$   $\text{E}^{\flat}\text{m}^7\text{A}^{\flat}\text{m}^7$   $\text{Dm}^7(\text{b}5)$   $\text{G}^7$   $\text{Cm}^7$

*mf*

**2**  $\text{Am}^7(\text{b}5)$   $\text{D}^7$   $\text{Fm}^6$   $\text{G}^7$   $\text{Cm}^7$   $\text{Dm}^7$   $\text{G}^7(\text{\#}5)$   $\text{Cm}^6$   $\text{F}^7$   $\text{Fm}^7$   $\text{B}^{\flat} \text{B}^{\flat}7$

$\text{Gm}^7(\text{b}5)$   $\text{C}^7$   $\text{Fm}^7$   $\text{A}^{\flat}\text{m}^6$   $\text{B}^{\flat}7$   $\text{E}^{\flat}\text{m}^7$   $\text{B}^{\flat}\text{m}^6$   $\text{C}^7$   $\text{F}^7$   $\text{B}^{\flat}7$   $\text{E}^{\flat}$   $\text{Cm}^7$

**3**  $\text{Dm}^7$   $\text{G}^7$   $\text{Cm}^7$   $\text{Cm}^+7$   $\text{F}^7$   $\text{Fm}^7$   $\text{B}^{\flat}7/9$   $\text{E}^{\flat}\text{m}^7$   $\text{A}^{\flat}\text{m}^7$

$\text{Dm}^7(\text{b}5)$   $\text{G}^7$   $\text{Cm}^7$   $\text{Am}^7(\text{b}5)$   $\text{D}^7(\text{\#}9)$   $\text{Fm}^6$   $\text{G}^7$   $\text{Cm}^7$

**4**  $\text{Dm}^7$   $\text{G}^7$   $\text{G}^7(\text{\#}5)$   $\text{Cm}^+7$   $\text{Cm}^7$   $\text{F}^7$   $\text{Fm}^7$   $\text{B}^{\flat}$   $\text{B}^{\flat}7$   $\text{Gm}^7(\text{b}5)$   $\text{C}^7$

$\text{Fm}^7$   $\text{A}^{\flat}\text{m}^6$   $\text{B}^{\flat}7(\text{b}9)$   $\text{E}^{\flat}\text{m}^7$   $\text{B}^{\flat}\text{m}^6$   $\text{C}^7$   $\text{F}^7$   $\text{B}^{\flat}7$   $\text{E}^{\flat}$   $\text{C}^7$

**5**  $\text{Dm}^7$   $\text{G}^7$   $\text{Cm}^7$   $\text{F}^7$   $\text{Fm}^7$   $\text{B}^{\flat}7(\text{b}9)$   $\text{E}^{\flat}\text{m}^7$   $\text{A}^{\flat}\text{m}^7$

$\text{Dm}^7$   $\text{G}^7$   $\text{Cm}^7$   $\text{Am}^7(\text{b}5)$   $\text{D}^7(\text{b}9)$   $\text{Fm}^7$   $\text{G}^7$   $\text{Cm}^7$

**6**  $\text{Dm}^7$   $\text{G}^7$   $\text{Cm}^7$   $\text{F}^7$   $\text{Fm}^7$   $\text{B}^{\flat}$   $\text{B}^{\flat}7$   $\text{Gm}^7(\text{b}5)$   $\text{C}^7$   $\text{Fm}^7$   $\text{A}^{\flat}\text{m}^6$   $\text{B}^{\flat}7$

*mf*

$\text{E}^{\flat}\text{m}^7$   $\text{B}^{\flat}\text{m}^6$   $\text{C}^7$   $\text{F}^7$   $\text{B}^{\flat}7$   $\text{Gm}^7(\text{b}5)$   $\text{C}^7$   $\text{Fm}^7$   $\text{A}^{\flat}$   $\text{A}^{\flat}6$   $\text{E}^{\flat}$   $\text{Fm}^7$   $\text{E}^{\flat}9$

Piano

**Твоей улыбке тень**

(со́ло S-alto Джерри Малигена)

Дж.МАНДЕЛ

инструментовка В.Сапарова

♩=75-78

3 1

*mf* Dm<sup>7</sup> G<sup>7</sup> Cm<sup>7</sup> F<sup>7</sup> Fm<sup>7</sup> B<sup>b</sup>7(b<sup>9</sup>)

E<sup>b</sup>ma<sup>7</sup> A<sup>b</sup>ma<sup>7</sup> Dm<sup>7</sup>(b<sup>5</sup>) G<sup>7</sup> Cm<sup>7</sup> Am<sup>7</sup>(b<sup>5</sup>) D<sup>7</sup> Fm<sup>6</sup> G<sup>7</sup> Cm<sup>7</sup>

2

3 3 3 3

5

3

Dm<sup>7</sup>(b<sup>5</sup>) G<sup>7</sup> Cm<sup>7</sup> Am<sup>7</sup>(b<sup>5</sup>) D<sup>7</sup>(#<sup>9</sup>) Fm<sup>6</sup> G<sup>7</sup> Cm<sup>7</sup>

4

Dm<sup>7</sup> G<sup>7</sup> G<sup>7</sup>(#5) Cm<sup>+7</sup> Cm<sup>7</sup> F<sup>7</sup> Fm<sup>7</sup> B<sup>b</sup> B<sup>b7</sup> Gm<sup>7</sup>(b5) C<sup>7</sup>

Fm<sup>7</sup> A<sup>b</sup>m<sup>6</sup> B<sup>b7</sup>(b9) E<sup>b</sup>ma<sup>7</sup> B<sup>b</sup>m<sup>6</sup> C<sup>7</sup> F<sup>7</sup> B<sup>b7</sup> E<sup>b</sup> C<sup>7</sup>

5

Dm<sup>7</sup> G<sup>7</sup> Cm<sup>7</sup> F<sup>7</sup> Fm<sup>7</sup> B<sup>b7</sup>(b9) E<sup>b</sup>ma<sup>7</sup> A<sup>b</sup>ma<sup>7</sup>

Dm<sup>7</sup> G<sup>7</sup> Cm<sup>7</sup> A<sup>m7</sup>(b5) D<sup>7</sup>(b9) Fm<sup>7</sup> G<sup>7</sup> Cm<sup>7</sup>

6

Dm<sup>7</sup> G<sup>7</sup> Cm<sup>7</sup> F<sup>7</sup> Fm<sup>7</sup> B<sup>b</sup> B<sup>b7</sup> Gm<sup>7</sup>(b5) C<sup>7</sup> Fm<sup>7</sup> A<sup>b</sup>m<sup>6</sup> B<sup>b7</sup>

E<sup>b</sup>ma<sup>7</sup> B<sup>b</sup>m<sup>6</sup> C<sup>7</sup> F<sup>7</sup> B<sup>b7</sup> Gm<sup>7</sup>(b5) C<sup>7</sup> Gm<sup>7</sup>(b5) Gm<sup>7</sup>(b5) Fm<sup>7</sup> E<sup>b9</sup>

# Твоей улыбки тень

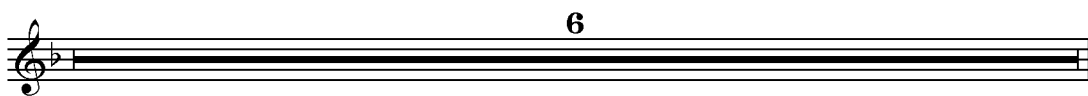
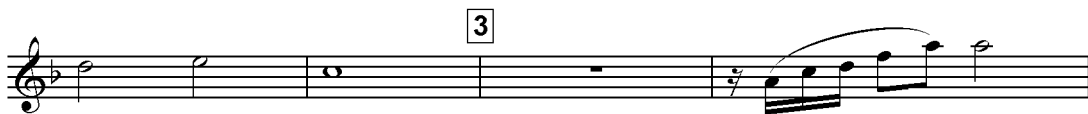
Tenor 1

(соло S-alto Джерри Малигена)

Дж. МАНДЕЛ

инструментовка В. Сапарова

♩ = 75-78



Tenor 2

**Твоей улыбки тень**

(сопрано S-alto Джерри Малигена)

Дж. МАНДЕЛ

инструментовка В. Сапарова

♩=75-78

mf

1 8

2 2 mf

3

6

4 mf

3 5 4 f

6 2 mf

Trombone 1

# Твоей улыбки тень

(сола S-alto Джерри Малигена)

Дж. МАНДЕЛ

инструментовка В. Сапарова

♩=75-78

1

8

2

3

4

3

5

6

Trombone 2

# Твоей улыбки тень

(со соло S-alto Джерри Малигена)

Дж. МАНДЕЛ

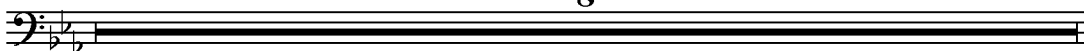
инструментовка В. Сапарова

♩=75-78



1

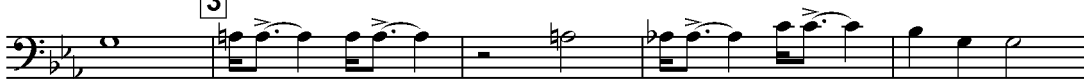
8



2



3



4

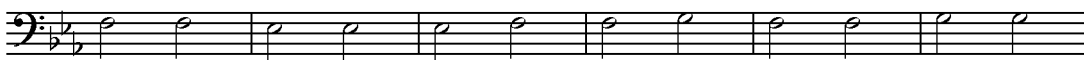
3



5



6



Trombone 3

# Твоей улыбки тень

(сопрано S-alto Джерри Малигена)

Дж. МАНДЕЛ  
инструментовка В. Сапарова

$\text{♩} = 75-78$

*mf*

1 8

2

*mf*

3

4

4 3

5

6



Trumpet 1

# Твоей улыбки тень

(соло S-alto Джерри Малигена)

Дж. МАНДЕЛ

инструментовка В. Сапарова

$\text{♩} = 75-78$   
*mf*

1 8

2 4

*mf* 3

2 *mf*

4 4 *mf* solo

5 *f*

3 3

6 4 *mf*

*mf*

The musical score is written for a single trumpet in the key of B-flat major (one flat) and 3/4 time. It consists of nine staves of music. The first staff begins with a tempo marking of quarter note = 75-78 and a dynamic of mezzo-forte (mf). The melody is characterized by flowing eighth and sixteenth notes, often beamed together. The score includes several measures of rests, indicated by boxed numbers 1 through 6. Dynamics vary throughout, including mf, mezzo-forte (mf), and forte (f). There are also markings for articulation, such as slurs and accents. A 'solo' section is marked in the fifth staff. The piece concludes with a final measure containing a fermata over a whole note.

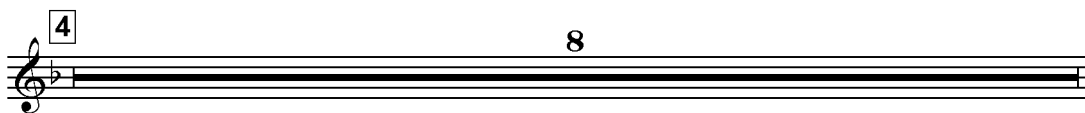
Trumpet 2

# Твоей улыбки тень

(со́ло S-alto Джерри Малигена)

Дж.МАНДЕЛ  
инструментовка В.Сапарова

♩=75-78



Trumpet 3

# Твоей улыбки тень

(сола S-alto Джерри Малигена)

Дж. МАНДЕЛ  
инструментовка В. Сапарова

$\text{♩} = 75-78$

*mf*

1 8

2 8

3 8

4 8

5

*mf*

*f*

6 9

*mf*

Trumpet 4

# Твоей улыбки тень

(со соло S-alto Джерри Малигена)

Дж. МАНДЕЛ  
инструментовка В. Сапарова

♩=75-78

