

georgy dorokhov

deconstruction

2010

notation

piano



key strokes on the pressed strings
(it is possible pressed the strings with the eraser pieces)

flauti



jet whistles

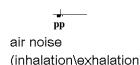


tongue ram

oboi, clarinetti, fagotti



slap



air noise
(inhalation\exhalation)

corni, trombe, tromboni e tuba



slap



batt. with the hand on the mouthpiece



coperto

ton pedal (extremely low sounds)

arpa

from number "20"
exhalation into the instruments
(sign ":" - inhalation)

archi



pizz. behind the bridge



pizz. on the neck with the right hand
with the left hand press all strings



col legno batt.
vi-ni ii - behind the bridge
v-le on the belly



bartok pizz. on the iv string
with the left hand press all strings

percussions

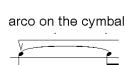


batt. with the right hand on the instrument,
left hand press the instrument

with the wet foam plastic on the glass



play with the wet foam plastic pieces on the glass



one, or two performers

instrumentation

flauti (3)
oboi (3)
clarinetti (3)
fagotti (3)

corni (4)
trombe (3)
tromboni (3)
tuba

percussion i
temple-block
frusta
vibraphone,
t-tam,
piatto sospeso
sul timpano,
wet foam plastic pieces
and the glass

percussion ii

temple-block
frusta
bell
(orchestral)

piatto sospeso
sul timpano,
wet foam plastic pieces
and the glass

percussion iii

temple-block
frusta
gong
gr.cassa

piano

arpa

violini i 14-16
violini ii 12-14
viole 10-12
violoncelli 8-10
contrabassi 6-8

deconstruction

(2010)

georgy dorokhov

$\text{♩} = 58$

4

9-10 sec.

9-10 sec.

≡

①

4-5 sec.

(2)

	11	12	13	14
violini i (1-4)	sfff	sfff	sfff	sfff
violini i (5-8)	sfff	sfff	sfff	sfff
violini i (9-12)	sfff	sfff	sfff	sfff
violini i (13-16)	sfff	sfff	sfff	sfff
violini ii (1-7)	sfff	sfff	sfff	sfff
violini ii (8-14)	sfff	sfff	sfff	sfff
viole (1-6)	sfff	sfff	sfff	sfff
viole (7-12)	sfff	sfff	sfff	sfff
violoncelli (1-5)	sfff	sfff	sfff	sfff
violoncelli (6-10)	sfff	sfff	sfff	sfff
contrabbassi (1-4)	sfff	sfff	sfff	sfff
contrabbassi (5-8)	sfff	sfff	sfff	sfff

Musical score for orchestra, measures 15 to 18:

- Violin I (1-4)**: Measure 15: sfff. Measure 16: sffff. Measure 17: sffff. Measure 18: sffff.
- Violin I (5-8)**: Measure 15: sfff. Measure 16: sffff. Measure 17: sffff. Measure 18: sffff.
- Violin I (9-12)**: Measure 15: sfff. Measure 16: sffff. Measure 17: sffff. Measure 18: sffff.
- Violin I (13-16)**: Measure 15: sfff. Measure 16: sffff. Measure 17: sffff. Measure 18: sffff.
- Violin II (1-7)**: Measure 15: sfff. Measure 16: sffff. Measure 17: sffff. Measure 18: sffff.
- Violin II (8-14)**: Measure 15: sfff. Measure 16: sffff. Measure 17: sffff. Measure 18: sffff.
- Viole (1-6)**: Measure 15: sfff. Measure 16: sffff. Measure 17: sffff. Measure 18: sffff.
- Viole (7-12)**: Measure 15: sfff. Measure 16: sffff. Measure 17: sffff. Measure 18: sffff.
- Violoncello (1-5)**: Measure 15: sfff. Measure 16: sffff. Measure 17: sffff. Measure 18: sffff.
- Violoncello (6-10)**: Measure 15: sfff. Measure 16: sffff. Measure 17: sffff. Measure 18: sffff.
- Contrabass (1-4)**: Measure 15: sfff. Measure 16: sffff. Measure 17: sffff. Measure 18: sffff.
- Contrabass (5-8)**: Measure 15: sfff. Measure 16: sffff. Measure 17: sffff. Measure 18: sffff.

18 19 20

Violin I (1-4)

Violin I (5-8)

Violin I (9-12)

Violin I (13-16)

Violin II (1-7)

Violin II (8-14)

Viola (1-6)

Viola (7-12)

Violoncello (1-5)

Violoncello (6-10)

Contrabass (1-4)

Contrabass (5-8)

Measure 18: Violin I (1-4) sfff, Violin I (5-8) sfff, Violin I (9-12) sfff, Violin I (13-16) sfff, Violin II (1-7) sfff, Violin II (8-14) sfff, Viola (1-6) sfff, Viola (7-12) sfff, Violoncello (1-5) sfff, Violoncello (6-10) sfff, Contrabass (1-4) sfff, Contrabass (5-8) sfff.

Measure 19: Violin I (1-4) sfff, Violin I (5-8) sfff, Violin I (9-12) sfff, Violin I (13-16) sfff, Violin II (1-7) sfff, Violin II (8-14) sfff, Viola (1-6) sfff, Viola (7-12) sfff, Violoncello (1-5) sfff, Violoncello (6-10) sfff, Contrabass (1-4) sfff, Contrabass (5-8) sfff.

Measure 20: Violin I (1-4) sfff, Violin I (5-8) sfff, Violin I (9-12) 7:8 sfff, Violin I (13-16) sfff, Violin II (1-7) sfff, Violin II (8-14) sfff, Viola (1-6) sfff, Viola (7-12) sfff, Violoncello (1-5) 7:8 sfff, Violoncello (6-10) sfff, Contrabass (1-4) sfff, Contrabass (5-8) sfff.

(3)

percussion i

percussion ii

percussion iii

21 22 23 temple block 24 25

violin i (1-4)

violin i (5-8)

violin i (9-12)

violin i (13-16)

violin ii (1-7)

violin ii (8-14)

viole (1-6)

viole (7-12)

violoncello (1-5)

violoncello (6-10)

contrabassi (1-4)

contrabassi (5-8)

(4)

	26	27	28	29	30
percussion i		temple block sfff			
percussion ii		temple block sfff			
percussion iii		temple block sfff			
violin i (1-4)	sfff sfff	sfff sfff	sfff sfff	sfff sfff	sfff sfff
violin i (5-8)	sfff sfff	sfff sfff	sfff sfff	sfff sfff	sfff sfff
violin i (9-12)	sfff sfff	sfff sfff	sfff sfff	sfff sfff	sfff sfff
violin i (13-16)	sfff sfff	sfff sfff	sfff sfff	sfff sfff	sfff sfff
violin ii (1-7)	sfff sfff	sfff sfff	sfff sfff	sfff sfff	sfff sfff
violin ii (8-14)	sfff sfff	sfff sfff	sfff sfff	sfff sfff	sfff sfff
viole (1-6)	sfff sfff	sfff sfff	sfff sfff	sfff sfff	sfff sfff
viole (7-12)	sfff sfff	sfff sfff	sfff sfff	sfff sfff	sfff sfff
violoncello (1-5)	sfff sfff	sfff sfff	sfff sfff	sfff sfff	sfff sfff
violoncello (6-10)	sfff sfff	sfff sfff	sfff sfff	sfff sfff	sfff sfff
contrabassi (1-4)	sfff sfff	sfff sfff	sfff sfff	sfff sfff	sfff sfff
contrabassi (5-8)	sfff sfff	sfff sfff	sfff sfff	sfff sfff	sfff sfff

(6)

41 42 43 44 45

This section shows six staves of musical notation. Measures 41 through 45 are displayed. The instruments are: flauto i, flauto ii, flauto iii, clarinetto i, clarinetto ii, clarinetto iii, tromba i, tromba ii, tromba iii, trombone i, trombone ii, trombone iii, percussion iii, and piano. In measure 41, flauto i has a short note. In measure 42, flauto ii has a short note. In measure 43, flauto iii has a short note. In measure 44, all three flautos play sforzando (sfff) notes. In measure 45, clarinetto i plays a melodic line with dynamics mp and sfff. Tromba i, tromba ii, and tromba iii play sforzando notes. Trombone i, trombone ii, and trombone iii play sforzando notes. Percussion iii plays sustained notes with dynamics mf. The piano staff is empty.

(6)

This section shows six staves of musical notation for measures 46. The instruments are: violin i (1-4), violin i (5-8), violin i (9-12), violin i (13-16), contrabbassi (1-4), and contrabbassi (5-8). All staves show sustained notes with sforzando (sfff) dynamics.

40 3
47
48 3
49
50 4-5 sec.

7

flauto i
flauto ii
flauto iii
clarinetto i
clarinetto ii
clarinetto iii
fagotto iii
tromba i
tromba ii
tromba iii
trombone i
trombone ii
trombone iii
percussion iii
piano
violin i (1-4)
violin i (5-8)
violin i (9-12)
violin i (13-16)
contrabassi (1-4)
contrabassi (5-8)

mf

4-5 sec.

4-5 sec.

4-5 sec.

(8)

56 3
flauto i
flauto ii
flauto iii
oboe i
oboe ii
oboe iii
clarinetto i
clarinetto ii
clarinetto iii
fagotto i
fagotto ii
fagotto iii
corni i
corni ii
corni iii
corni iv
tromba i
tromba ii
tromba iii
trombone i
trombone ii
trombone iii
tuba
percussion iii
piano
violin i (1-4)
violin i (5-8)
violin i (9-12)
violin i (13-16)
violin ii (1-7)
violin ii (8-14)
viole (1-6)
viole (7-12)
violoncello (1-5)
violoncello (6-10)
contrabbassi (1-4)
contrabbassi (5-8)

57
58 3
sfff
mf
mf
arcuul tasto
pp
sfff
sfff
sfff
sfff
4-5 sec.

9

61 3
flauto i
flauto ii
flauto iii
oboe i
oboe ii
oboe iii
clarinetto i
clarinetto ii
clarinetto iii
fagotto i
fagotto ii.
fagotto iii
corni i
corni ii
corni iii
corni iv
tromba i
tromba ii
tromba iii
trombone i
trombone ii
trombone iii
tuba
percussion i
percussion ii
percussion iii
piano
violin i (1-4)
violin i (5-8)
violin i (9-12)
violin i (13-16)
violin ii (1-7)
violin ii (8-14)
viole (1-6)
viole (7-12)
violoncello (1-5)
violoncello (6-10)
contrabassi (1-4)
contrabassi (5-8)

10

66 3 flauto i sfff
flauto ii sfff
flauto iii sfff
oboe i sffff
oboe ii sffff
oboe iii sffff
clarinetto i sffff
clarinetto ii sffff
clarinetto iii sffff
fagotto i sffff
fagotto ii sffff
fagotto iii sffff
corno i sf sffff
corno ii sffff
corno iii sffff
corno iv sffff
tromba i mf sffff sffff
tromba ii sffff sffff
tromba iii sffff sffff
trombone i sffff sffff
trombone ii sffff sffff
trombone iii sffff sffff
tuba sffff
percussion i mp
percussion ii fffff mp
percussion iii sffff
piano 15:16 15:16 15:16 15:16
violin i (1-4) sffff sffff sffff ff
violin i (5-8) sffff sffff
violin i (9-12) sffff sffff
violin i (13-16) sffff sffff
violin ii (1-7) sffff sffff ff sffff
violin ii (8-14) sffff sffff
viole (1-6) sffff
viole (7-12) sffff
violoncello (1-5) sffff
violoncello (6-10) sffff
contrabassi (1-4) sffff arco sul pont.
contrabassi (5-8) sffff sffff

71 3

flauto i sfff

flauto ii sfff

flauto iii sfff

oboe i sfff

oboe ii sfff

oboe iii sfff

clarinetto i sfff

clarinetto ii sfff

clarinetto iii sfff

fagotto i sfff

fagotto ii f sfff

fagotto iii sfff

corno i f sfff

corno ii sfff

corno iii sfff

corno iv sfff

tromba i sfff sfff

tromba ii sfff sfff

tromba iii sfff sfff

trombone i sfff sfff

trombone ii sfff sfff

trombone iii sfff sfff

tuba

percussion i ff ffff 15:16 mp 17:16 mp

percussion ii

percussion iii sfff

piano 15:16 15:16 15:16

violin i (1-4) sfff sfff

violin i (5-8) sfff sfff

violin i (9-12) sfff sfff

violin i (13-16) sfff sfff

violin ii (1-7) sfff sfff

violin ii (8-14) sfff

viole (1-6) sfff

viole (7-12) sfff

violoncello (1-5) sfff

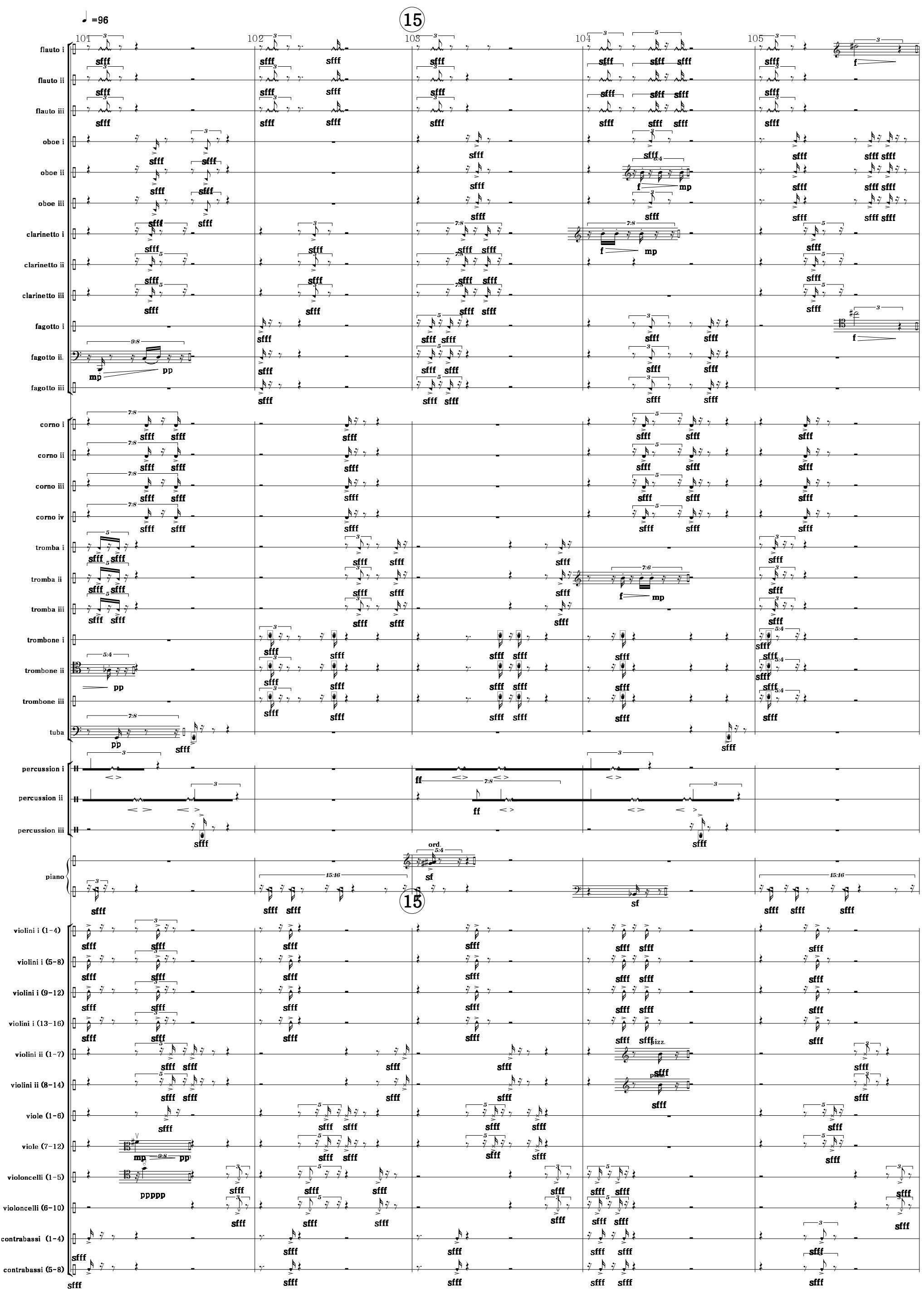
violoncello (6-10) sfff

contrabassi (1-4) sfff

contrabassi (5-8) sfff

9-10 sec.

13



15



15



15



15



15

♩ = 128

16

This page contains a dense arrangement of musical staves for a large orchestra. The instrumentation includes woodwinds (flute, oboe, clarinet, bassoon), brass (trombone, tuba), percussion (percussion, piano), and strings (violin, viola, cello, double bass). The notation is characterized by frequent dynamic markings like 'sfff' and 'ff', and various rhythmic patterns indicated by arrows and bar lines. The page is numbered 16 in the top right corner.

accel.

=178

ca 15 sec.

=152

flauto i
flauto ii
flauto iii
oboe i
oboe ii
oboe iii
clarinetto i
clarinetto ii
clarinetto iii
fagotto i
fagotto ii
fagotto iii
corno i
corno ii
corno iii
corno iv
tromba i
tromba ii
tromba iii
trombone i
trombone ii
trombone iii
tuba
percussion i
percussion ii
percussion iii
piano
violini i (1-4)
violini i (5-8)
violini i (9-12)
violini i (13-16)
violini ii (1-7)
violini ii (8-14)
viole (1-6)
viole (7-12)
violoncelli (1-5)
violoncello (6-10)
contrabbassi (1-4)
contrabbassi (5-8)

111 3 5 5

112 3

113 3 5

114 3

115 3

116

117 3

118 3 5 5

119 3

120 3

121 3

122 3

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124 3

125 3

126 3

127 3

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635 3

636 3

63

18

122 123 124 125 5-7 sec. 126

oboe i
clarinetto i
fagotto i

corno i
corno ii
corno iii
corno iv

tromba i
tromba ii
tromba iii

trombone i
trombone ii
trombone iii

tuba

piano
arpa

viole (1-6)
viole (7-12)
violoncelli (1-5)
violoncelli (6-10)
contrabbassi (1-4)
contrabbassi (5-8)

18

5-7 sec.

ffff

(19)

127 128 9-10 sec 129 130 131

oboe i = ppp

clarinetto i = ppp

fagotto i = ppp

corno i 9-10 sec arco on the bell 7:8
mp f ppp

corno ii arco on the bell 7:8
mp f ppp

corno iii arco on the bell 7:8
mp f ppp

corno iv arco on the bell 7:8
mp f ppp

tromba i arco on the bell 3 5
mp f

tromba ii arco on the bell 3 7:8
mp f

tromba iii arco on the bell 3 5
mp f

trombone i arco on the bell 7:8
mp f

trombone ii arco on the bell 7:8
mp f

trombone iii arco on the bell 7:8
mp f

tuba arco on the bell 3
mp f

vibrphone (without motor!) 9-10 sec
ppp molto leggiere

percussion i campane
ppppp molto leggiere

percussion ii gong (batt. with the hand)
ppppp molto leggiere

piano pizz. 5
sff

arpa 5
sfff

Score Summary:

- System 1 (Measures 132-133):** Oboe i, Clarinetto i, Fagotto i play sustained notes. Dynamics: oboe i mf, clarinetto i mf, fagotto i mf.
- System 2 (Measures 134-135):** Dynamics: oboe i ppp, clarinetto i ppp, fagotto i ppp. Techniques: multiphonics (3 notes) for all three woodwind parts.
- System 3 (Measures 136-137):** Dynamics: oboe i mf, clarinetto i mf, fagotto i mf. Techniques: multiphonics (3 notes) for all three woodwind parts.
- System 4 (Measures 138-139):** Dynamics: oboe i ppp, clarinetto i ppp, fagotto i ppp. Techniques: multiphonics (3 notes) for all three woodwind parts.
- System 5 (Measures 140-141):** Dynamics: oboe i mf, clarinetto i mf, fagotto i mf. Techniques: multiphonics (3 notes) for all three woodwind parts.
- System 6 (Measures 142-143):** Dynamics: oboe i ppp, clarinetto i ppp, fagotto i ppp. Techniques: multiphonics (3 notes) for all three woodwind parts.
- Piano and Arpa (Measures 132-143):** Dynamics: piano ppp, arpa ppp.

(20)

tuba 137
138 9-10 or 15-20 sec 139 140 141 sff

percussion i
percussion ii
percussion iii
gong (batt with the hand)
bell (leggiero)
pppp
pp
pppp
gong (batt with the hand)
pppppp

piano 9-10 or 15-20 sec 2 performers (it is possible)
grinding the bass strings with the hands (without the pedal)
pizz.
pp
very high pressure fffff
pp
very high pressure fffff
pp
very high pressure fffff

arpa 9-10 or 15-20 sec
sff
exhalation into the instrument
"ffff"

contrabassi (1-4) 9-10 or 15-20 sec

(20)

≡

(21)

tuba 142 sff 143 sff 144 sff 145 sff 146 sff 147 sff

percussion i t-tam (batt. with the hand)
pppp
pp
bell (leggiero)
gong (batt. with the hand)
pppp

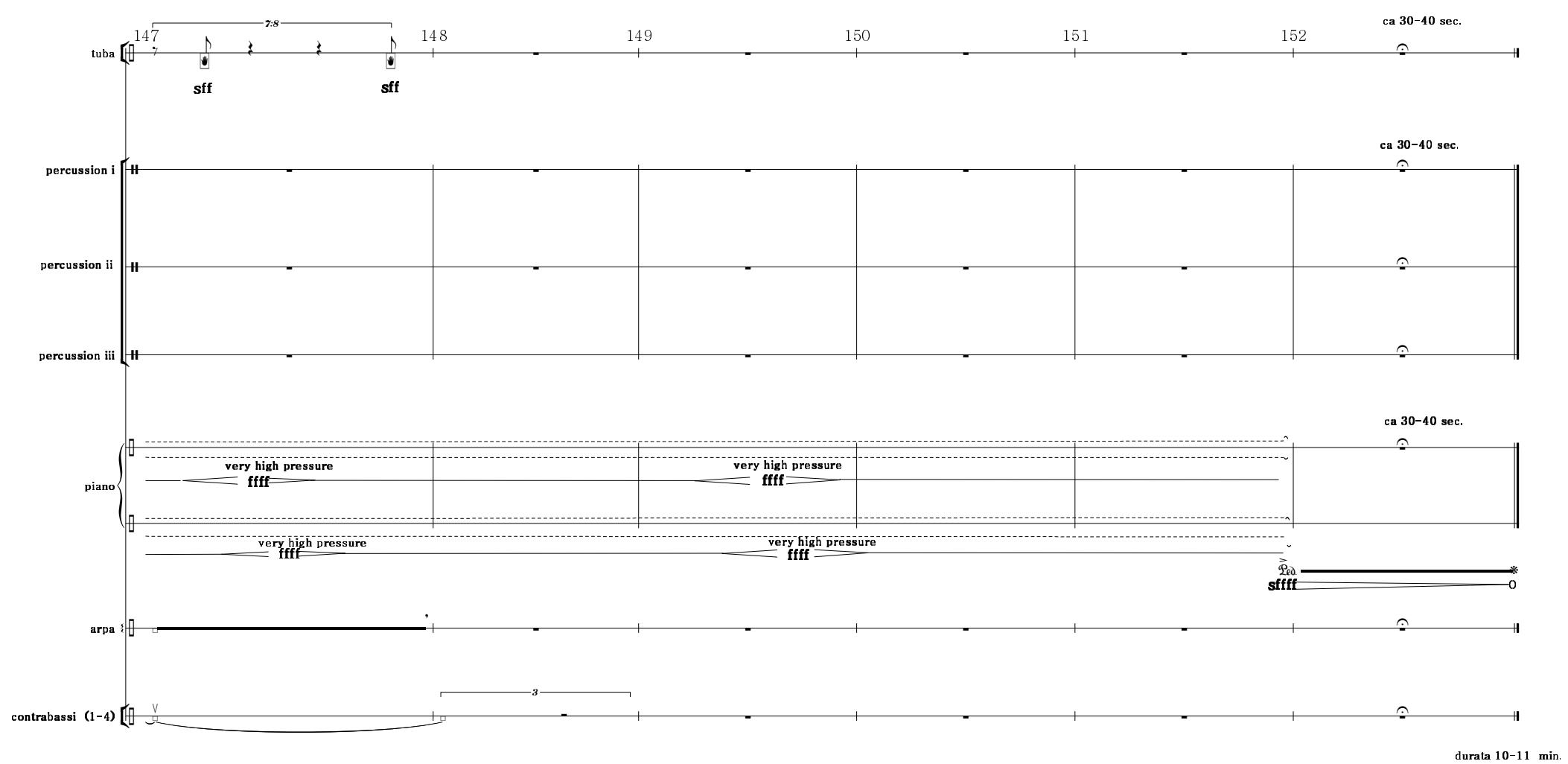
percussion ii
percussion iii
pppppp

piano very high pressure fffff
very high pressure fffff
very high pressure fffff
very high pressure fffff

arpa arco on the bridge (solo)

contrabassi (1-4) "ffff"

(21)

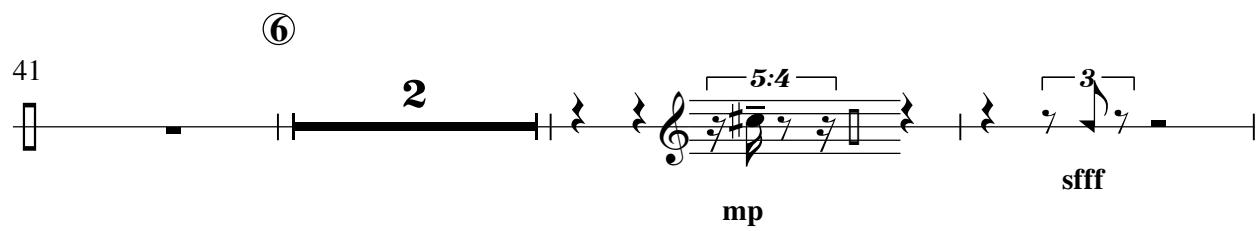
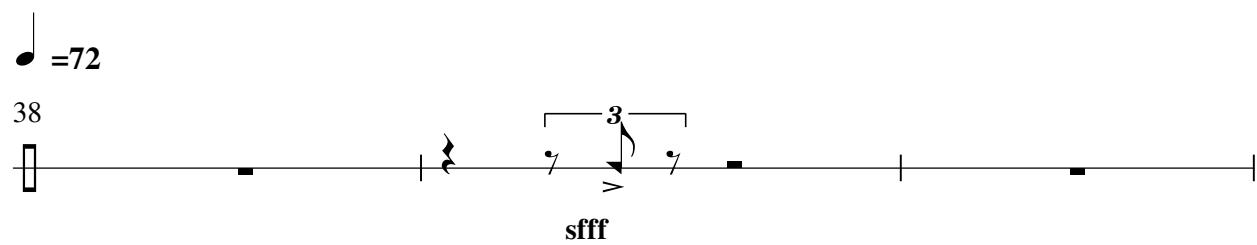
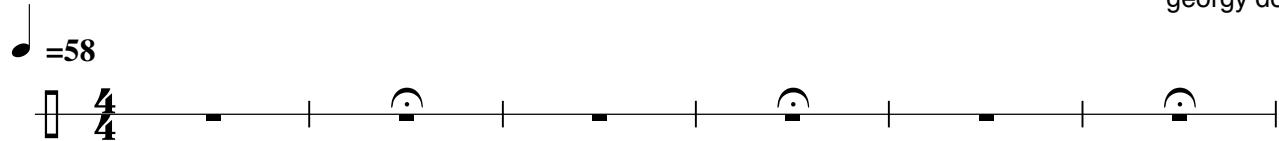


clarinetto i

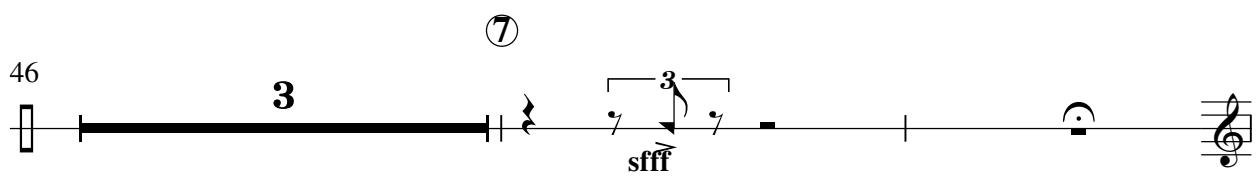
deconstruction

(2010)

georgy dorokhov



clarinetto i



51

ff \searrow mp

7:8

sfff

(8)

56

3

sfff

(9)

61

sfff sfff sfff

66

sfff sfff ff sfff

(10)

70

sfff

73

sfff

(11)

76

sfff

sfff

ff-- f

sfff

81

sfff

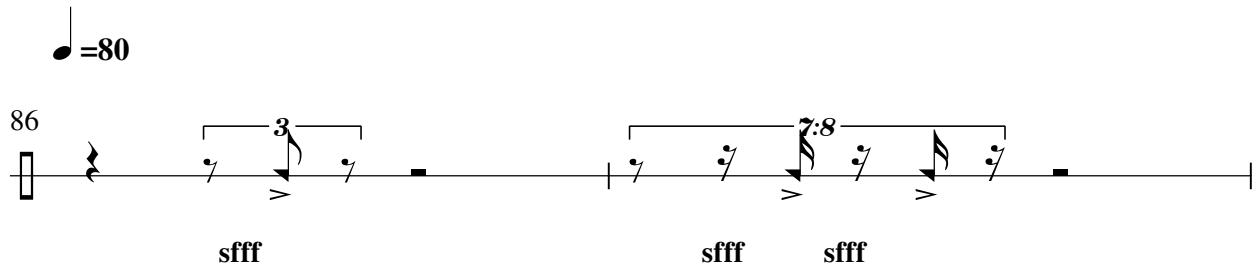
sfff

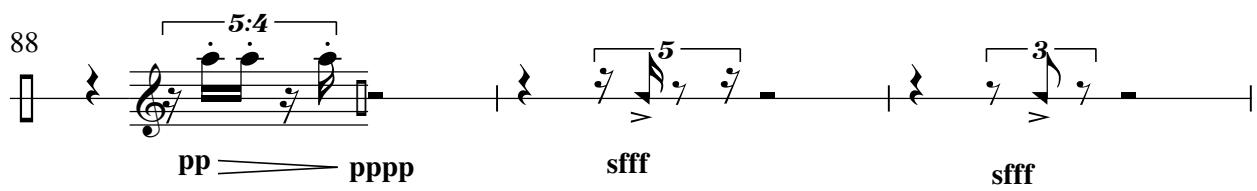
pp-- pppp

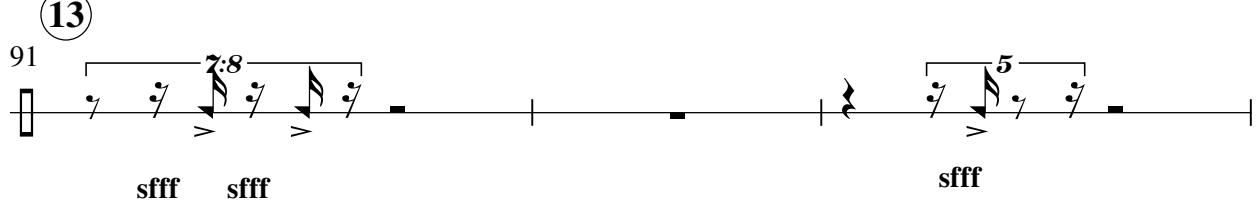
(12)

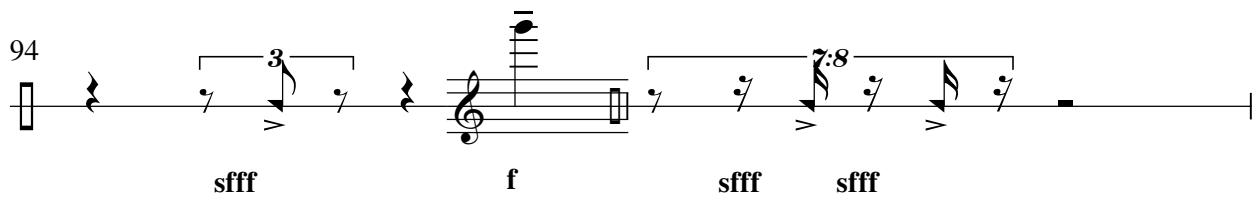
84

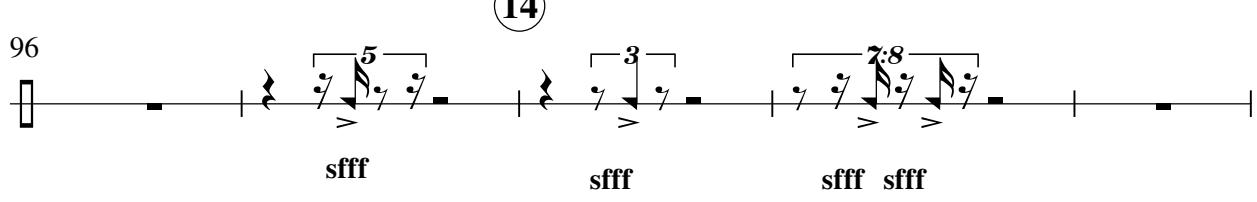
sfff

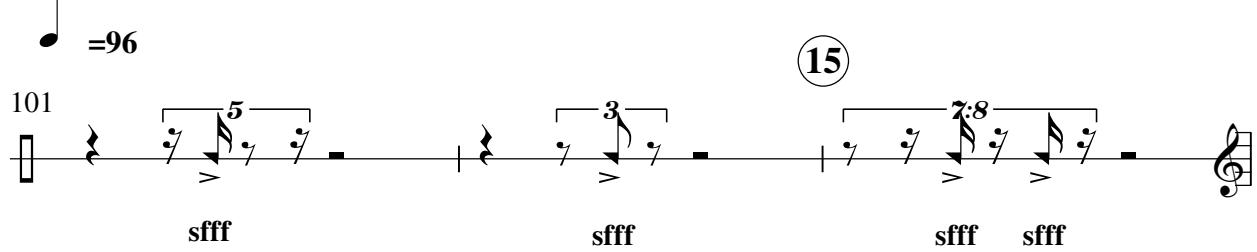
86 

88 

(13)
91 

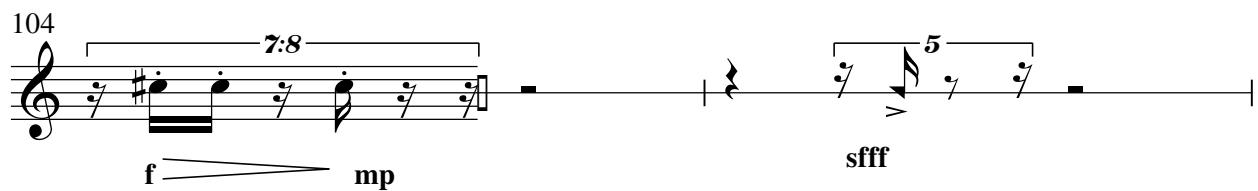
94 

(14)
96 

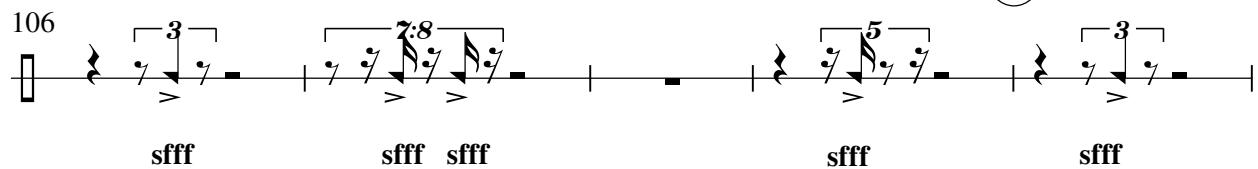
=96 

clarinetto i

5

104 

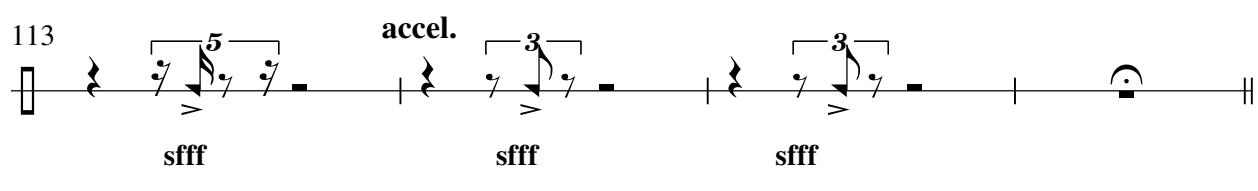
(16)

106 

=128

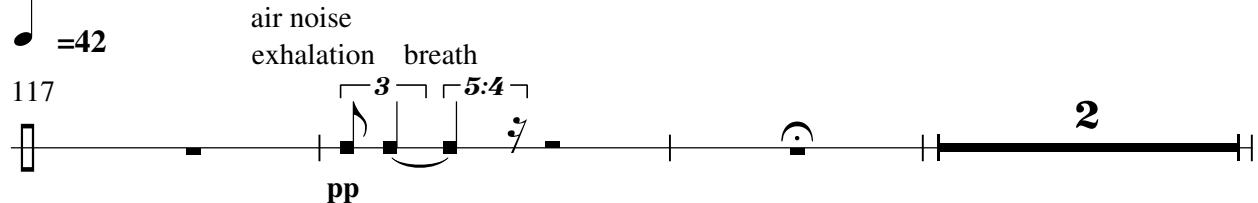
111 

=152

113 

=178

(17)

117 

2

122

2

(18)

moultiphonic

3

mf < =

127

2

2

= ppp

133

moultiphonic

3

mf < = ppp

137

(20)

6

145

(21)

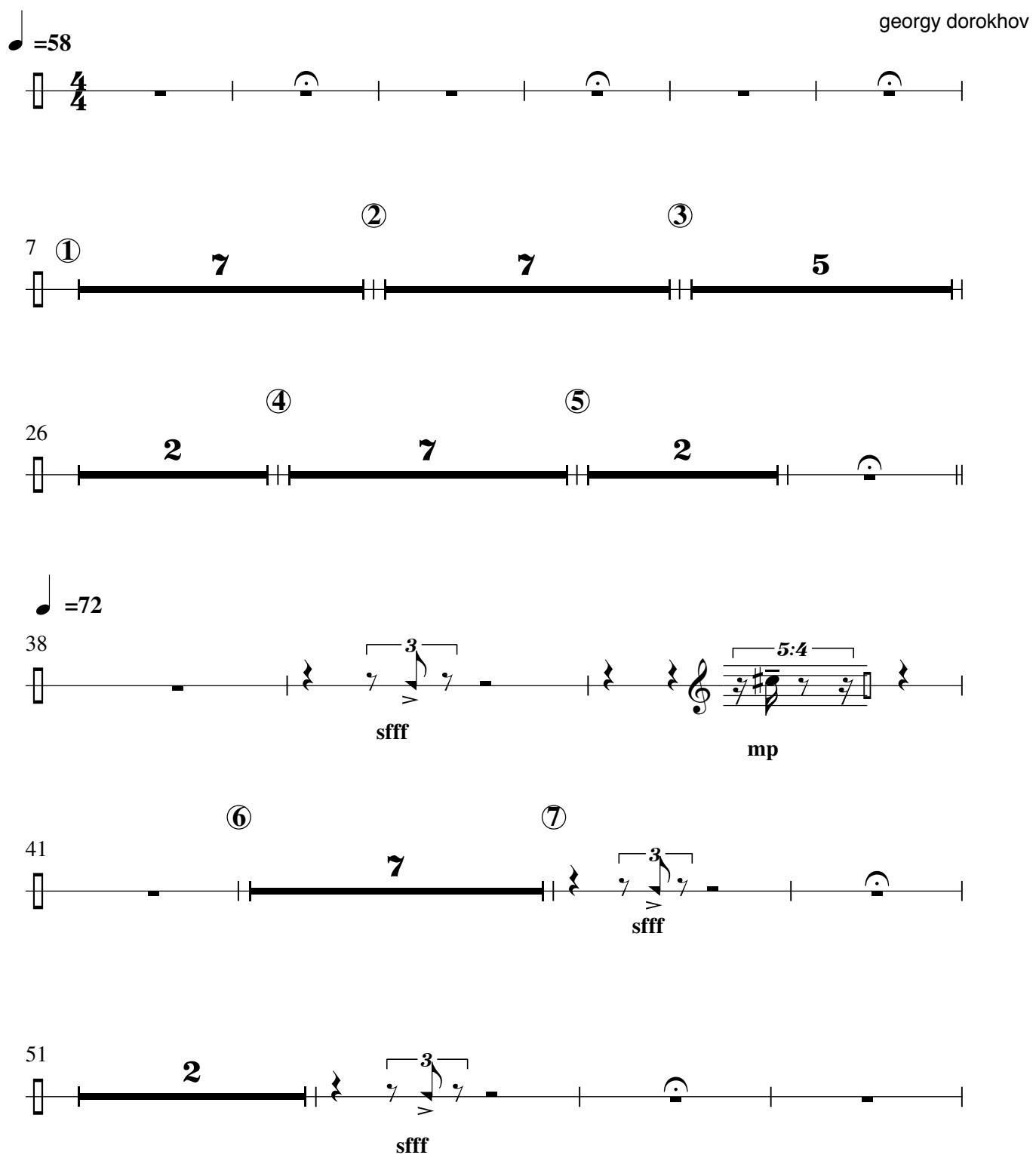
7

6

clarinetto ii

deconstruction

(2010)



georgy dorokhov

1 **2** **3** **4** **5**

6 **7**

11

sfff **mp**

6 **7**

sfff

(8)

56

3

sfff

(9)

61

sfff sfff sfff

66

sfff sfff

(10)

68

sfff

71

sfff sfff sfff

(11)

76

sfff sfff sfff

81

sfff sfff

(12)

84

sfff

$\text{♩} = 80$

86

sfff sfff sfff sfff sfff sfff

(13)

91

sfff sfff sfff sfff sfff sfff

(14)

96

sfff sfff sfff sfff

(15)

101

sfff sfff sfff sfff sfff

106

sfff

ord.

f mp

sfff

sfff

(16)

111

9:8

(17)

113

accel.

sfff

sfff

sfff

=42

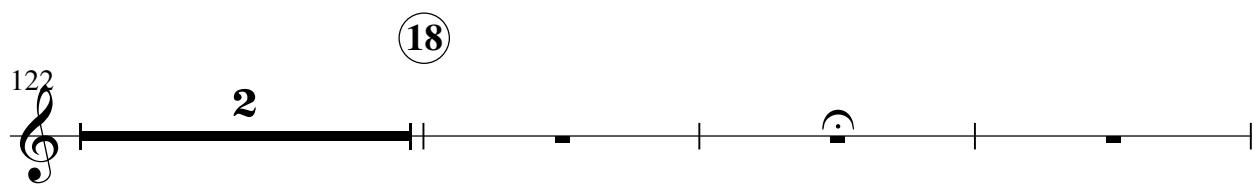
117

breath

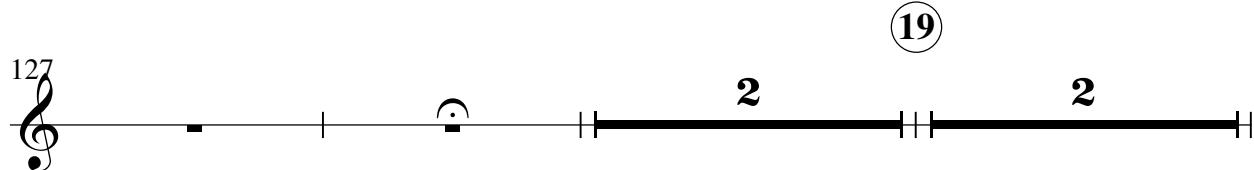
5:4

pp

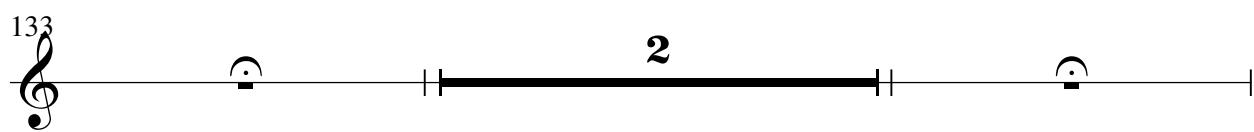
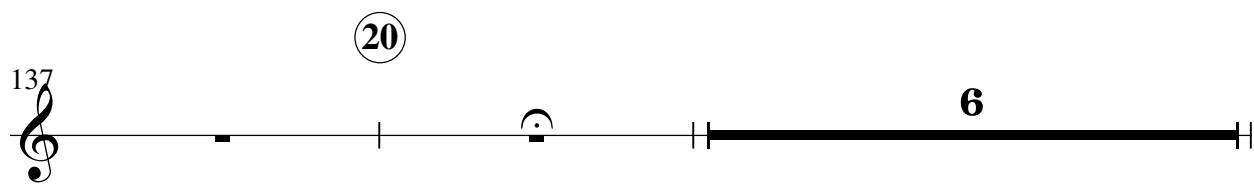
2



(18)

2

(19)

2**2****2**

(20)

6

(21)

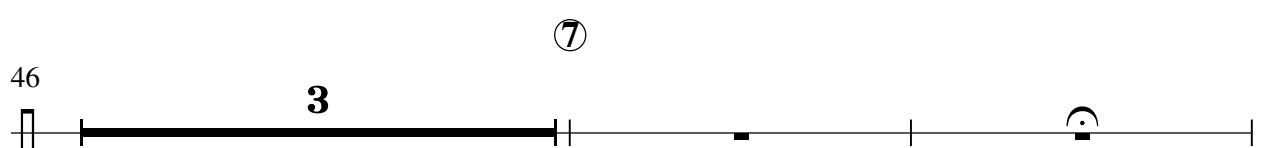
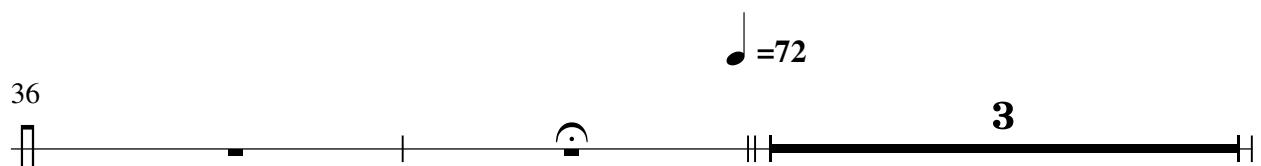
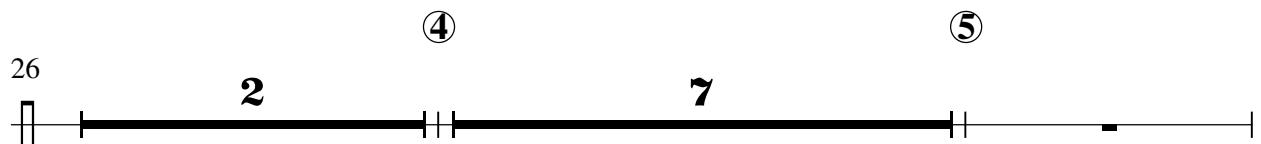
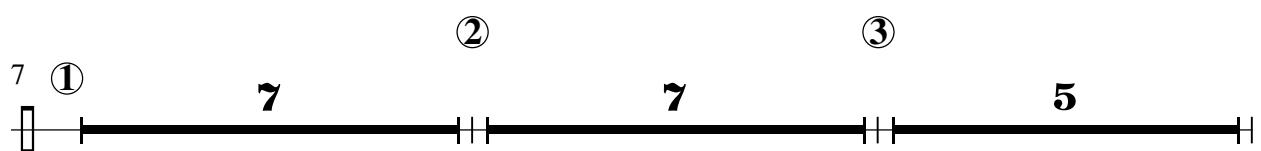
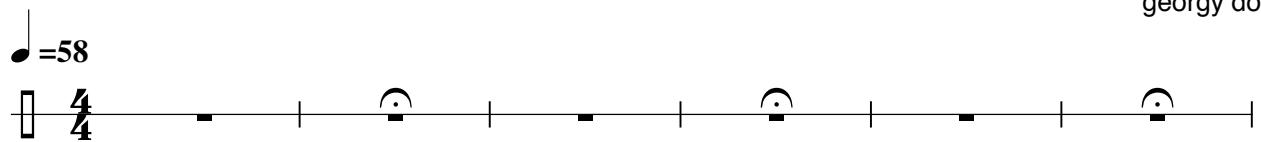
7

corno i

deconstruction

(2010)

georgy dorokhov



corno i

51

sfff

3

p == pp

55

(8)

sfff

3

4-5 sec.

sfff

61

(9)

sfff

5

sfff

sfff

66

5:4

sf

sfff

69

(10)

sfff

5

sfff

71

3

f

sfff

5

sfff

(11)

76

sfff mp pp

79

sfff pp

(12)

81

sfff sfff

=80

86

sfff sfff sfff sfff sfff

(13)

91

sfff sfff sfff sfff sfff

96

(14)

98

$\text{♩} = 96$

(15)

101

$\text{♩} = 128$

106

109

$\text{♩} = 152$

111

113

accel.

=178 ca 15 sec.

sfff sfff sfff

(17)

117

3

mp

5-7 sec.

arco on the bell

7:8 f

(18)

122

ppp

5-7 sec.

127

9-10 sec

arco on the bell

7:8 f

(19)

131

ppp

5-7 sec

2

(20)

137

6

(21)

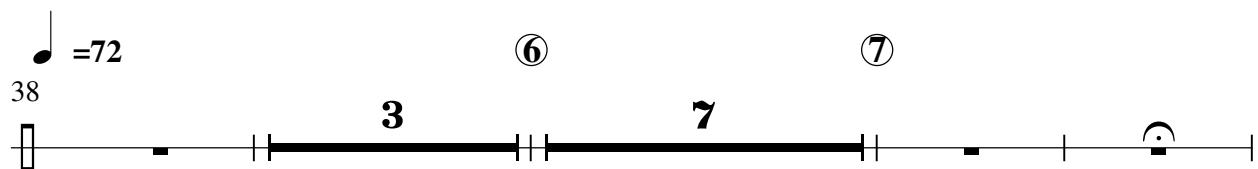
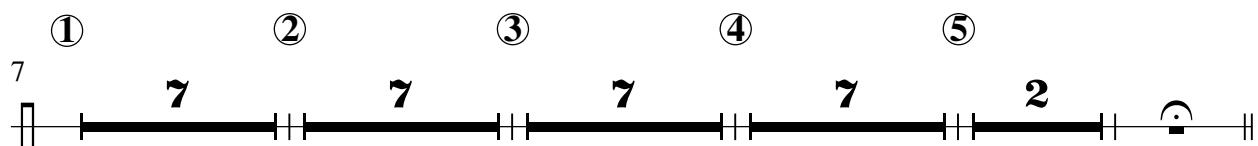
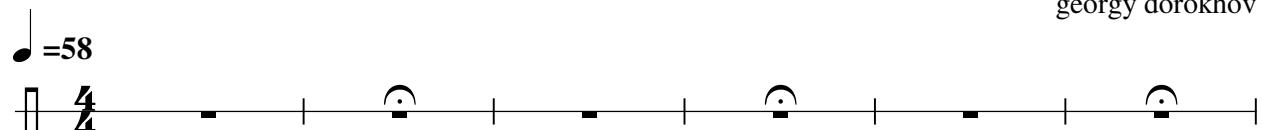
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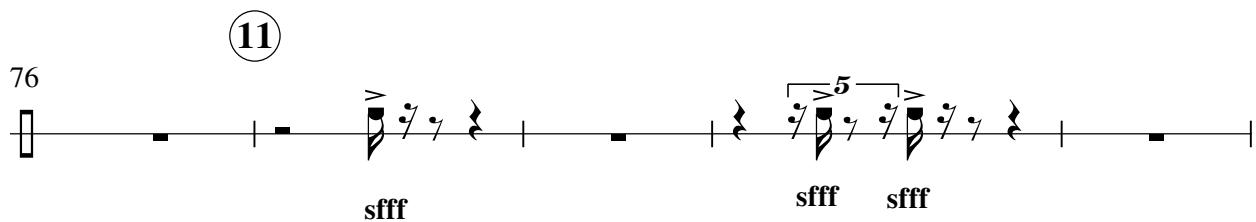
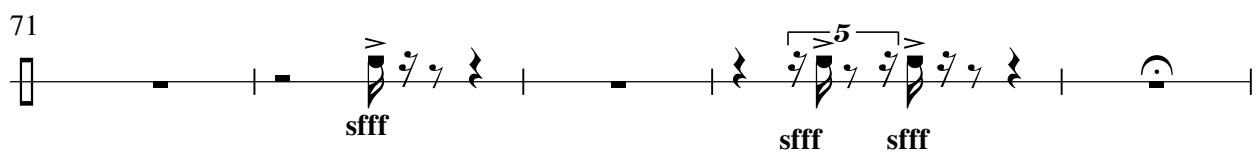
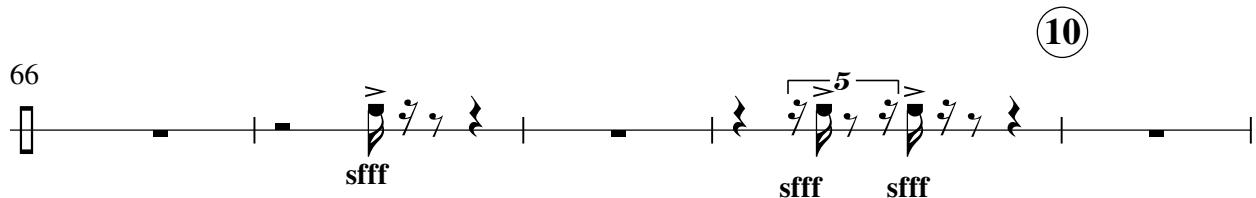
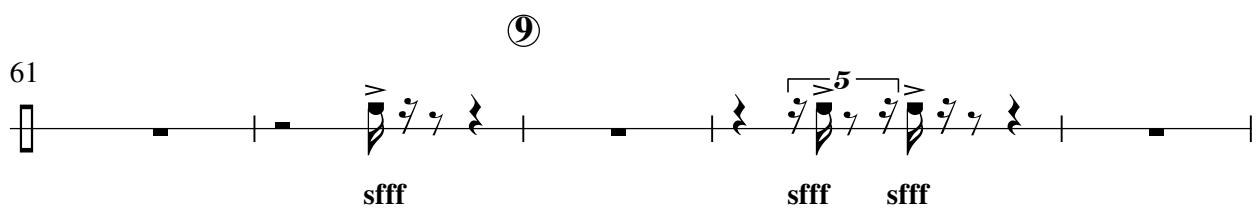
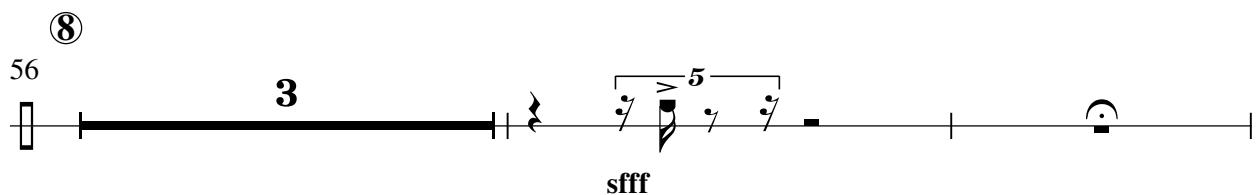
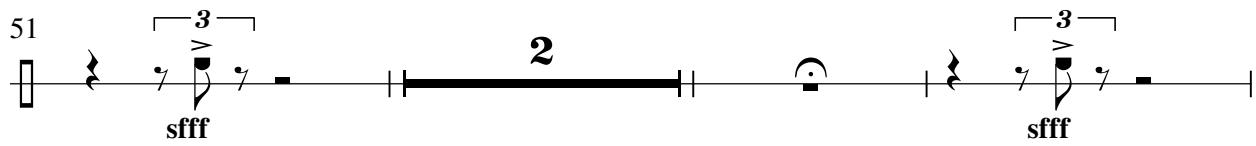
corno ii

deconstruction

(2010)

georgy dorokhov





(12)

81

sfff sfff sfff

=80

86 **7:8**

sfff sfff sfff sfff

(13)

91 **7:8**

sfff sfff sfff sfff

(14)

96 **7:8**

sfff sfff sfff sfff

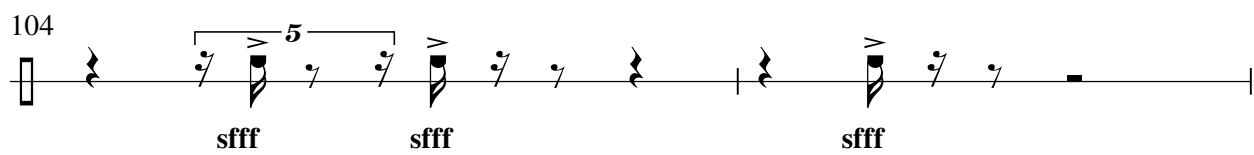
=96

100

mf >

sfff sfff sfff

(15)



106 7:8

sfff sfff sfff =128

109

(16)

sfff sfff sfff

$\text{♩} = 152$

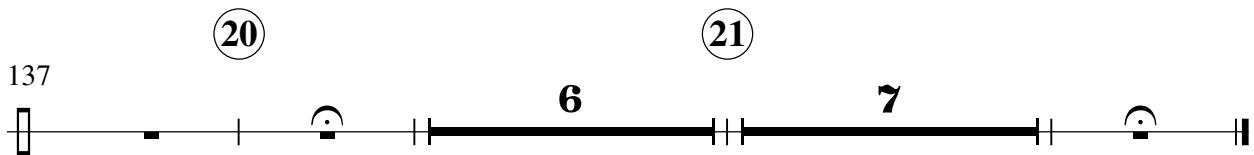
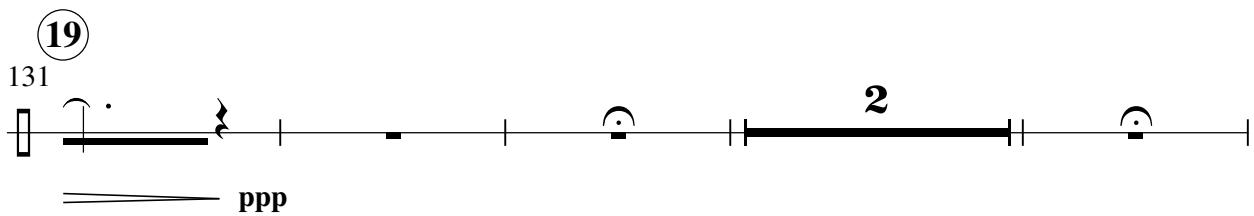
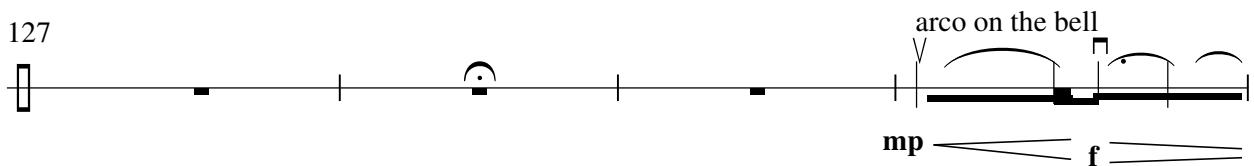
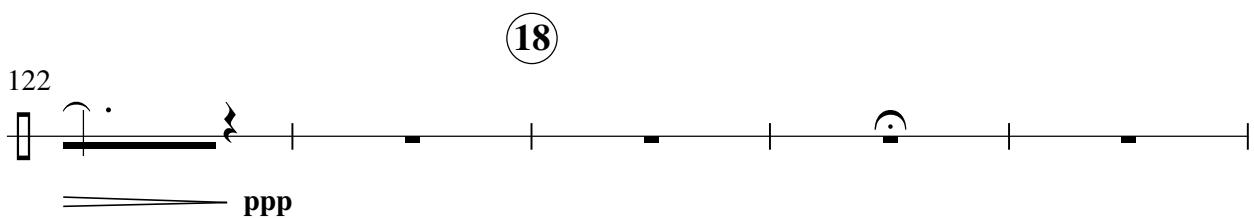
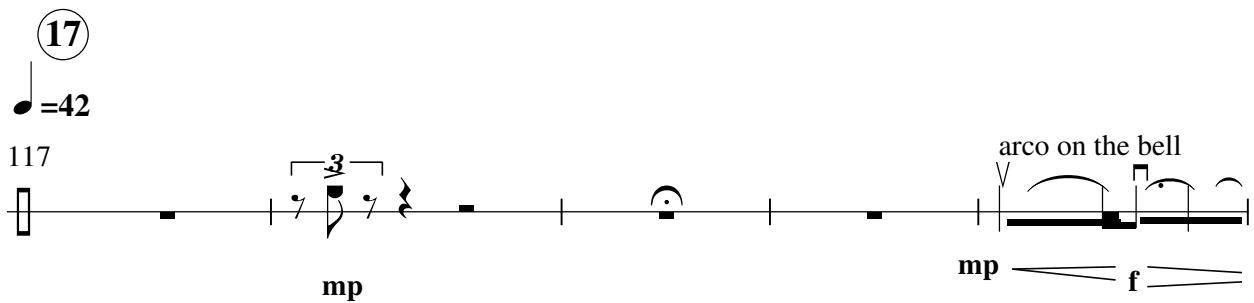
111 7:8

sfff sfff sfff accel.

$\text{♩} = 178$

114 5

sfff sfff sfff

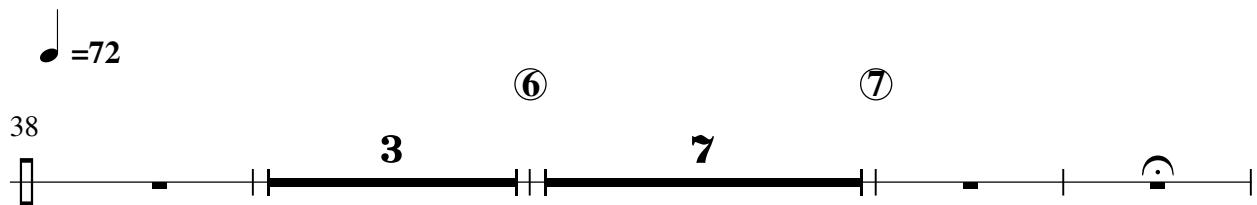
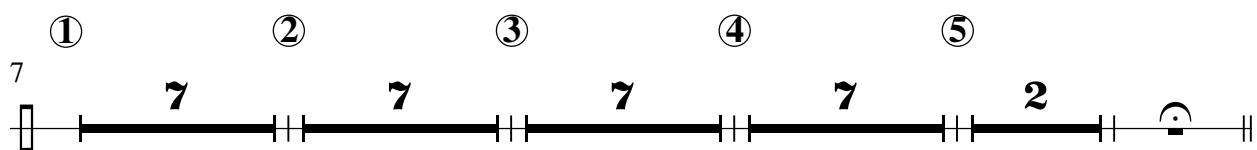
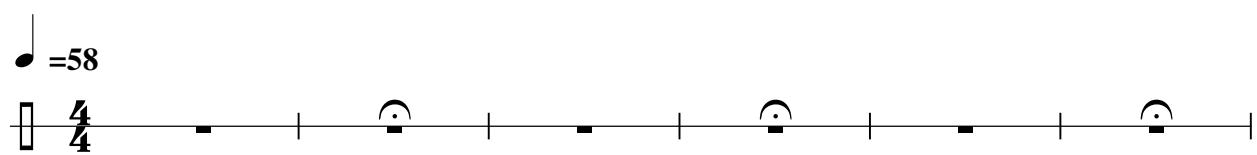


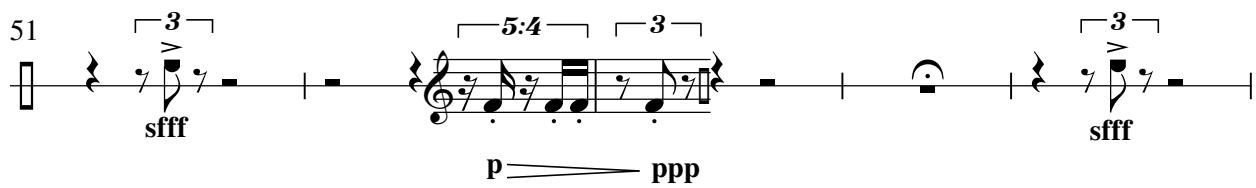
corno iii

deconstruction

(2010)

georgy dorokhov





(8)

56

3

4-5 sec.

sfff

61

9

sfff sfff sfff

66

sfff sfff sfff

(10)

70

2

sfff sfff

(11)

76

sfff sfff

81

(12)

sfff sfff sfff

A musical score for a single melodic line. The tempo is marked as =80. The measure number is 86. The key signature is B-flat major (two flats). The time signature starts at 7:8. The melody consists of eighth-note pairs and sixteenth-note groups. The dynamics are marked as sfff (fortississimo) at the beginning of each measure. The first measure contains two eighth-note pairs. The second measure contains one eighth-note pair followed by a sixteenth-note group. The third measure contains a sixteenth-note group followed by one eighth-note pair. The fourth measure contains two sixteenth-note groups. The fifth measure contains one eighth-note pair followed by a sixteenth-note group. The sixth measure contains a sixteenth-note group followed by one eighth-note pair. The seventh measure contains two sixteenth-note groups.

13

91

sfff **sfff**

sfff

sfff **sfff** **sfff**

96

7:8

sfff sfff

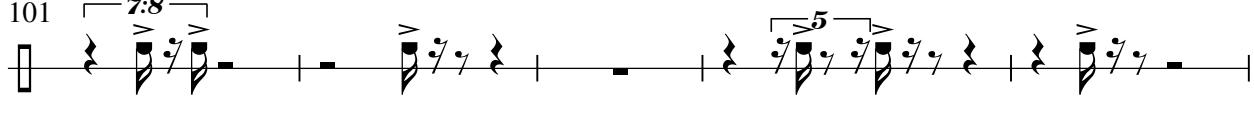
5

p

p sfff

$\text{♩} = 96$

(15)

101 

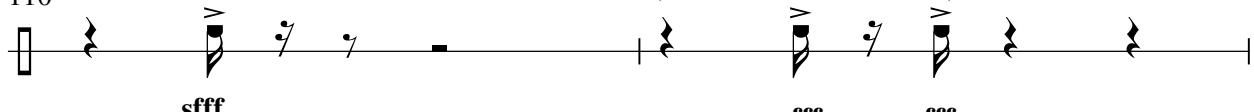
sfff sfff sfff sfff sfff sfff

$\text{♩} = 128$

106 

sfff sfff sfff mp sfff sfff

(16) $\text{♩} = 152$

110 

sfff sfff sfff

112 $\text{♩} = 152$ accel.



sf sfff mf > sfff

$\text{♩} = 178$

114 

sfff sfff sfff

(17)

=42

117

mp

arco on the bell
7:8 f

(18)

122

ppp

127

arco on the bell
7:8 f

(19)

131

ppp

2

(20)

137

6

7

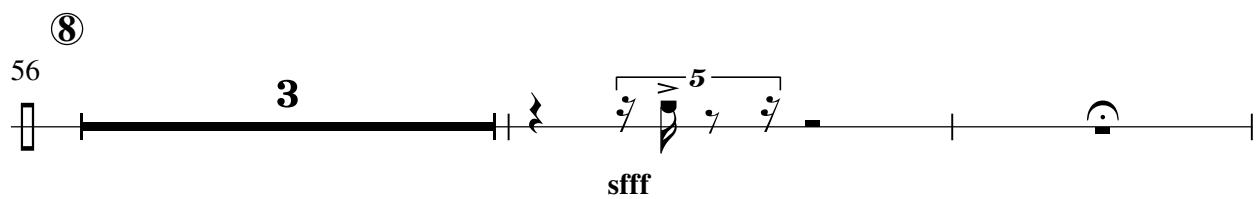
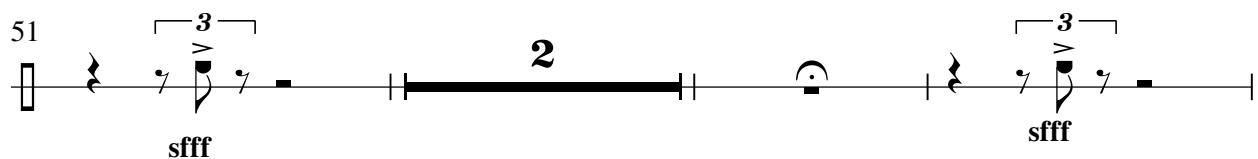
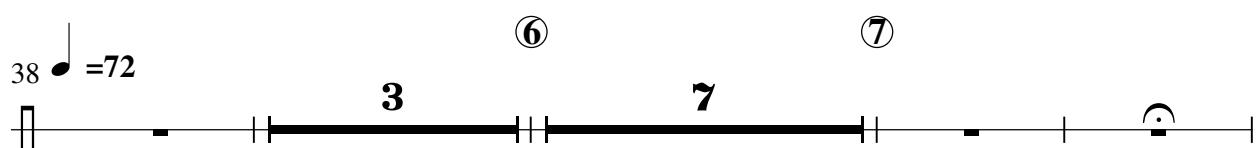
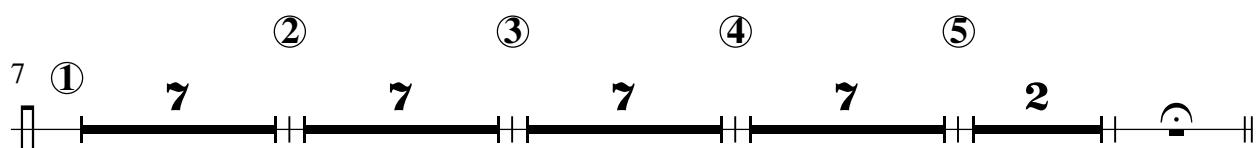
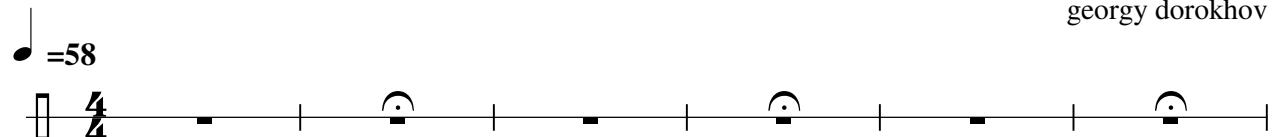
(21)

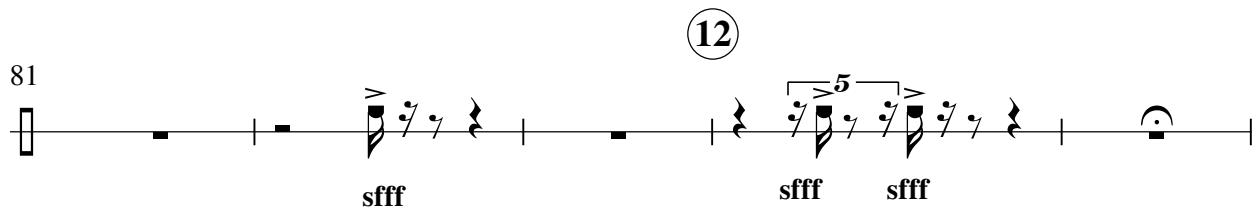
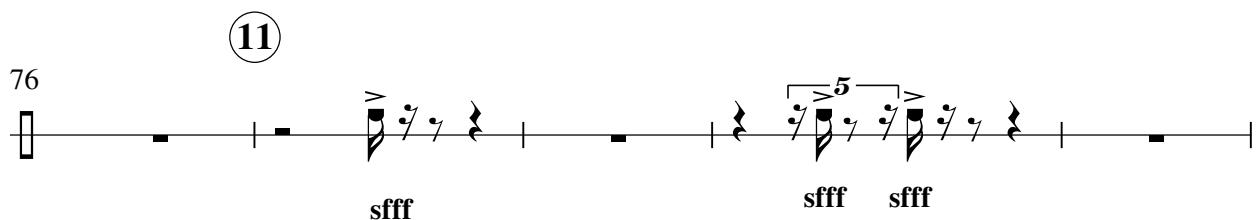
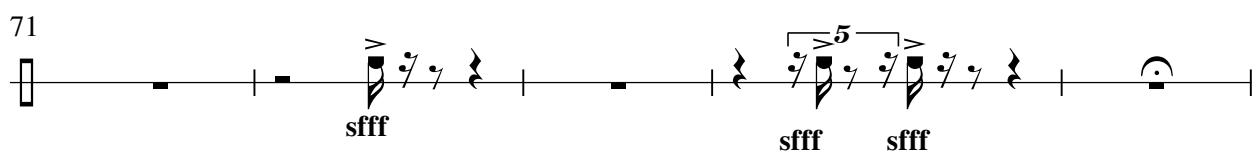
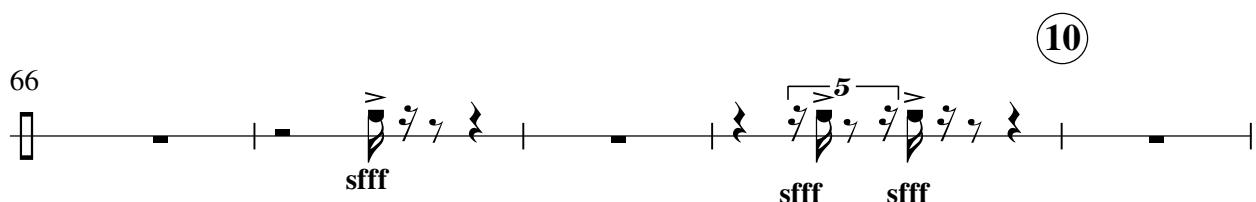
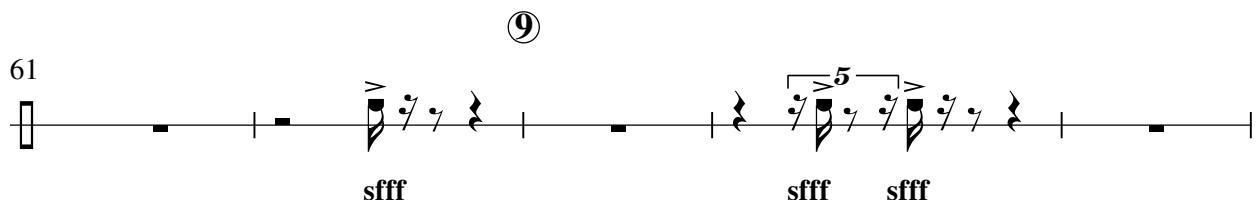
corno iv

deconstruction

(2010)

georgy dorokhov





86

=80

sfff sfff

sfff

sfff sfff

sfff

(13)

91

sfff sfff

sfff

sfff sfff

sfff

(14)

96

sfff sfff

sfff

sfff sfff

sfff mf >

101

=96

(15)

sfff sfff

sfff

sfff sfff

sfff

corno iv

106

corno iv

=128

sfff sfff

sfff

sfff sfff

(16)

110

corno iv

=152

sfff

sfff sfff

sfff

113

corno iv

accel.

=178

sfff

sfff sfff

sfff

(17)

corno iv

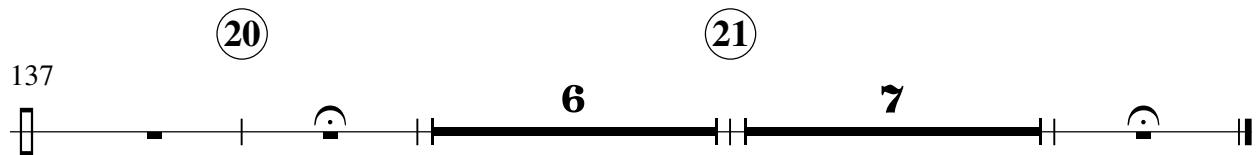
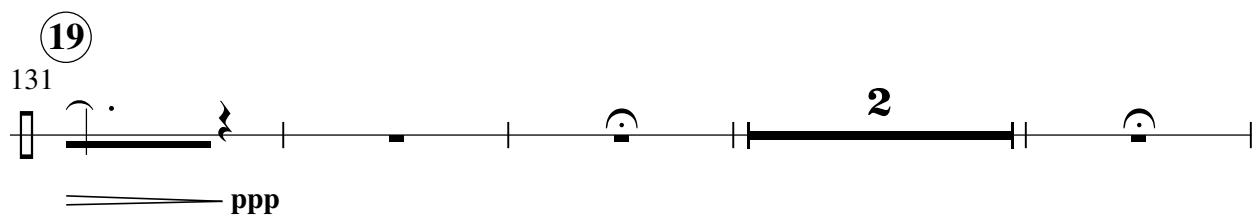
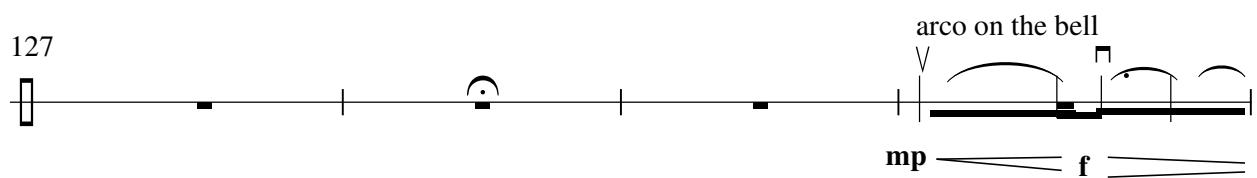
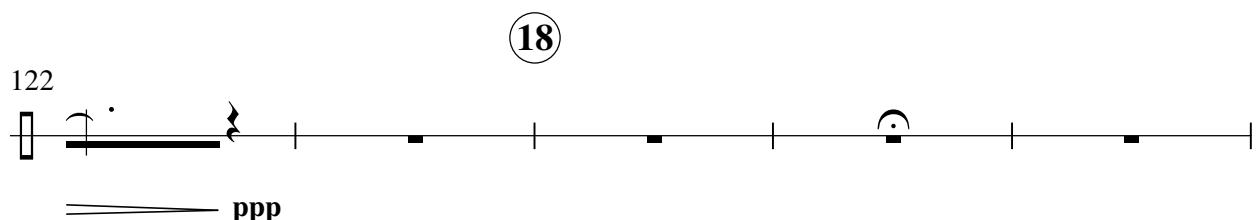
=42

117

mp

arco on the bell

f

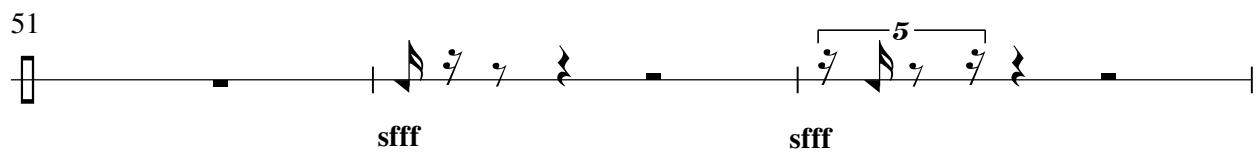
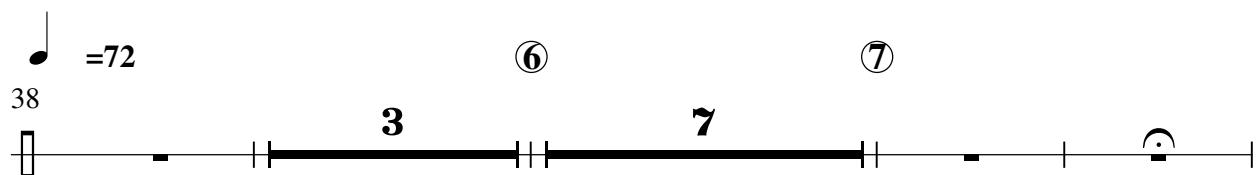
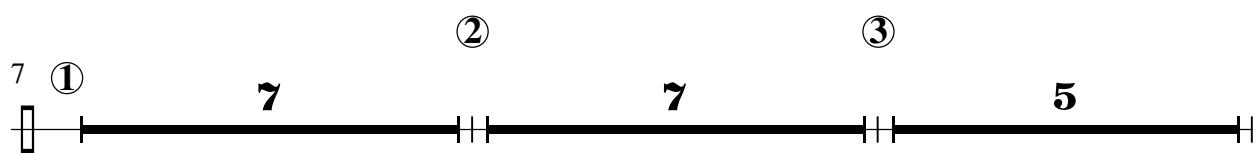


fagotto i

deconstruction

(2010)

georgy dorokhov



(8)

54

sfff

sfff

(9)

58

sfff

sfff

(10)

64

sfff

sfff

sfff

69

sfff

sfff

f

sfff

73

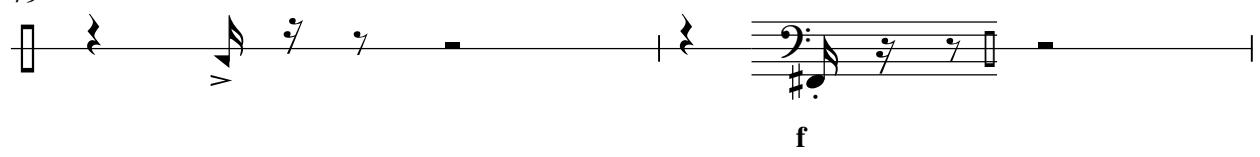
sfff

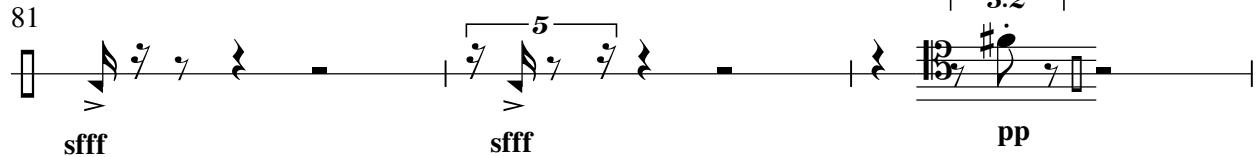
fagotto i

3

(11)

76 | 

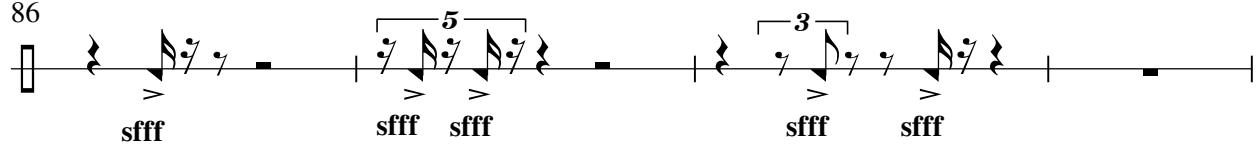
79 | 

81 | 

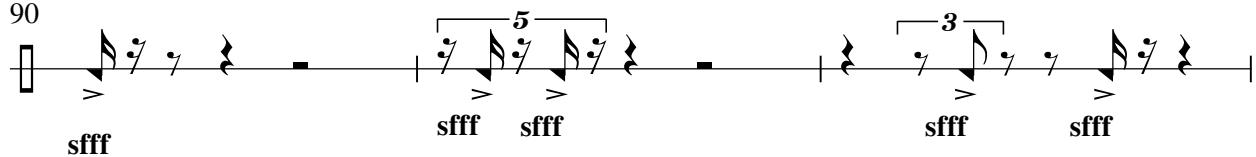
(12)

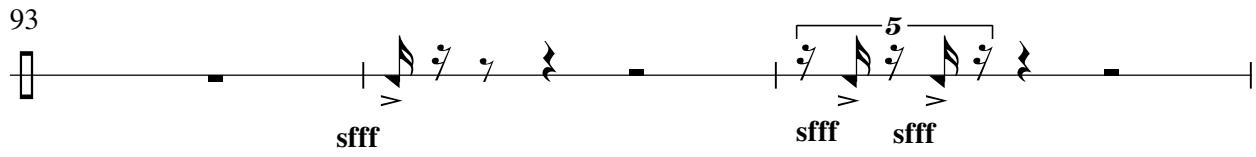
84 | 

$\text{♩} = 80$

86 | 

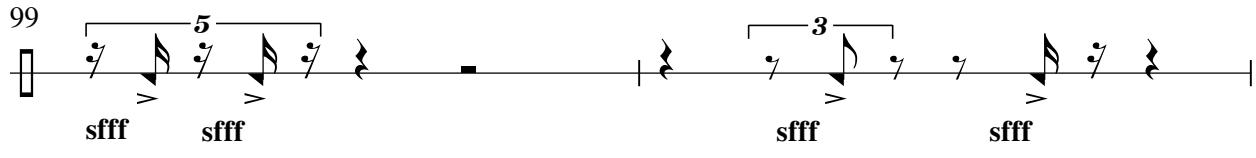
(13)

90 |  **sfff** **sfff** **sfff** **sfff**

93 |  **sfff** **sfff** **sfff** **sfff**

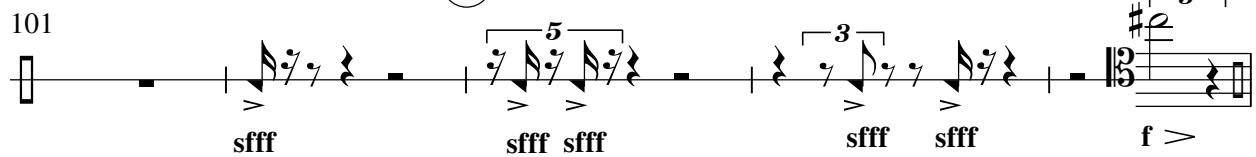
(14)

96 |  **sfff** **sfff** **mf** **sfff**

99 |  **sfff** **sfff** **sfff** **sfff**

=96

(15)

101 |  **sfff** **sfff** **sfff** **sfff** **f >**

fagotto i

5

106

quarter note = 128

sfff

sfff sfff

sfff sfff

(16)

110

quarter note = 152

sfff

sfff

ff

112

accel.

sfff

sfff

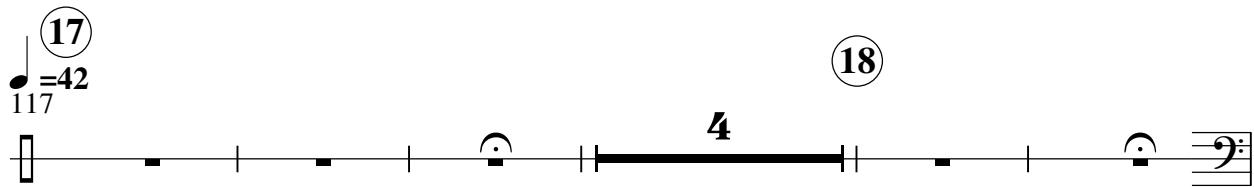
f

114

quarter note = 178

sfff

sfff



126

multiphonic

mf < **ppp**

(19)

129

2 **2**

134

multiphonic

mf << **ppp**

(20)

137

6 **7**

(21)

fagotto ii

deconstruction

(2010)

georgy dorokhov

 =58

 4



7 ①

7

②

7

③

5

26

2

④

7

⑤

2

38

 =72

3

⑥

7

⑦

51

sfff

sfff

5



(8)

55

sfff sfff 2

(9)

61

sfff sfff sfff

(10)

66

sfff sfff sfff

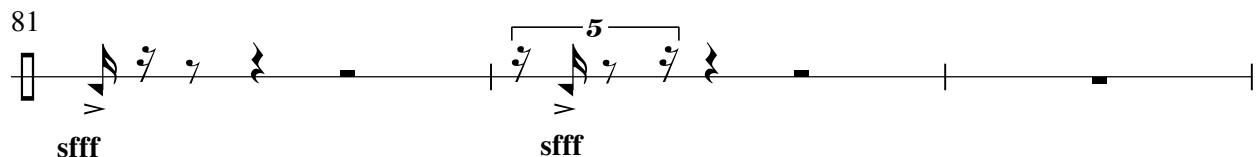
(11)

71

sfff sfff sfff

76

sfff sfff



(12)

84

sfff

=80

86

sfff

sfff

sfff

sfff

(13)

91

sfff

sfff

sfff

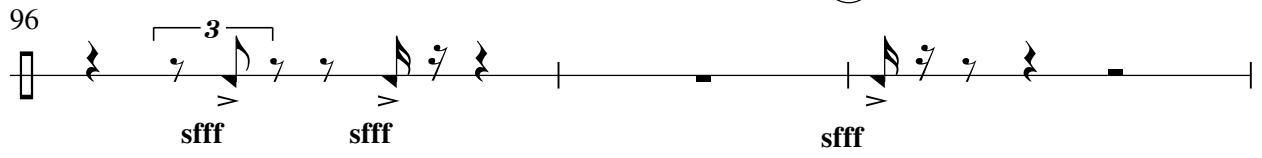
sfff

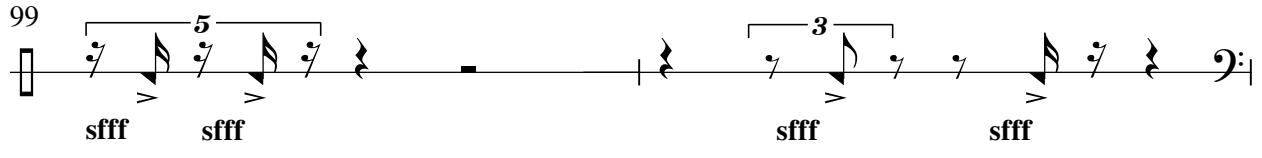
93

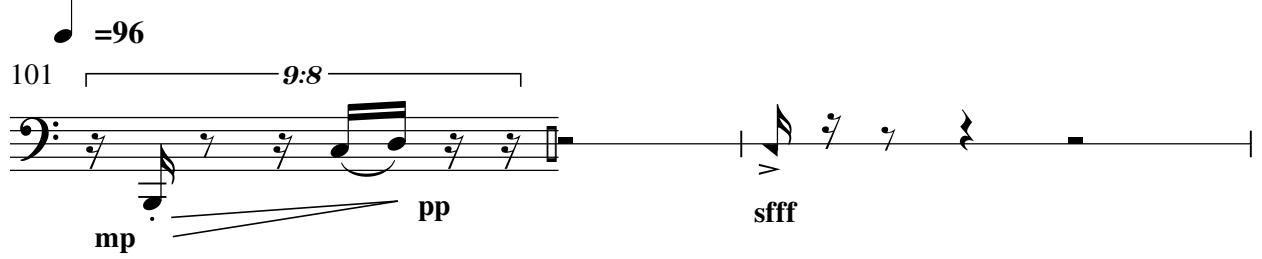
sfff

sfff

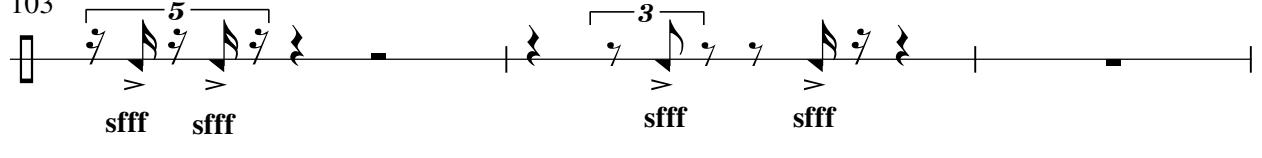
(14)

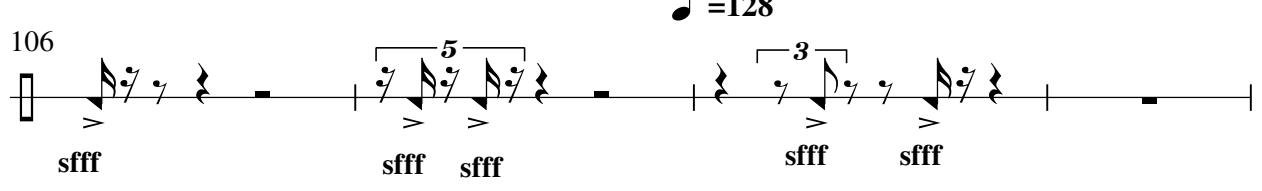
96 

99 

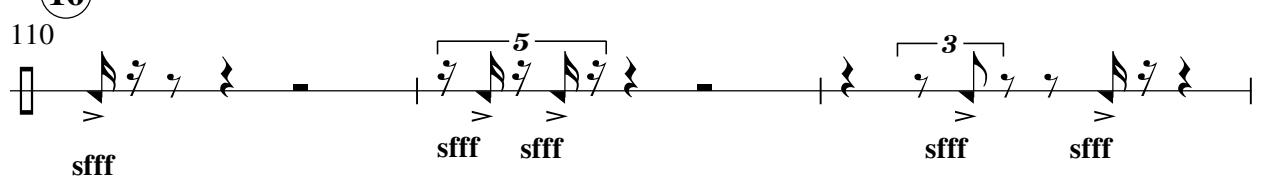
101 

(15)

103 

106 

(16)

110 

$\text{♩} = 96$

$\text{♩} = 128$

$\text{♩} = 152$

fagotto ii

5

113 **f** **sfff** **accel.** **mf**

115 **sfff** **sfff** **=178**

(17) **=42** (18) **4**

117

126 **2** **2** **2** **2**

(19)

(20) **6** **7**

(21)

137

fagotto iii

deconstruction

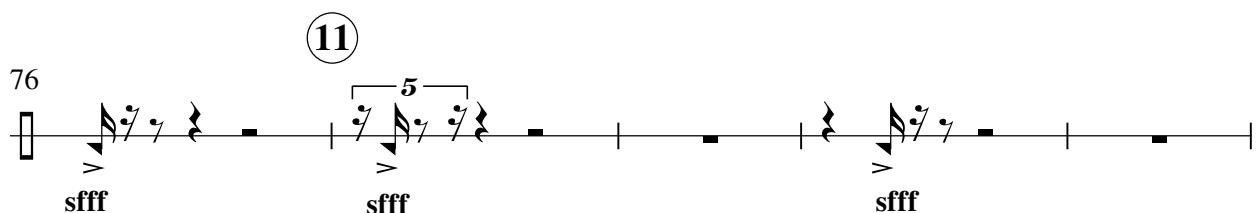
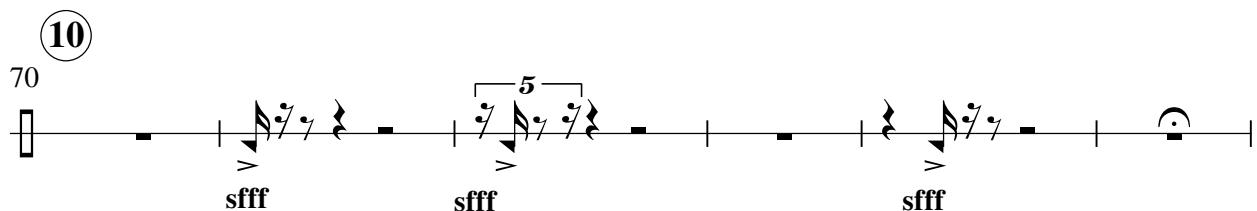
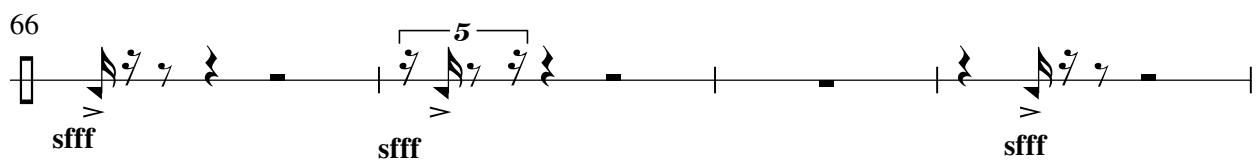
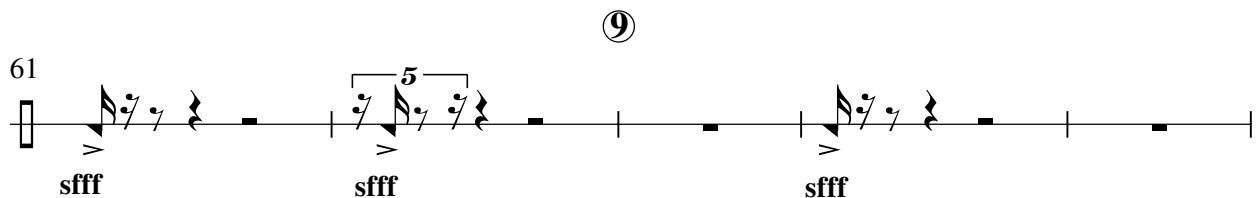
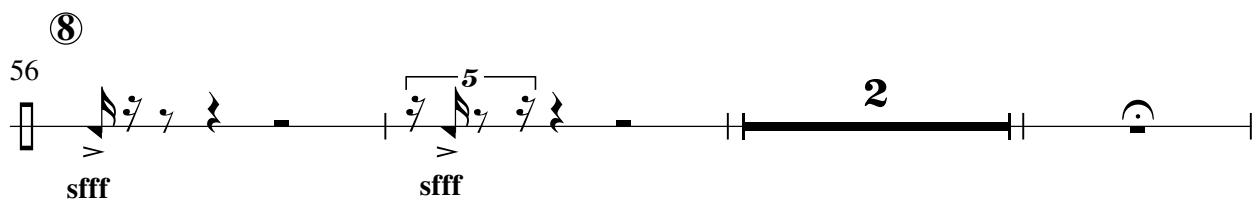
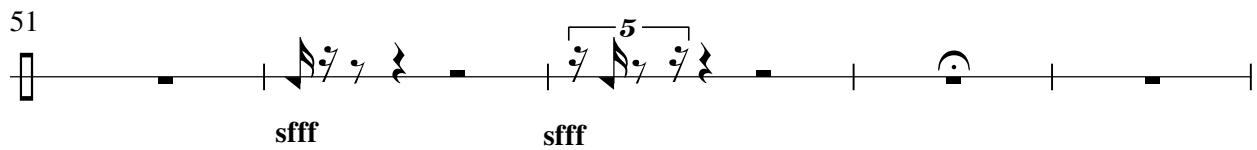
(2010)

georgy dorokhov

The musical score consists of seven staves of notation for bassoon (fagotto). The first staff starts at tempo =58, common time (indicated by a '4'), and includes a dynamic marking 'f'.

- Staff 1:** Features a continuous eighth-note pattern of sixteenth-note pairs. Measures are numbered ① through ④ above the staff.
- Staff 2:** Features a continuous eighth-note pattern of sixteenth-note pairs. Measures are numbered ② through ⑤ above the staff.
- Staff 3:** Features a continuous eighth-note pattern of sixteenth-note pairs. Measures are numbered ③ through ⑥ above the staff.
- Staff 4:** Features a continuous eighth-note pattern of sixteenth-note pairs. Measures are numbered ④ through ⑦ above the staff.
- Staff 5:** Features a continuous eighth-note pattern of sixteenth-note pairs. Measures are numbered ⑤ through ⑧ above the staff.
- Staff 6:** Features a continuous eighth-note pattern of sixteenth-note pairs. Measures are numbered ⑥ through ⑨ above the staff.
- Staff 7:** Features a continuous eighth-note pattern of sixteenth-note pairs. Measures are numbered ⑦ through ⑩ above the staff.

Dynamics include 'f' (fortissimo) at the beginning of Staff 1, and 'ff' (fortississimo) at the beginning of Staff 7. Measure numbers are placed above the staves, and measure lines are indicated by vertical tick marks on the staff lines.



fagotto iii

3

81

A musical staff showing a single note followed by a rest, then a sixteenth-note pattern. The first note has a vertical bar below it. The sixteenth-note pattern consists of a bass note, a eighth-note, a sixteenth-note, and a eighth-note. The entire sixteenth-note pattern is enclosed in a bracket labeled '5'. The dynamic 'sfff' is indicated below the staff.

(12)

84

A musical staff showing a single note followed by a rest, then a sixteenth-note pattern. The first note has a vertical bar below it. The sixteenth-note pattern consists of a bass note, a eighth-note, a sixteenth-note, and a eighth-note. The dynamic 'sfff' is indicated below the staff.

$\text{♩} =80$

86

A musical staff showing a single note followed by a rest, then a sixteenth-note pattern. The first note has a vertical bar below it. The sixteenth-note pattern consists of a bass note, a eighth-note, a sixteenth-note, and a eighth-note. This pattern is repeated three times. The dynamics 'sfff', 'sfff', 'sfff', 'sfff', and 'sfff' are indicated below the staff.

(13)

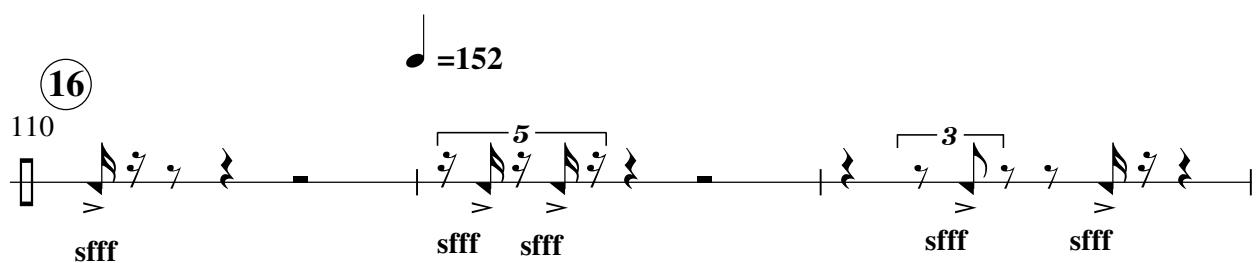
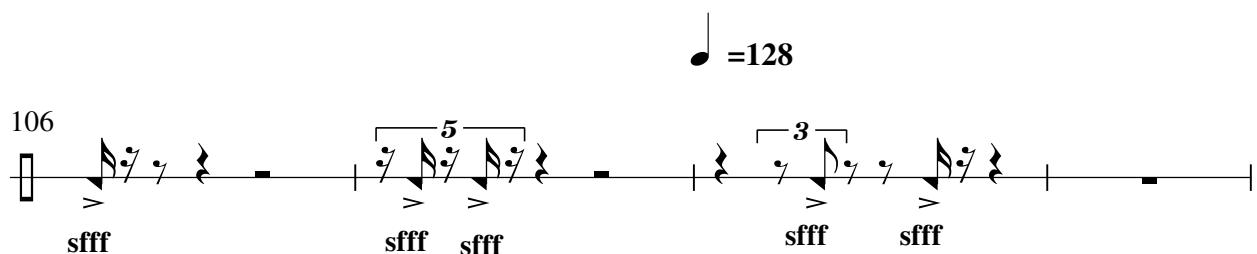
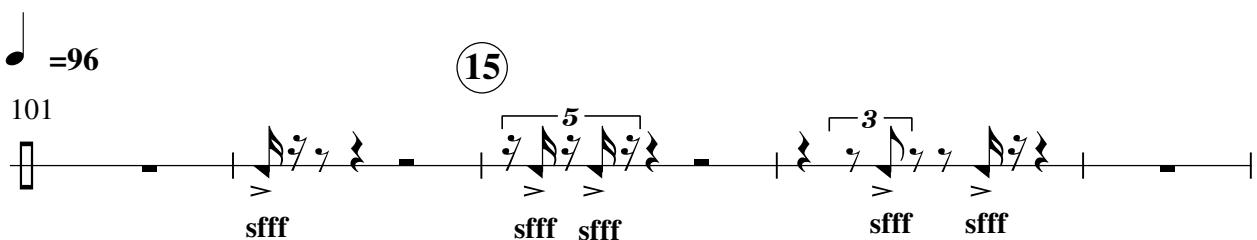
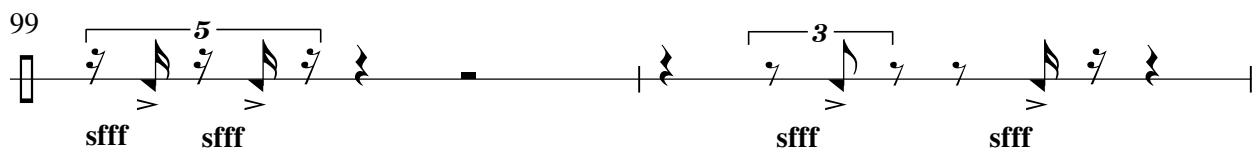
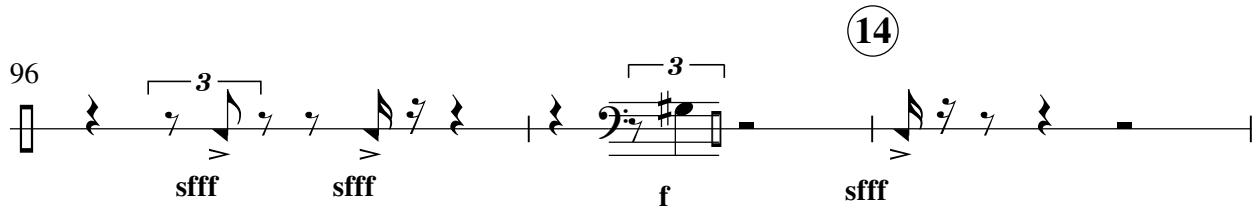
91

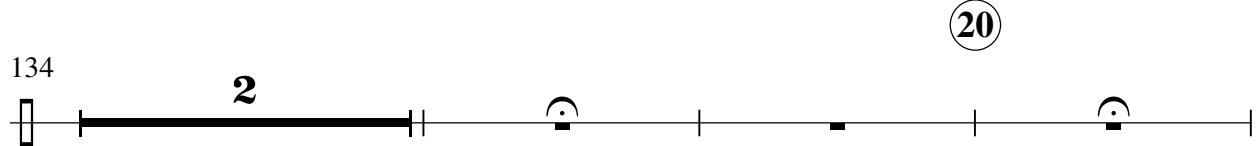
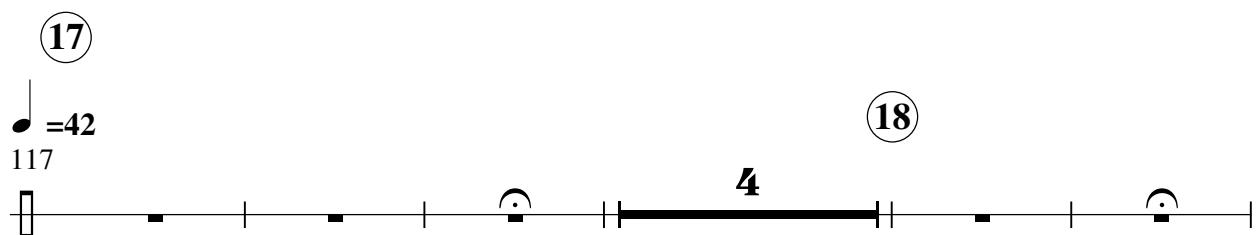
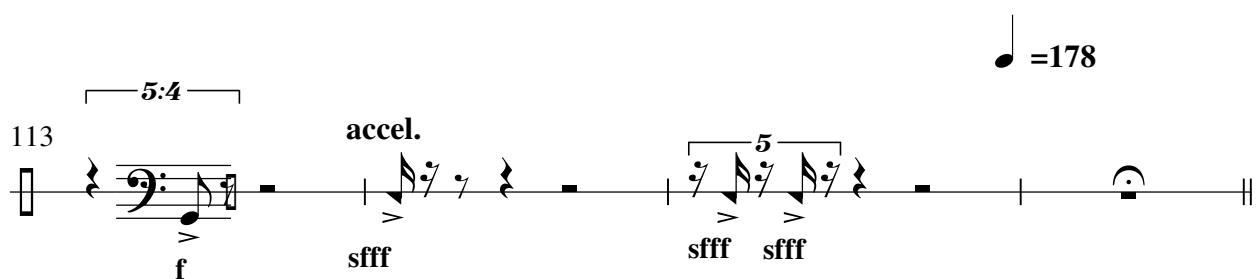
A musical staff showing a single note followed by a rest, then a sixteenth-note pattern. The first note has a vertical bar below it. The sixteenth-note pattern consists of a bass note, a eighth-note, a sixteenth-note, and a eighth-note. This pattern is repeated three times. The dynamics 'sfff', 'sfff', 'sfff', and 'sfff' are indicated below the staff.

93

A musical staff showing a single note followed by a rest, then a sixteenth-note pattern. The first note has a vertical bar below it. The sixteenth-note pattern consists of a bass note, a eighth-note, a sixteenth-note, and a eighth-note. This pattern is repeated three times. The dynamics 'sfff', 'sfff', and 'sfff' are indicated below the staff.

fagotto iii



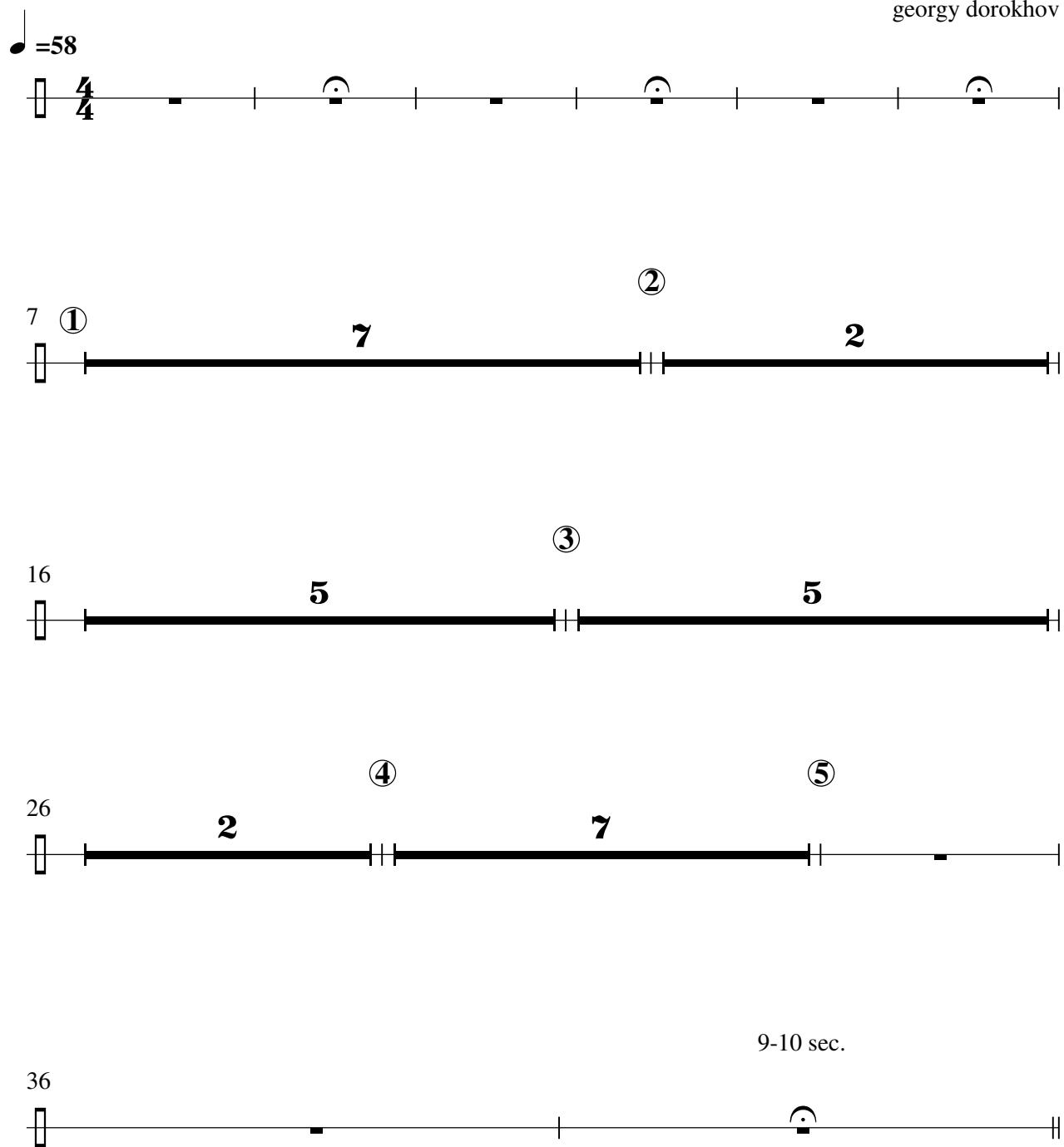


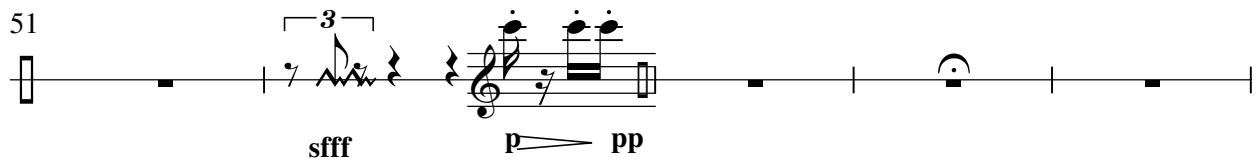
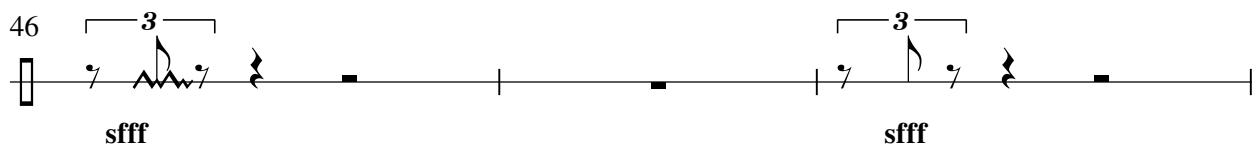
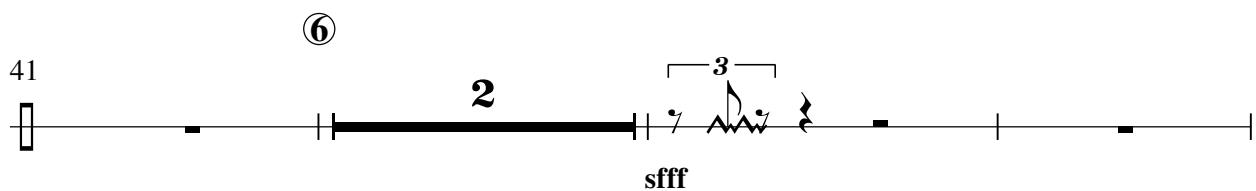
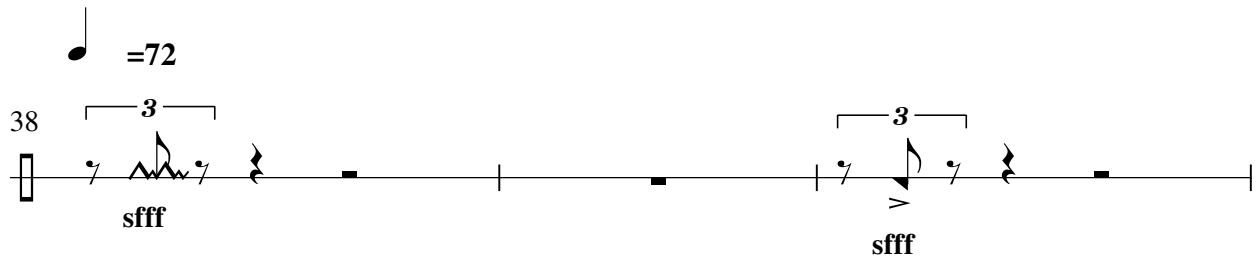
flauto i

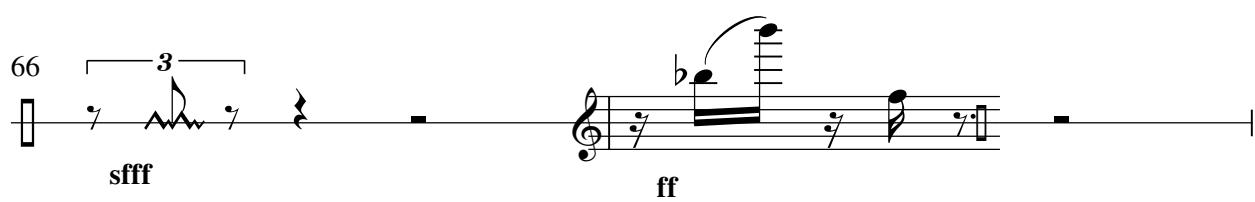
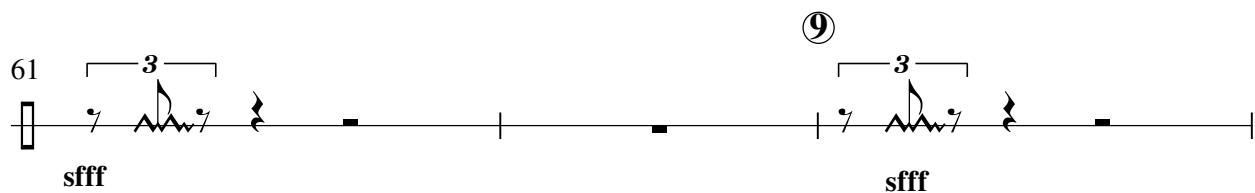
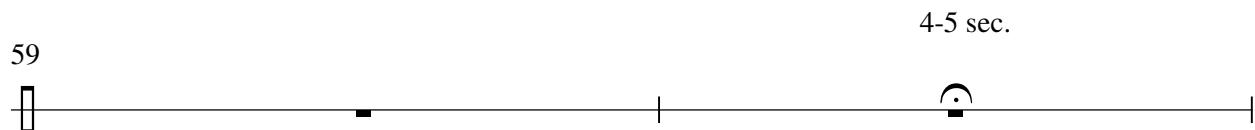
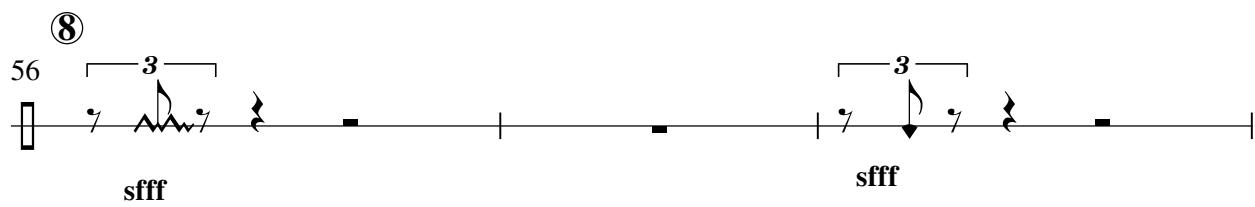
deconstruction

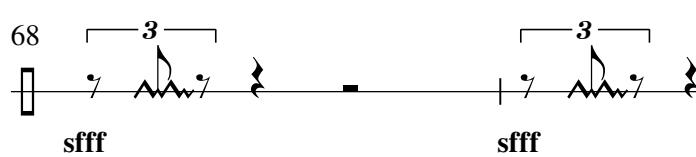
(2010)

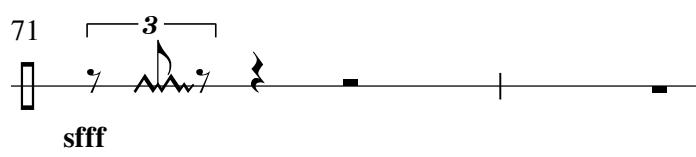
georgy dorokhov

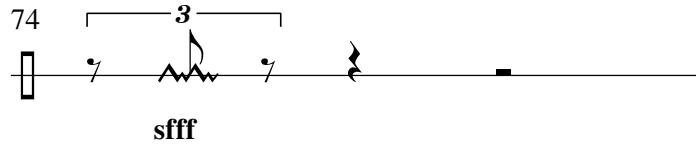




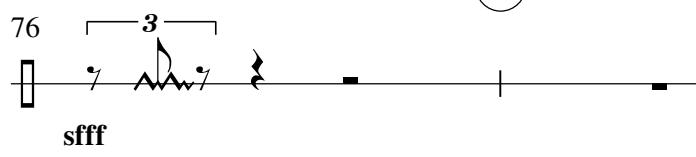


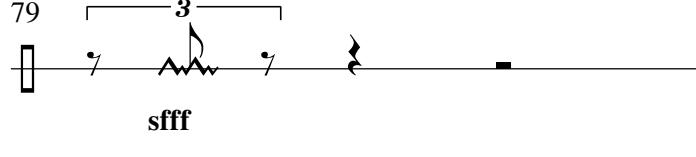
68 
sfff

71 
sfff

74 
sfff

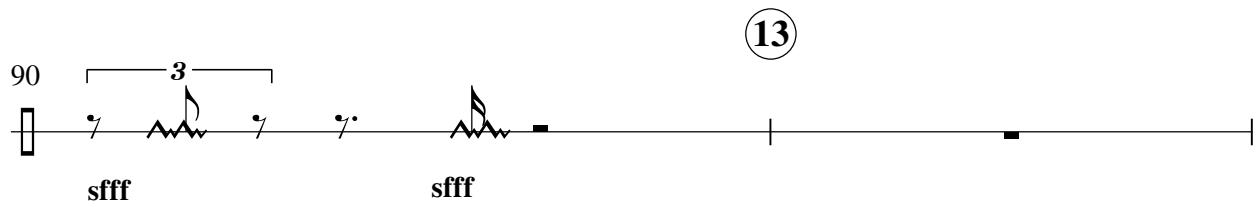
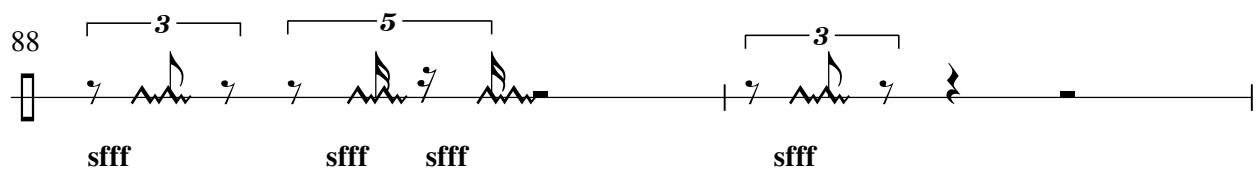
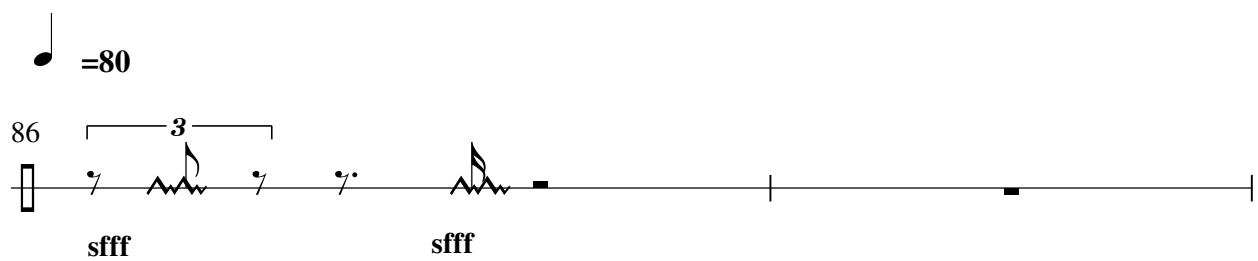
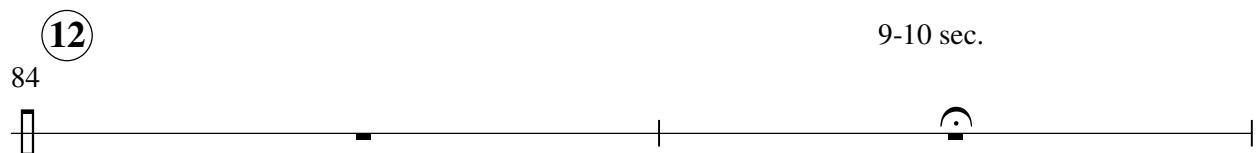
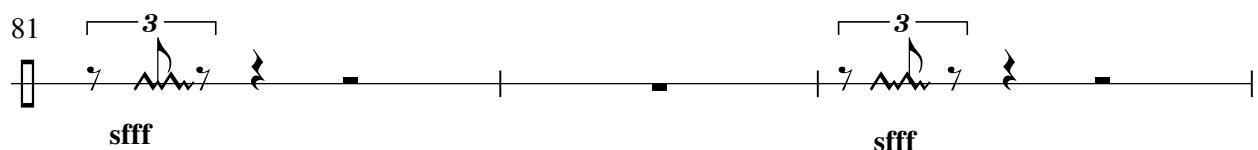
9-10 sec.

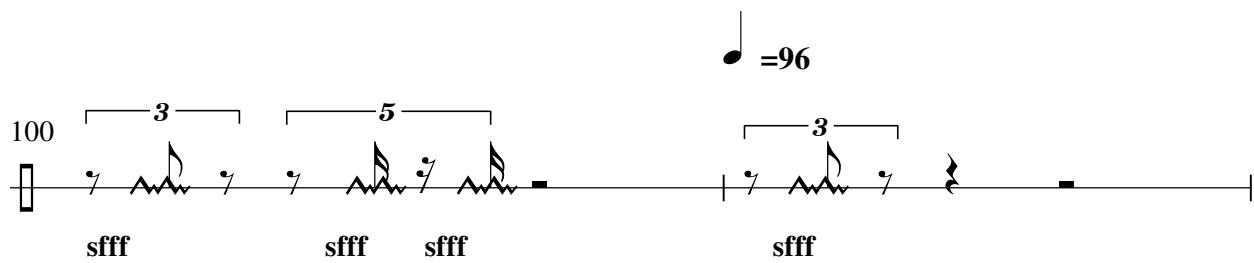
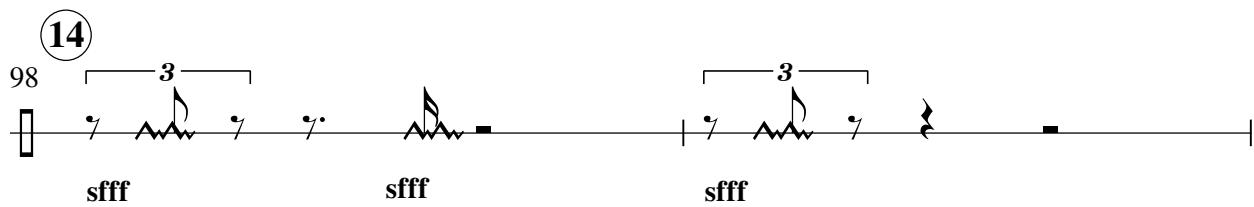
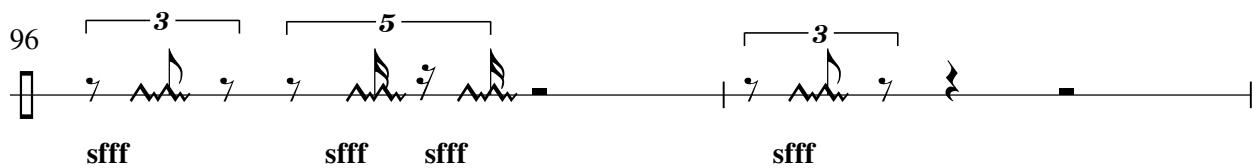
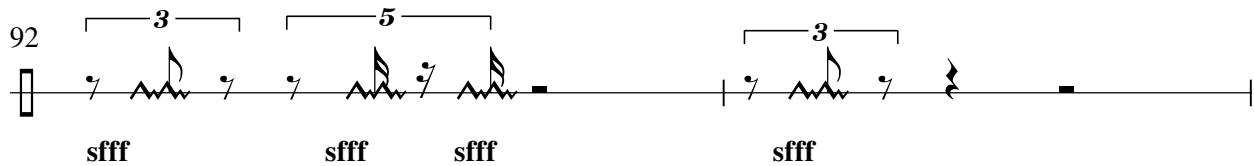
76 
sfff

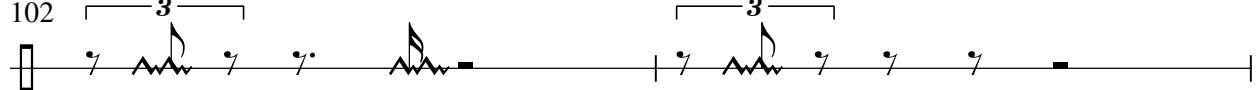
79 
sfff

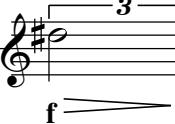
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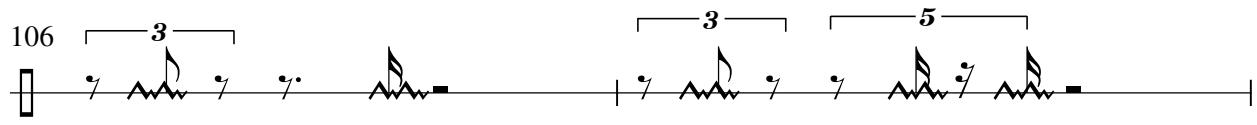
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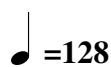
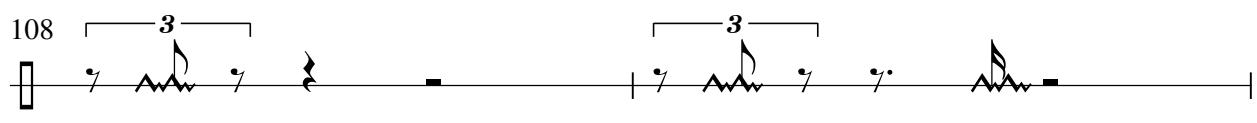


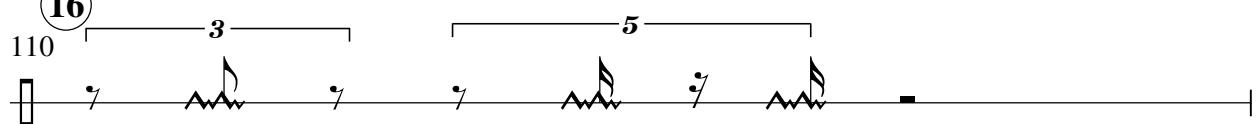


102 
sfff **sfff** **sfff**

104 
sfff **sfff** **sfff** **sfff**
f 

106 
sfff **sfff** **sfff** **sfff** **sfff**

 =128
108 
sfff **sfff** **sfff**

(16) 
sfff **sfff** **sfff**

flauto i

$\text{♩} = 152$

111

fff ff ffff sfff sfff

accel.

113

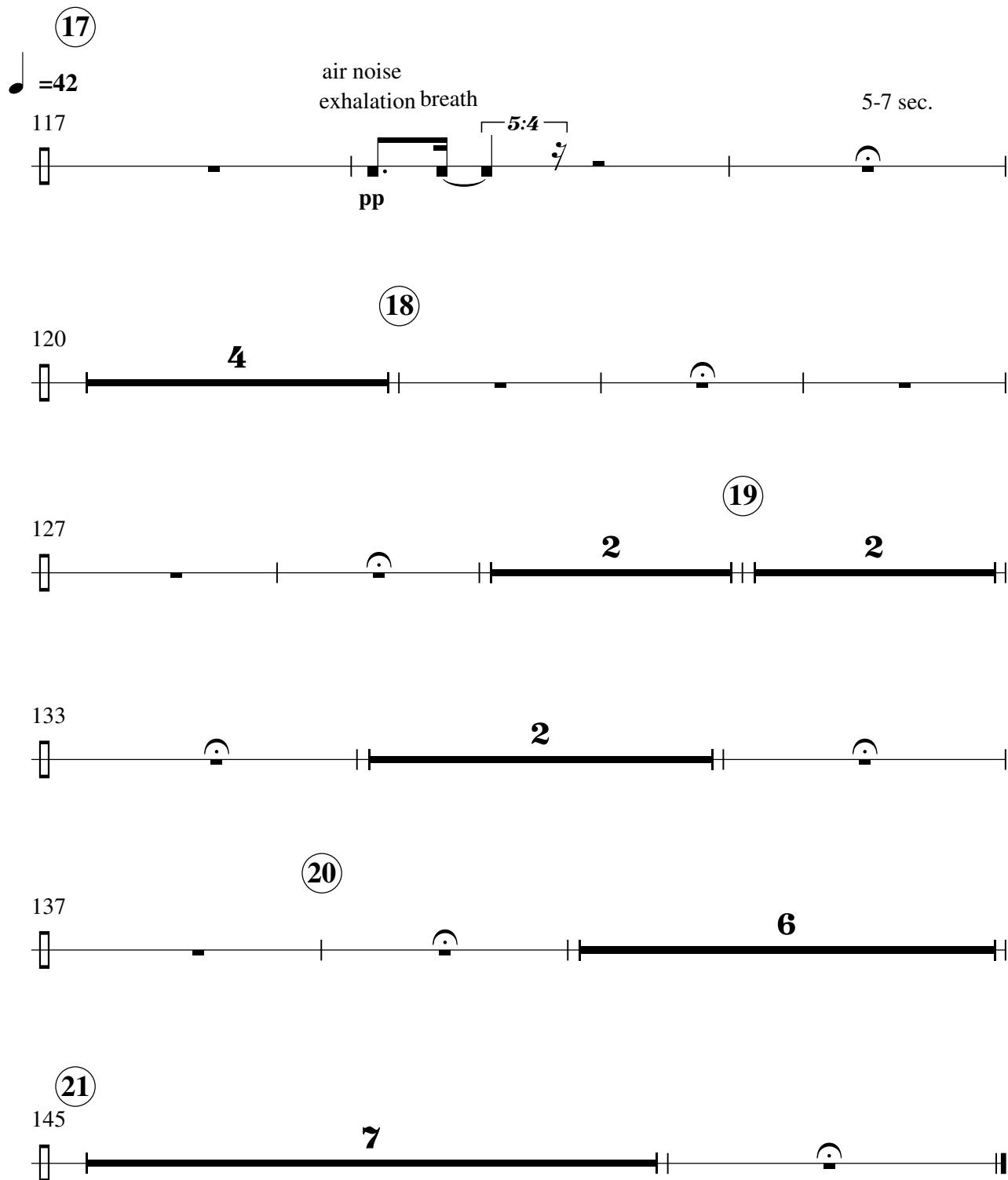
fff sfff sfff sfff

$\text{♩} = 178$

ca 15 sec.

115

fff sfff

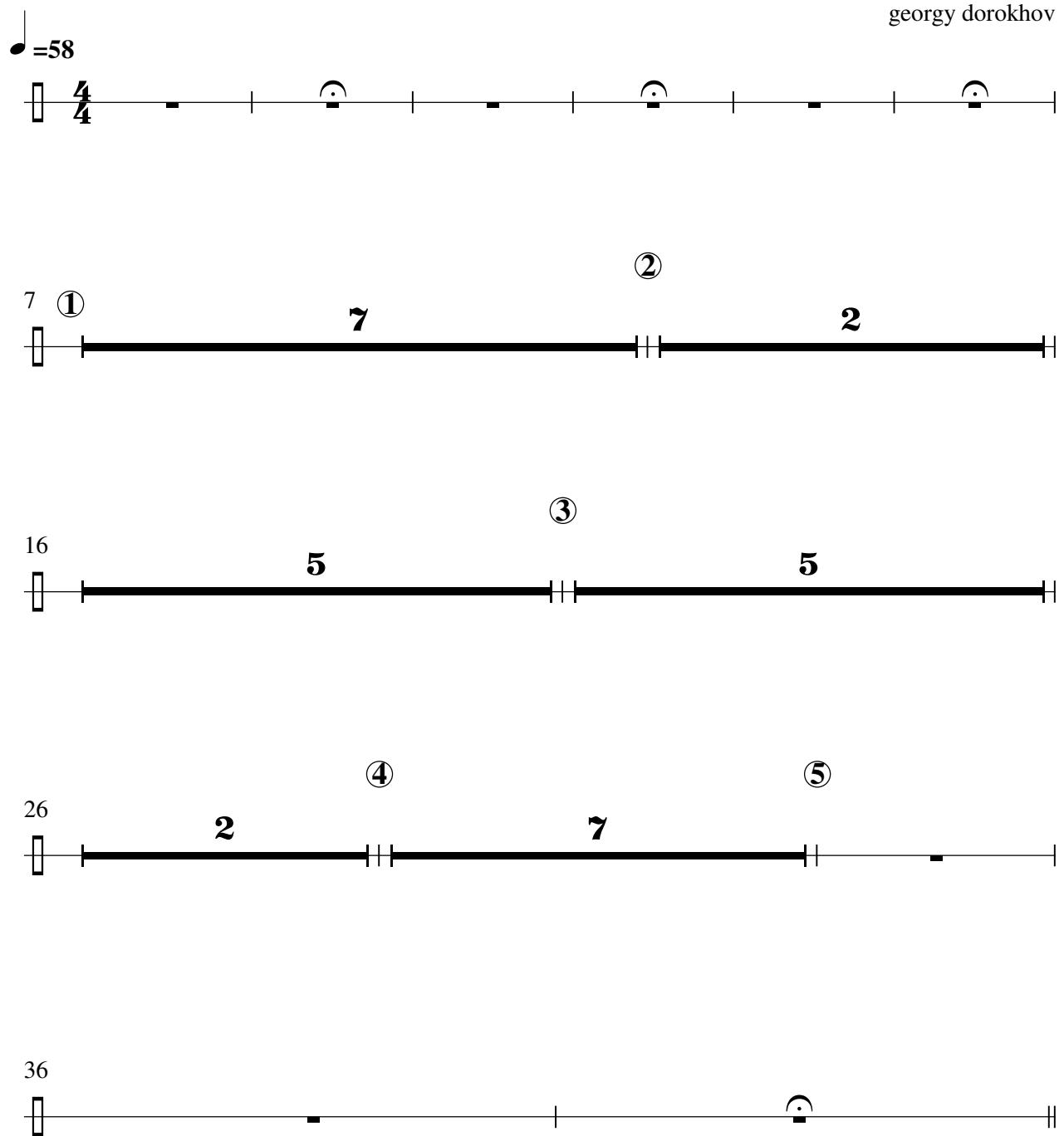


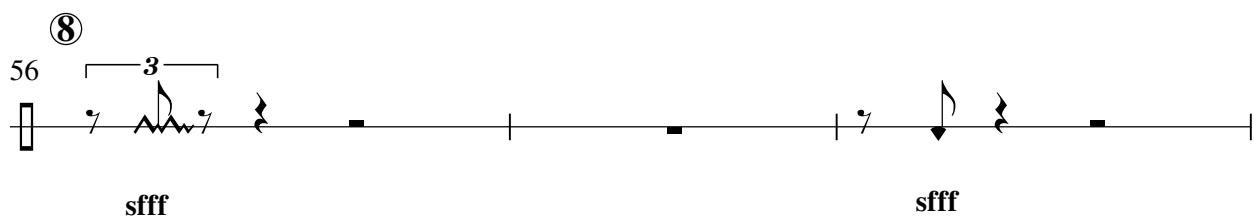
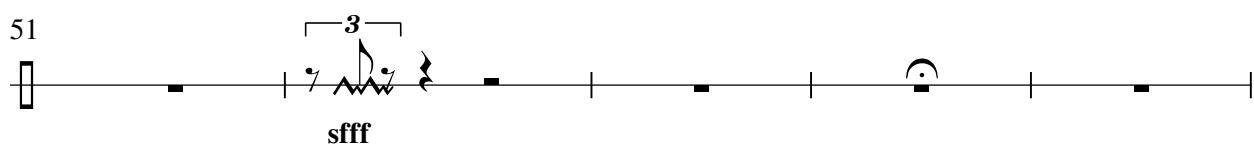
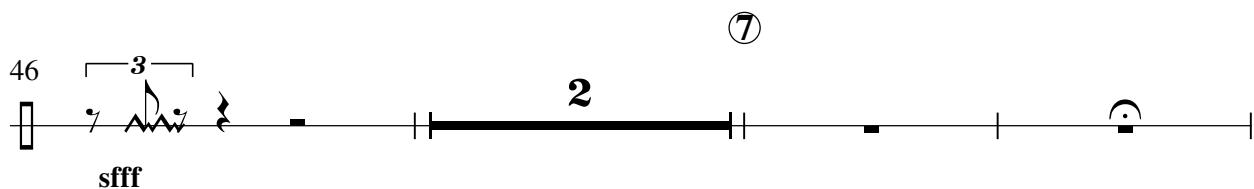
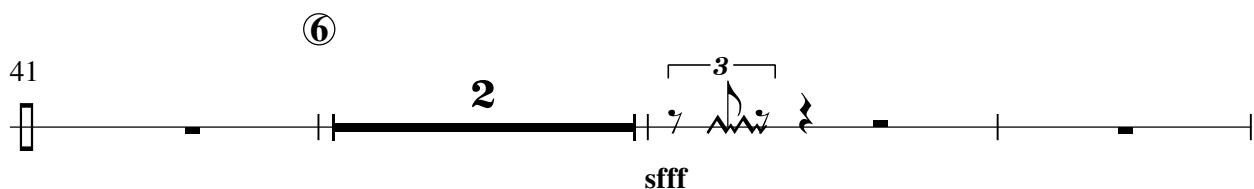
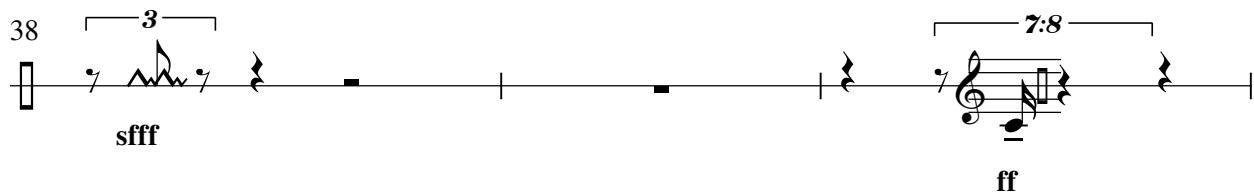
flauto ii

deconstruction

(2010)

georgy dorokhov



=72

59

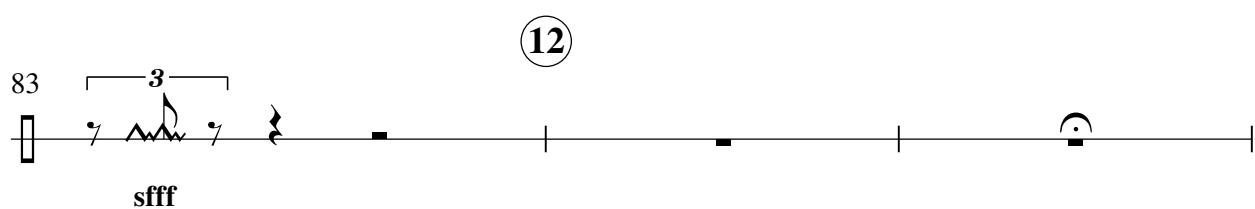
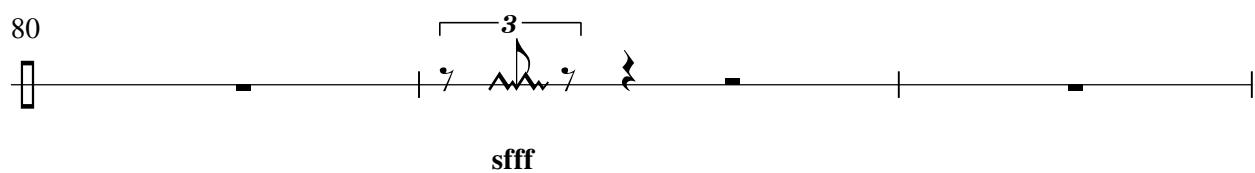
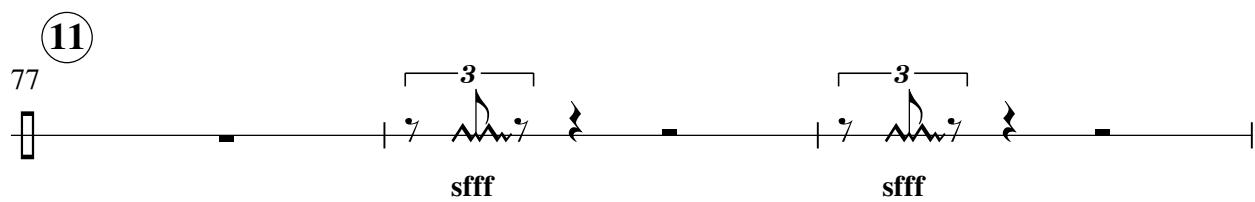
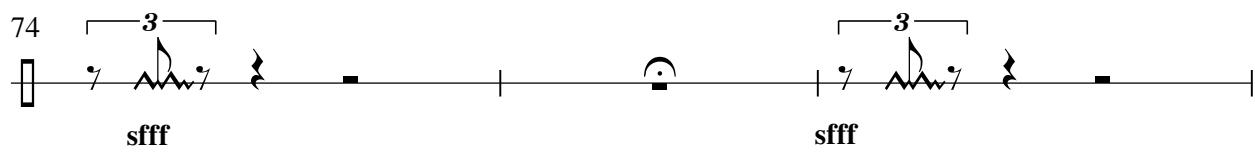
62 (9)

65

68 (10)

71

The musical score consists of six staves of music for flauto ii. The first staff begins at measure 59, indicated by a small square on the left. It features a single note followed by a short rest, then a grace note, and a dynamic marking 'sfff' below the staff. The second staff begins at measure 62, marked with a circled '9'. It contains two groups of three grace notes each, separated by rests, with 'sfff' markings below each group. The third staff begins at measure 65, marked with a small square. It shows a single note followed by a grace note, with a 'sfff' marking below. The fourth staff begins at measure 68, marked with a circled '10'. It features two groups of three grace notes each, with 'sfff' markings below each group. The fifth staff begins at measure 71. It shows a single note followed by a grace note, with a 'sfff' marking below.



=80



The musical score consists of six staves of music for flauto ii. Each staff begins with a dynamic marking 'sfff'.

- Staff 1 (Measure 88):** Features three groups of notes. The first group is bracketed '3' notes. The second group is bracketed '5' notes. The third group is bracketed '3' notes. Articulations include vertical dashes and horizontal wavy lines under the notes.
- Staff 2 (Measure 90):** Features two groups of notes. The first group is bracketed '3' notes. The second group is bracketed '5' notes. Articulations include vertical dashes and horizontal wavy lines under the notes. A circled '13' is positioned above the staff.
- Staff 3 (Measure 92):** Features three groups of notes. The first group is bracketed '3' notes. The second group is bracketed '5' notes. The third group is bracketed '3' notes. Articulations include vertical dashes and horizontal wavy lines under the notes.
- Staff 4 (Measure 94):** Features two groups of notes. The first group is bracketed '3' notes. The second group is bracketed '5' notes. Articulations include vertical dashes and horizontal wavy lines under the notes.
- Staff 5 (Measure 96):** Features three groups of notes. The first group is bracketed '3' notes. The second group is bracketed '5' notes. The third group is bracketed '3' notes. Articulations include vertical dashes and horizontal wavy lines under the notes.

(14)

98 
sfff sfff sfff

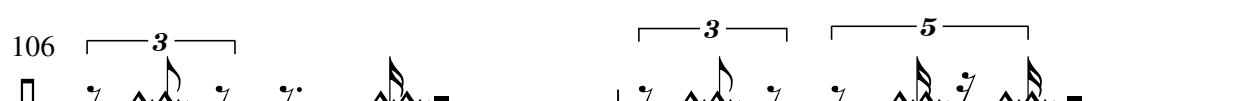
=96

100 
sfff sfff sfff

(15)

102 
sfff sfff sfff

104 
sfff sfff sfff

106 
sfff sfff sfff sfff

=128

108 3 sfff

110 3 5 sfff sfff sfff

=152

110 3 5 sfff sfff sfff

accel.

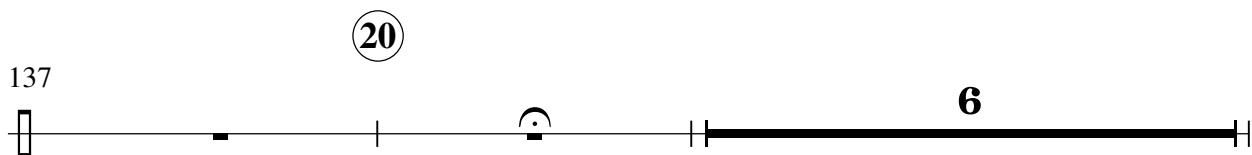
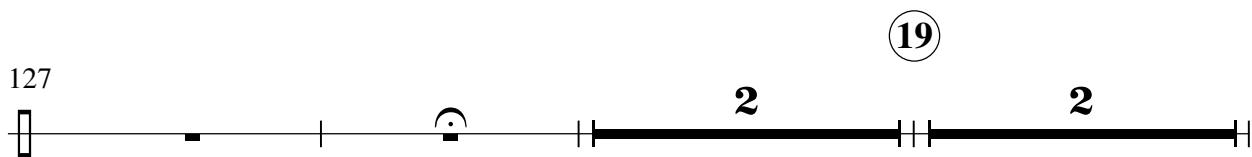
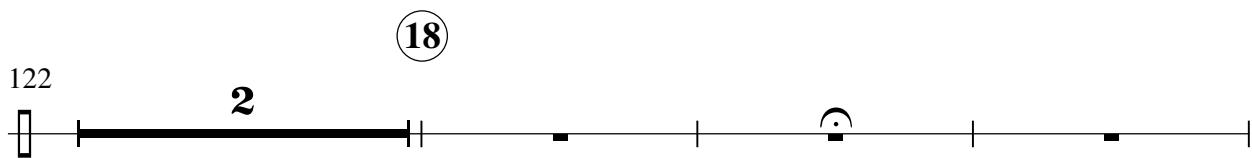
112 3 sfff sfff sfff **=178** sfff

(17)

=42

114 3 sfff

117 3 breath 5:4 pp 2

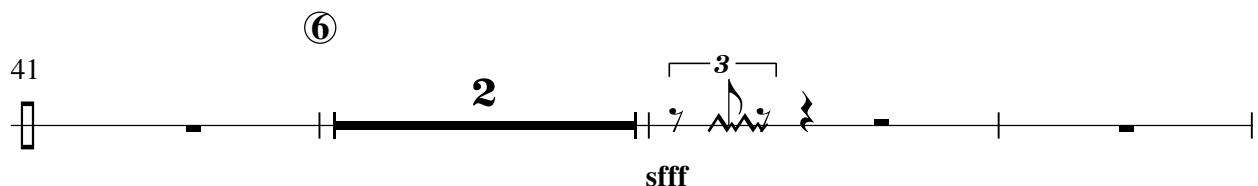
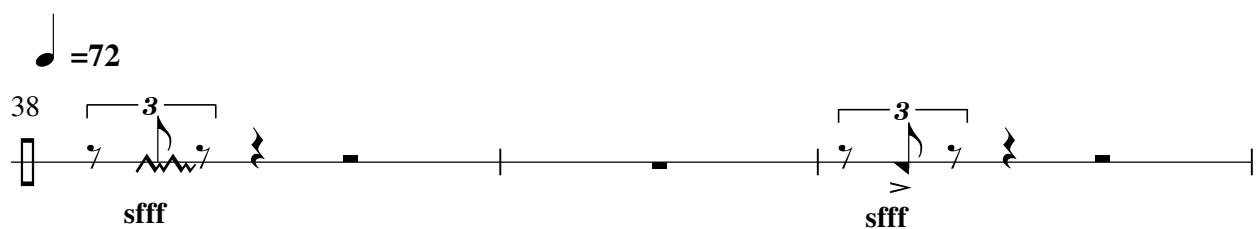
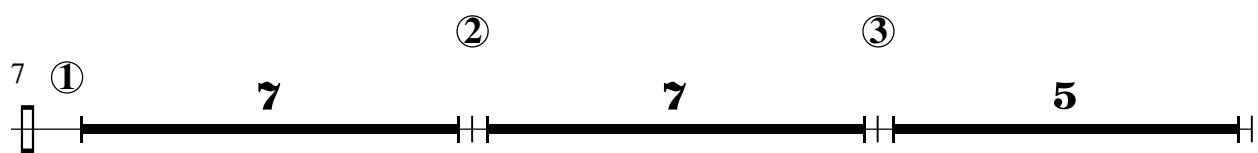


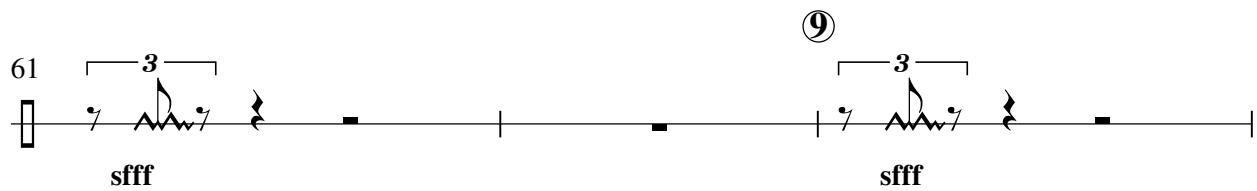
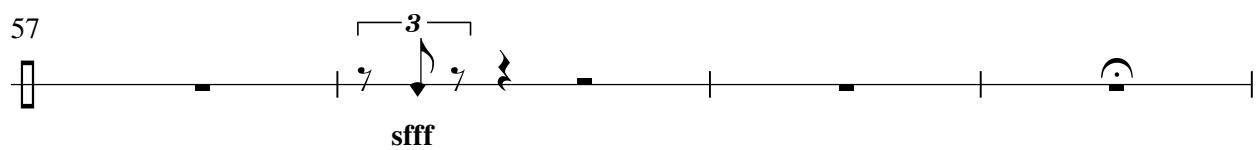
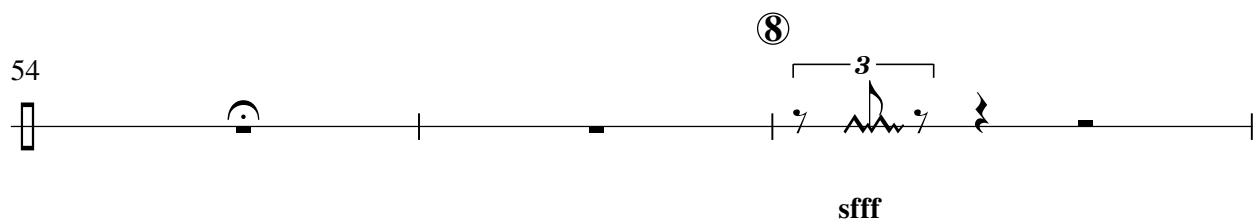
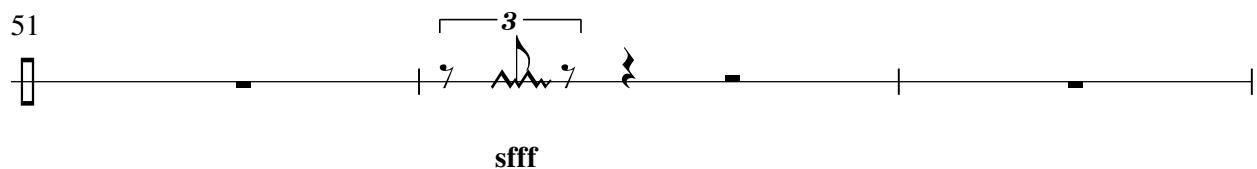
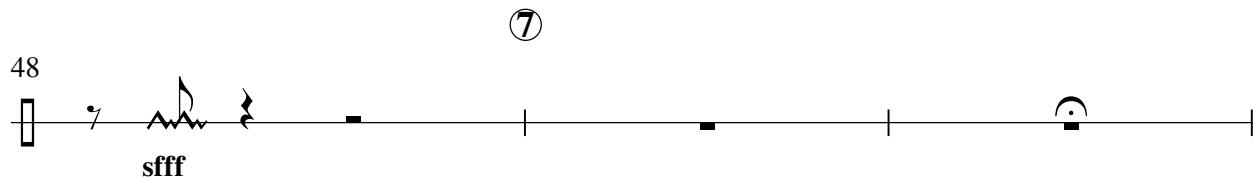
flauto iii

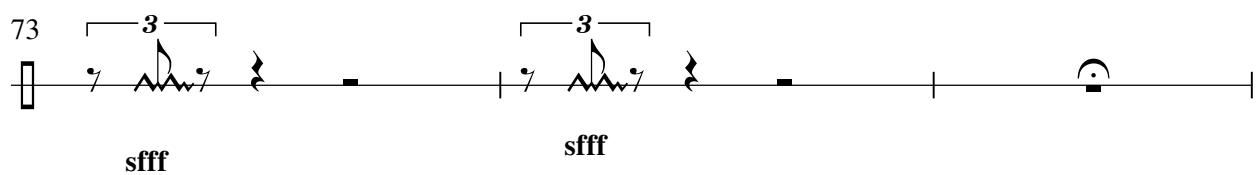
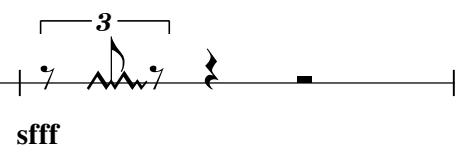
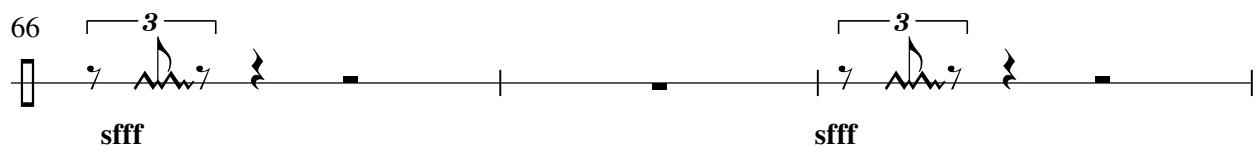
deconstruction

(2010)

georgy dorokhov

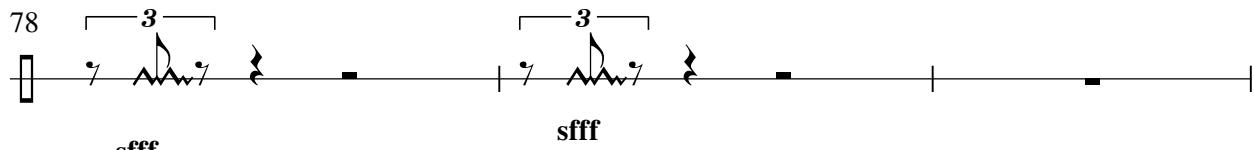






(11)





Musical score for flauto iii, measure 81. The score consists of two staves. The first staff starts with a square dynamic symbol followed by a vertical bar with a breve note head. This is followed by a grace note and a sixteenth-note cluster. The second staff starts with a vertical bar with a breve note head, followed by a grace note and a sixteenth-note cluster. Both staves have a bracket above them labeled '3'. The instruction 'sfff' is written below both staves.

(12)

Musical score for flauto iii, measure 84. The score consists of two staves. The first staff starts with a square dynamic symbol followed by a vertical bar with a breve note head. This is followed by a grace note and a sixteenth-note cluster. The second staff starts with a vertical bar with a breve note head, followed by a grace note and a sixteenth-note cluster. The instruction 'sfff' is written below both staves.

Musical score for flauto iii, measure 86. The score consists of two staves. The first staff starts with a square dynamic symbol followed by a vertical bar with a breve note head. This is followed by a grace note and a sixteenth-note cluster. The second staff starts with a vertical bar with a breve note head, followed by a grace note and a sixteenth-note cluster. Both staves have a bracket above them labeled '3'. The instruction 'sfff' is written below both staves.

Musical score for flauto iii, measure 88. The score consists of three staves. The first staff starts with a square dynamic symbol followed by a vertical bar with a breve note head. This is followed by a grace note and a sixteenth-note cluster. The second staff starts with a vertical bar with a breve note head, followed by a grace note and a sixteenth-note cluster. The third staff starts with a vertical bar with a breve note head, followed by a grace note and a sixteenth-note cluster. Brackets above the first, second, and third staves are labeled '3', '5', and '3' respectively. The instruction 'sfff' is written below each staff.

(13)

90 3 sfff sfff

92 3 5 sfff sfff sfff

94 3 sfff sfff

96 3 ff ffff mf 7:8

(14)

97 3 sfff sfff sfff

The musical score consists of five staves of music for flauto iii. The first four staves are grouped under circled measure numbers 13 and 14. Staff 1 (measures 90-91) features eighth-note patterns with grace notes and dynamics sfff. Staff 2 (measure 92) shows a 5-measure group with dynamics sfff. Staff 3 (measure 94) shows a 3-measure group with dynamics sfff. Staff 4 (measure 96) is in 7:8 time, featuring dynamics ff, ffff, and mf. Staff 5 (measure 97) shows a 3-measure group with dynamics sfff.

99  

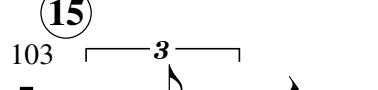
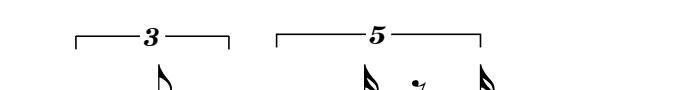
sfff sfff sfff sfff

=96

101  

sfff sfff sfff

(15)

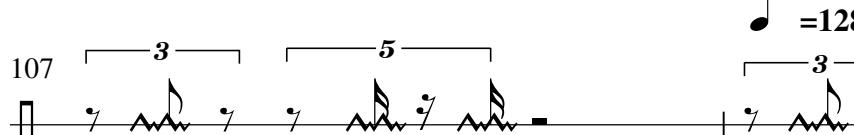
103  

sfff sfff sfff sfff

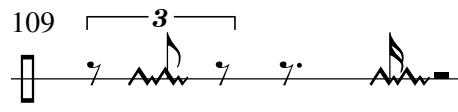
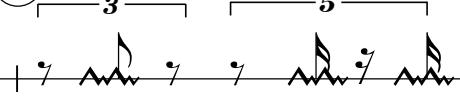
105  

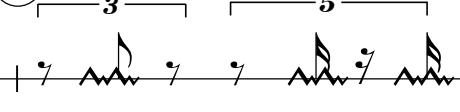
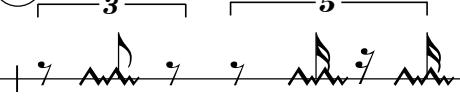
sfff sfff sfff

=128

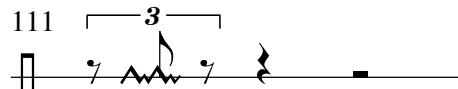
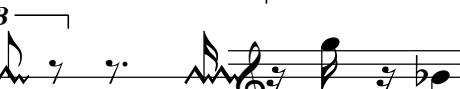
107 

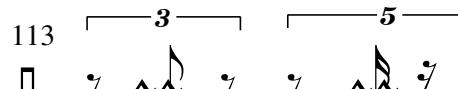
sfff sfff sfff

109  sfff  sfff

(16)  sfff  sfff sfff

=152

111  sfff  sfff  ff 

113  sfff  sfff

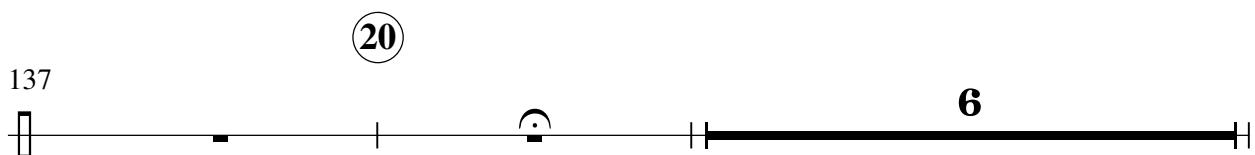
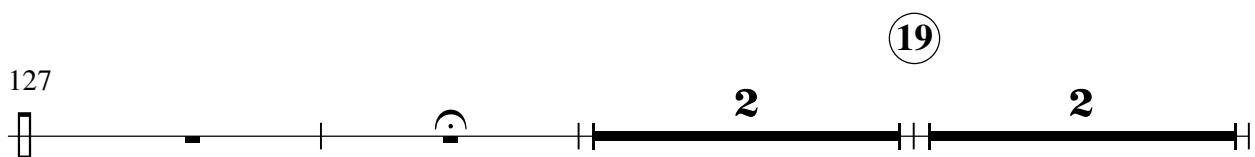
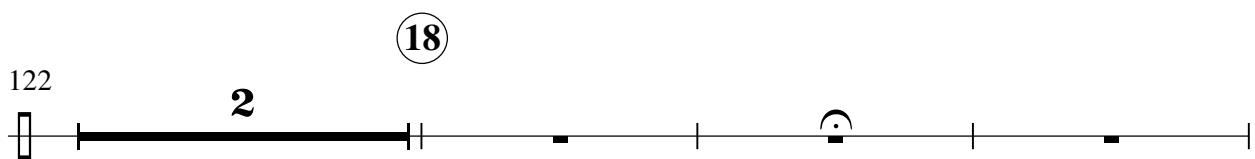
accel.

=178

115  sfff  sfff

(17) **=42**

117  **2**



Harp

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georgy dorokhov

1 =58

7 ① 7 7 5

26 2 7 2 5

38 ⑥ 3 7 ⑦

51 3

56 ⑧ 4 ⑨ 2 7

70 (10) 5 (11) 7 (12)

A harp musical score showing three measures. Measure 10 starts with a half note followed by a whole note. Measure 11 has a whole note followed by a half note. Measure 12 ends with a half note.

=80 (13) (14) 3

A harp musical score showing two measures. Measure 13 consists of a whole note followed by a half note. Measure 14 consists of a half note followed by a whole note.

101 (15) 5 (16)

A harp musical score showing two measures. Measure 15 consists of a whole note followed by a half note. Measure 16 consists of a half note followed by a whole note.

111 =152 2 accel. =178

A harp musical score showing two measures. Measure 17 consists of a whole note followed by a half note. Measure 18 starts with a whole note followed by a half note, then accelerates to a whole note followed by a half note.

(17) =42 2

A harp musical score showing two measures. Measure 19 consists of a whole note followed by a half note. Measure 20 consists of a half note followed by a whole note.

(18)

122

2

— — — —

127

5

2

— — — —

(19)

131

2

2

— — — —

137

(20)

9-10 or 15-20 sec

дуть в инструмент , ,

"fff"

— — — —

143

(21)

, , , , , **4**

— — — —

oboe i

deconstruction

(2010)

georgy dorokhov

1 2 3 4 5

7 7 7 5

2 7

26 5

36 4

42 7

oboe i

51

mf sfff

⑧

56

sfff 3

⑨

61

sfff sfff

66

sfff ff pp sfff

⑩

70

sfff 2

(11)

76

81

(12)

84

86

(13)

91

oboe i

93

sfff sfff f sfff sfff

96

sfff sfff mp =

(14)

98

sfff sfff sfff sfff sfff

$\text{♩} = 96$

(15)

101

sfff sfff sfff

104

sfff sfff sfff sfff

oboe i

5

$\text{♩} = 128$

106

sfff sfff sfff sfff

(16)

110

sfff sfff

$\text{♩} = 152$

111

ff ffff

sfff sfff

$\text{♩} = 178$

113

accel.

sfff sfff sfff sfff sfff sfff

(17)

$\text{♩} = 42$

117

2

(18)

122

2

5-7 sec.

moultiphonic

mf < ==

9-10 sec

(19)

127

= ppp

5-7 sec

moultiphonic

mf < == ppp

(20)

133

(21)

137

6

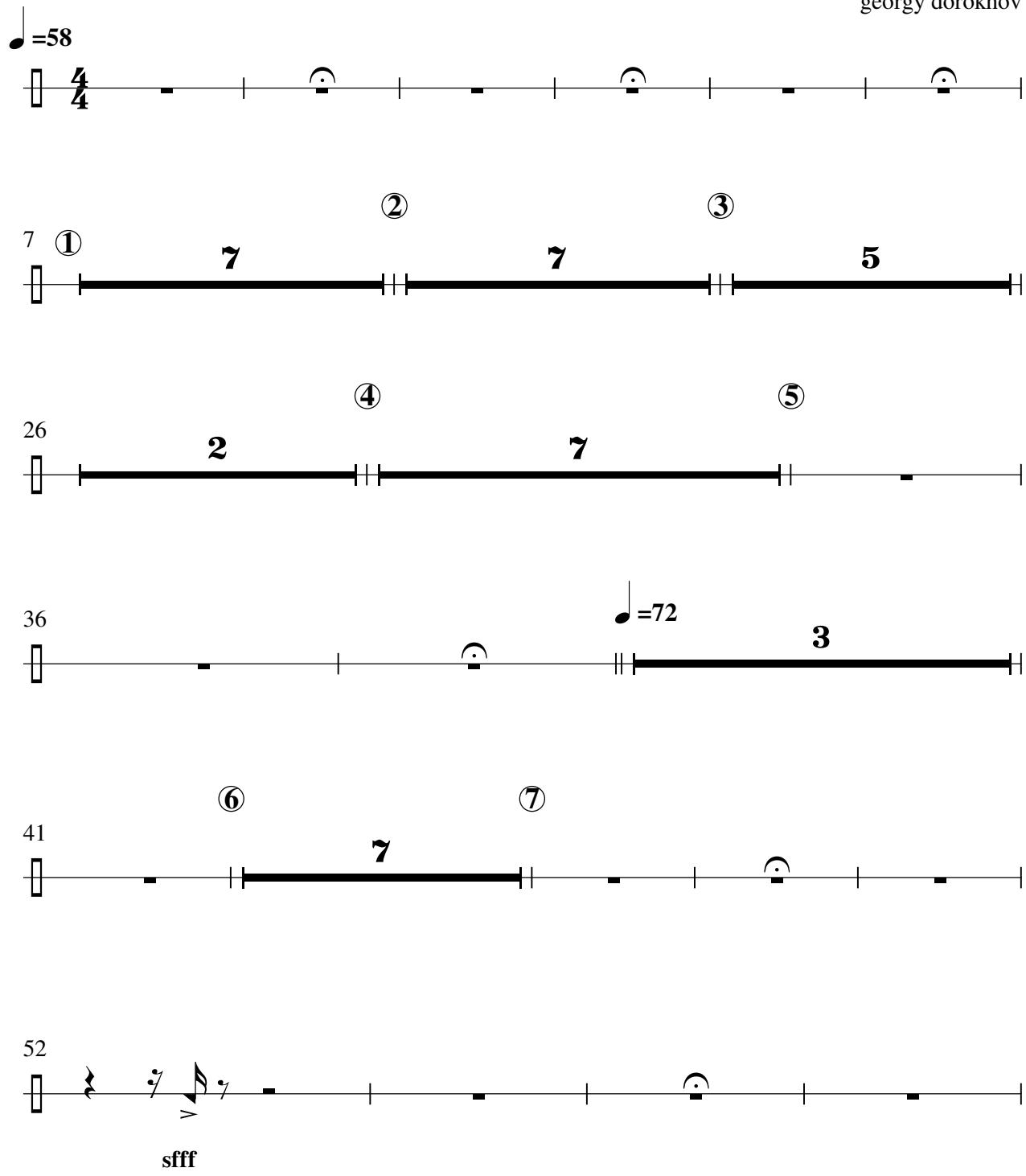
7

oboe ii

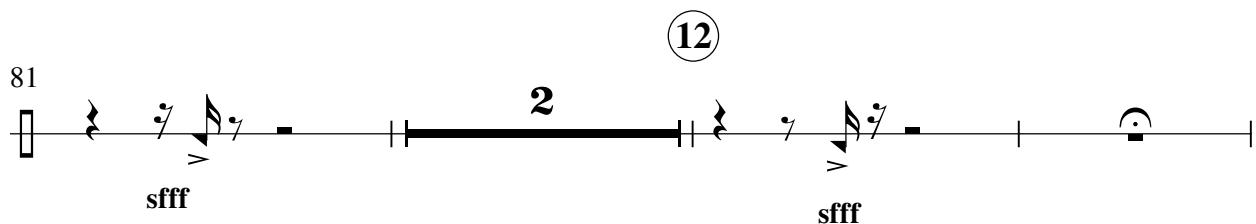
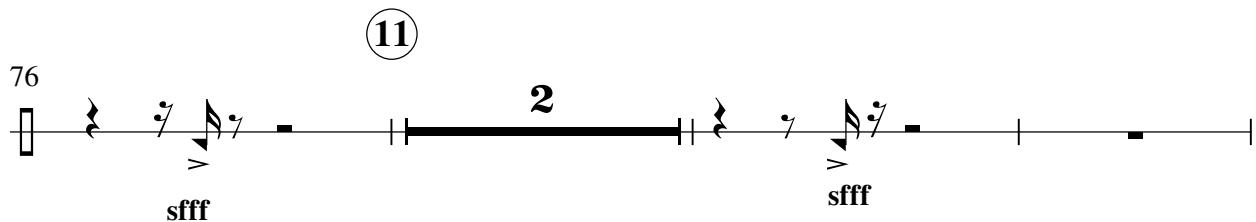
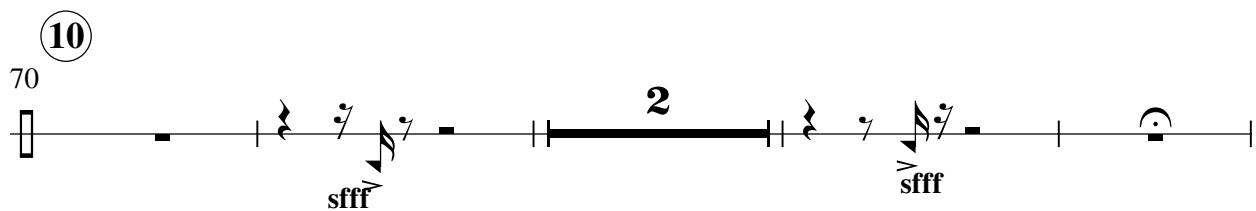
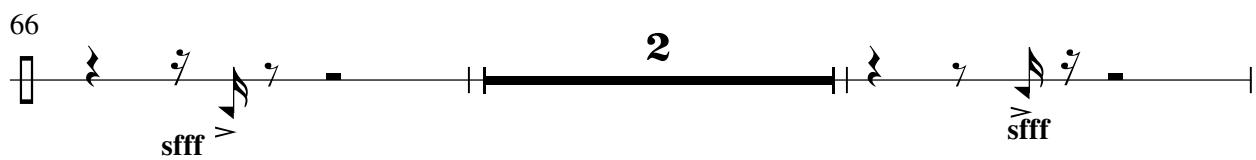
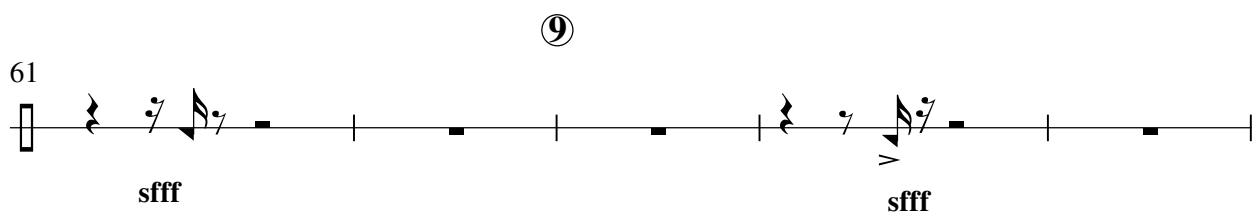
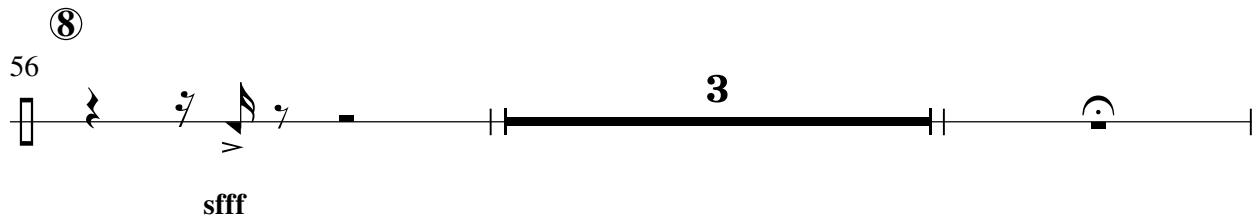
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oboe ii



86 **sfff** **v** **sfff** **sfff** **sfff** **sfff**

(13) **91** **sfff** **sfff** **sfff** **sfff** **sfff** **sfff**

(14) **96** **sfff** **sfff** **sfff**

99 **sfff** **sfff** **sfff** **sfff**

101 **sfff** **sfff** **sfff**

(15) **sfff**

104 **f** **mp** **sfff** **sfff** **sfff**

oboe ii

106

=128

ord.

sfff f < ff — mp sfff

(16)

110

sfff sfff sfff

=152

111

5:4

accel.

sfff ff sfff sfff sfff

114

=178

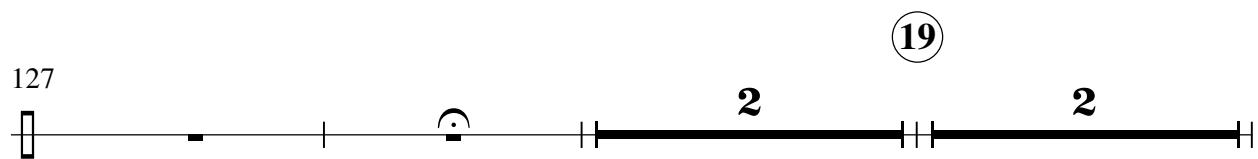
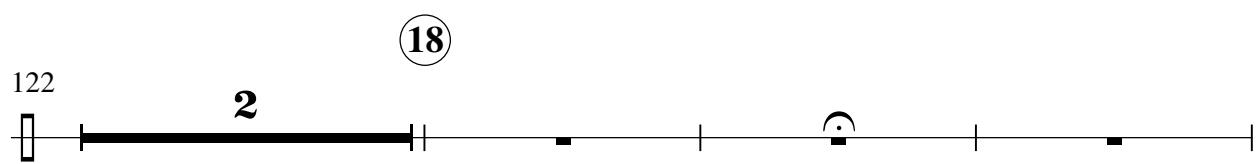
sfff sfff sfff

(17)

=42

117

2

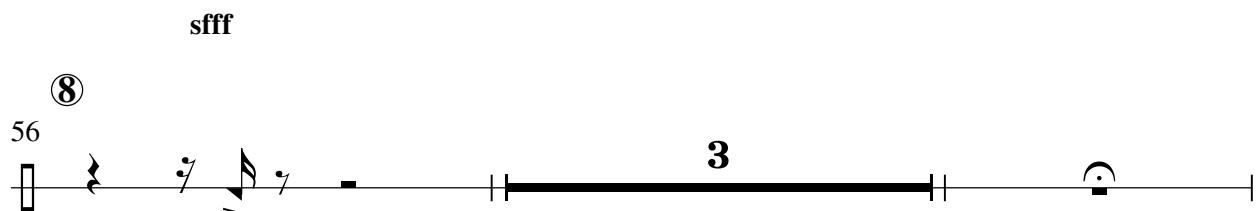
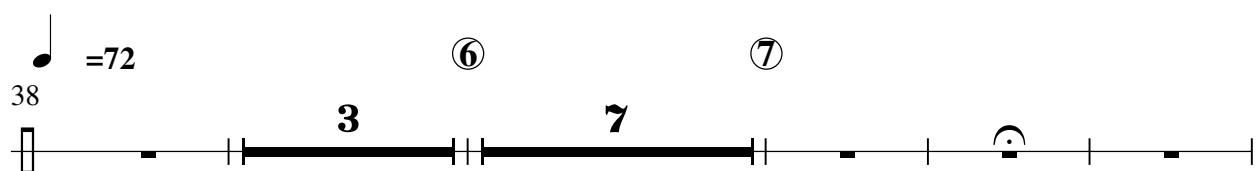
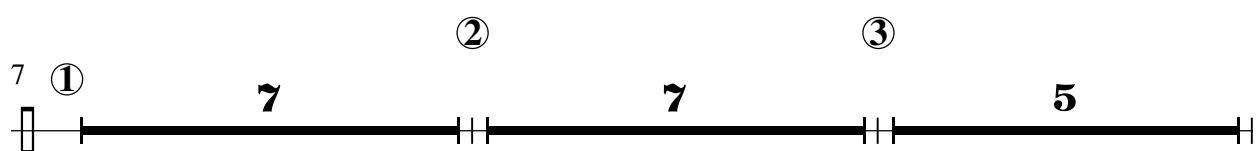
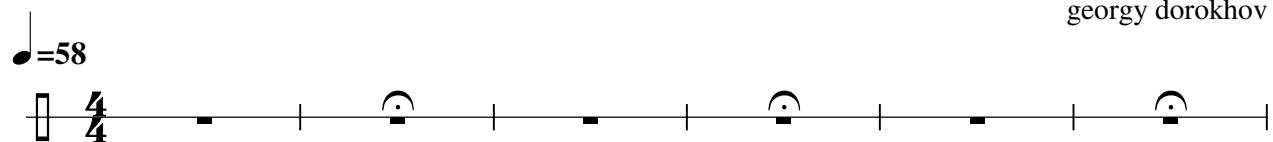


oboe iii

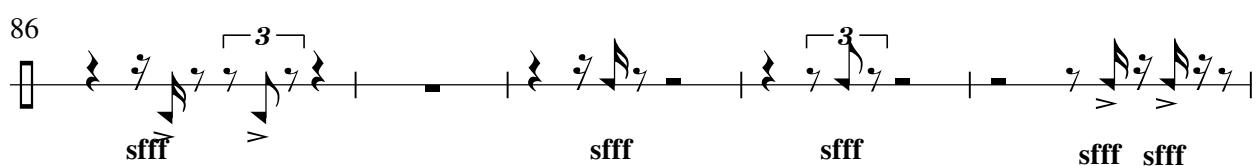
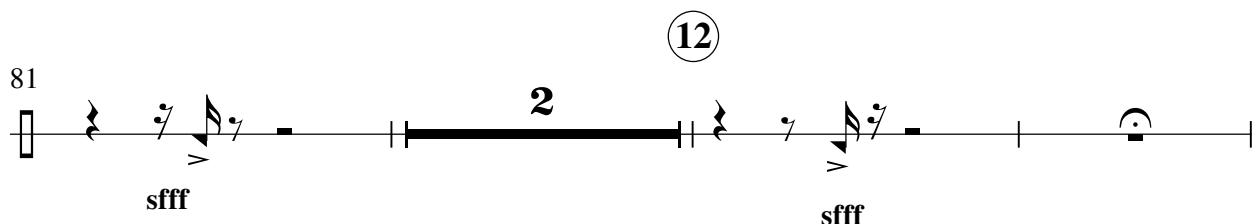
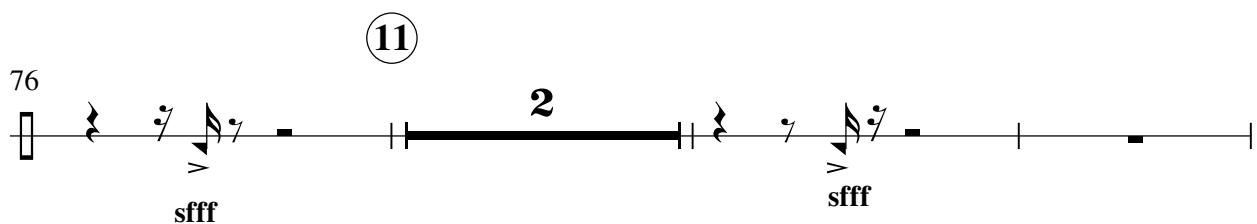
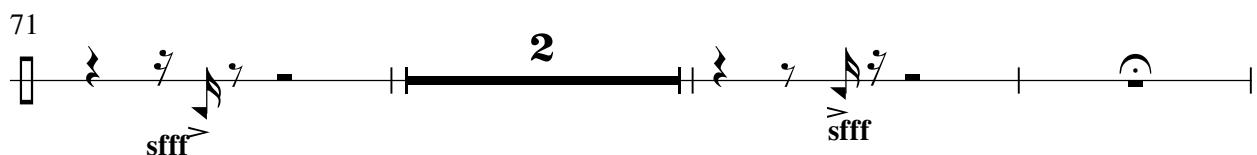
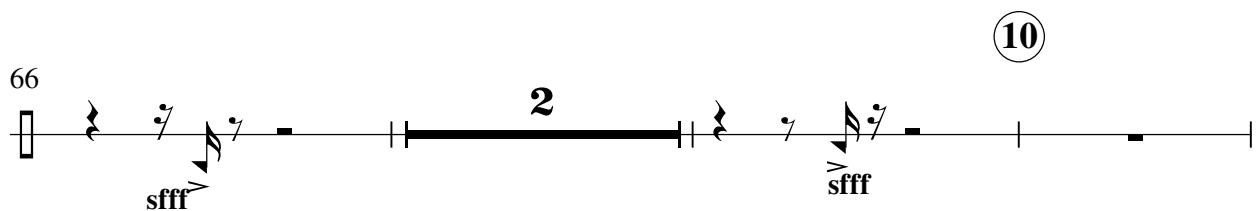
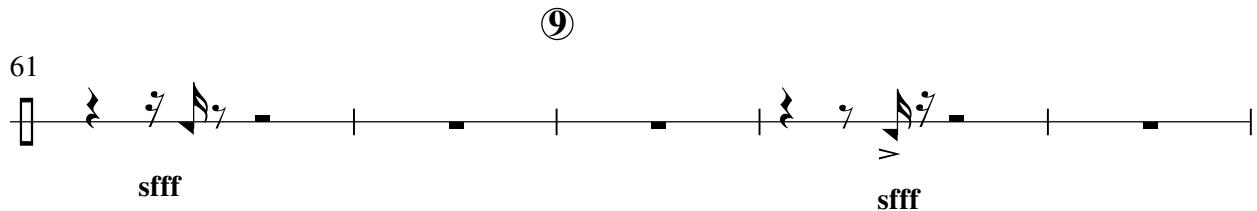
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oboe iii



(13)

91

sfff sfff

sfff ffff ————— mf

sfff sfff sfff sfff sfff

(14)

98

sfff sfff sfff sfff sfff

$\text{♩} = 96$

(15)

101

sfff sfff sfff

104

sfff sfff sfff sfff

106

sfff sfff

oboe iii

(16)

108 **=128**

sfff **sfff** **sfff** **sfff** **sfff**

111 **=152**

sfff **sfff** **sfff** **f** **accel.**

114 **=178**

sfff **mf** **sfff** **sfff** **sfff**

(17)

117 **=42**

4

(18)

126 **=126**

2 **2** **2** **2**

(19)

137

6 **7**

(20)

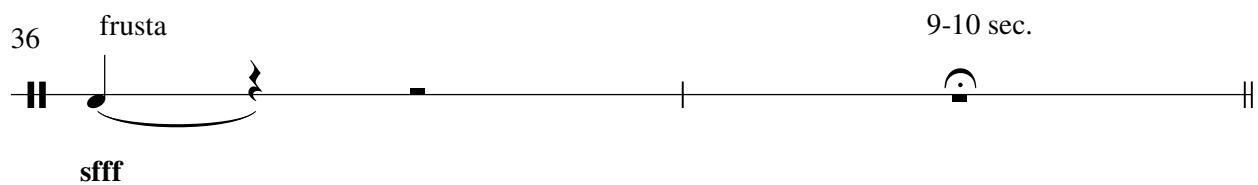
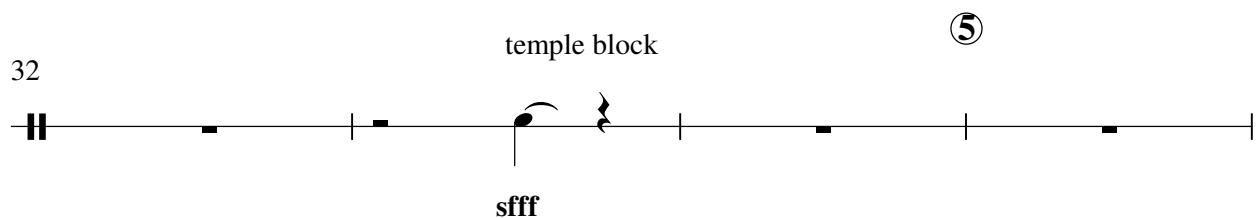
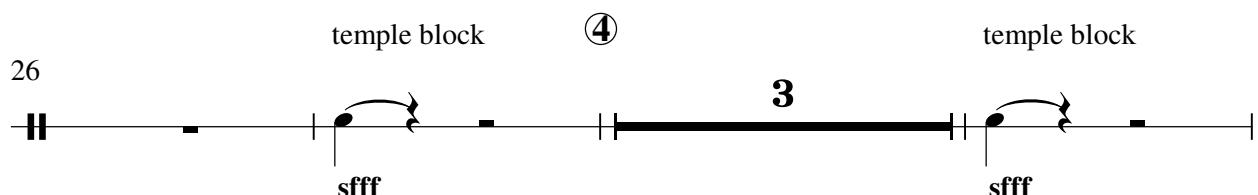
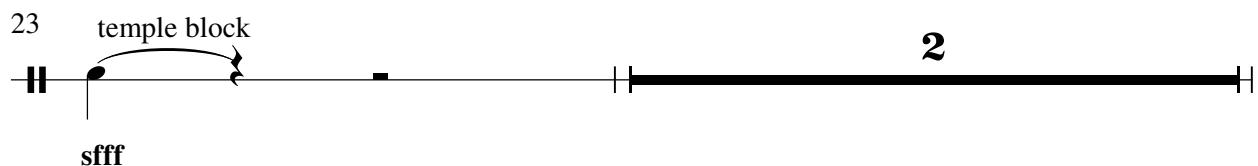
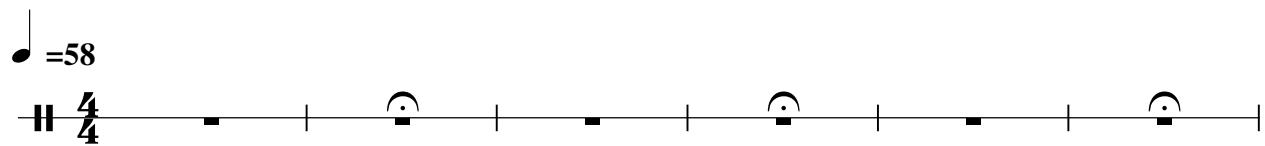
(21)

percussion i

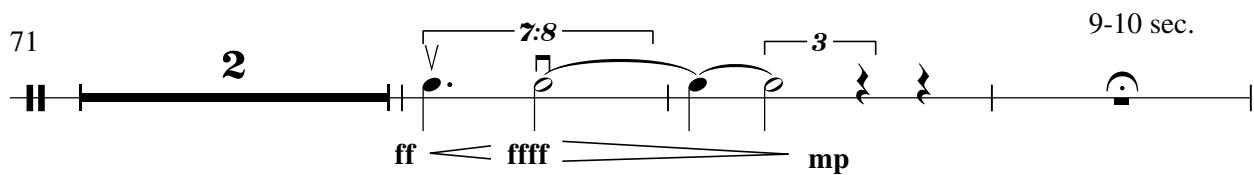
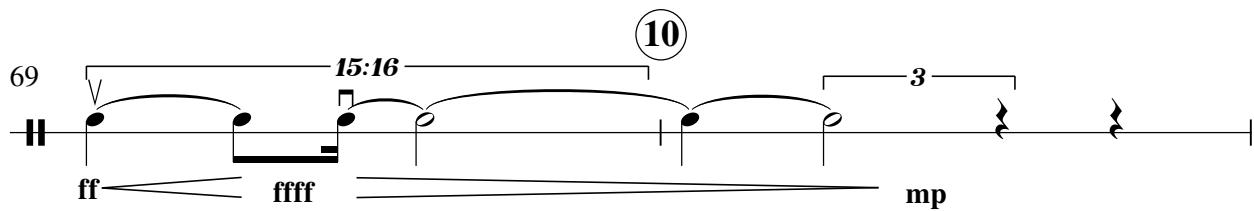
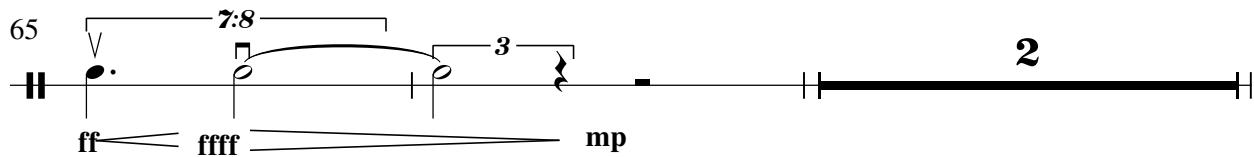
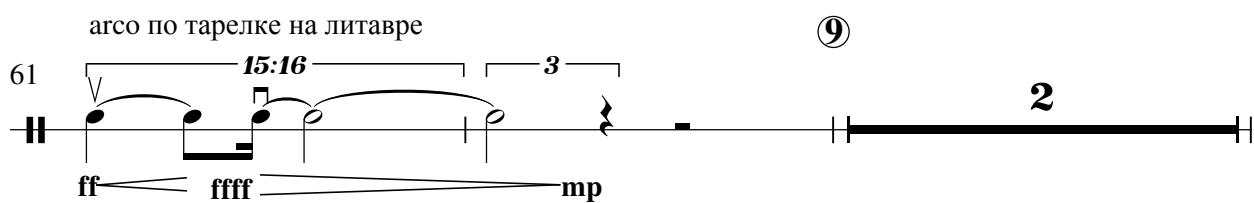
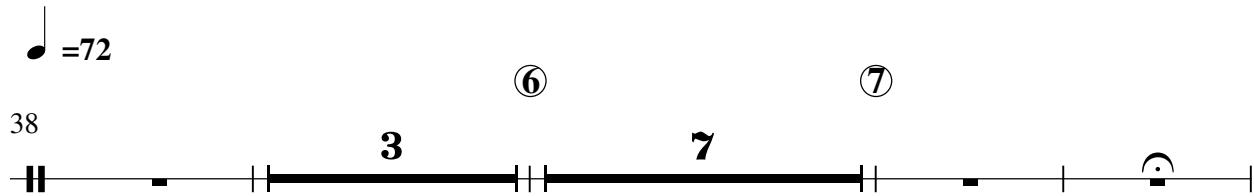
deconstruction

(2010)

georgy dorokhov



percussion i



percussion i

3

76 (11) 2 7:8 3 ff ffff mp

81 2 17:16 9-10 sec. =80 мокрым пенопластом по стеклу ff <> <>

86 3 ff <> <>

88 ff <> <>

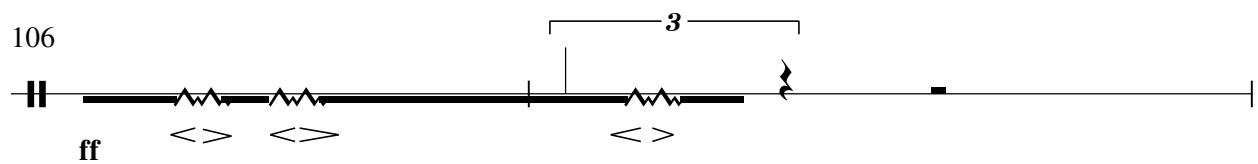
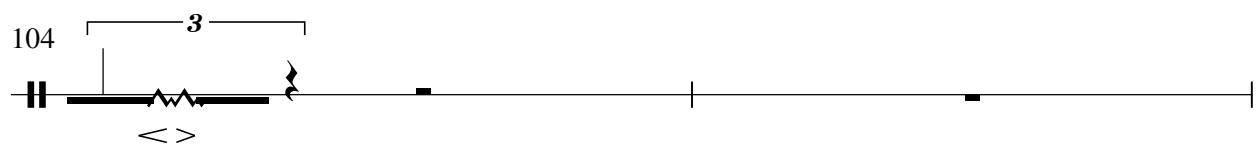
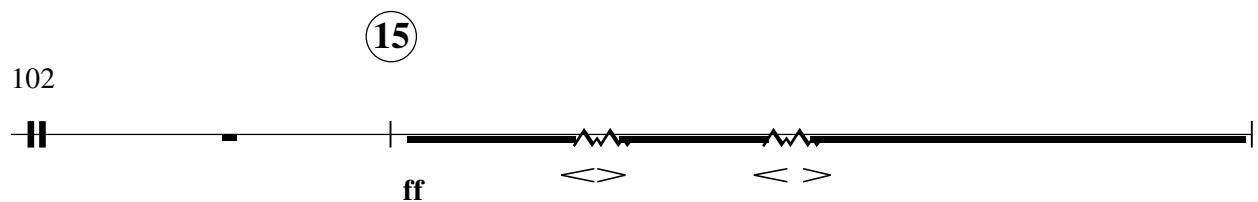
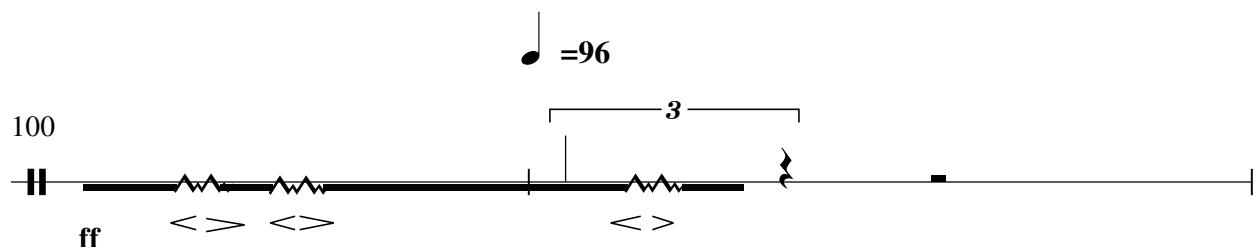
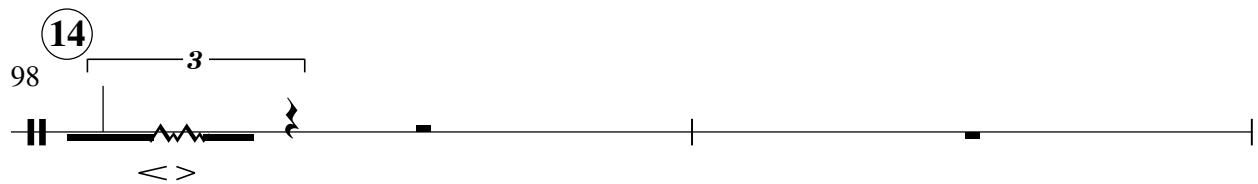
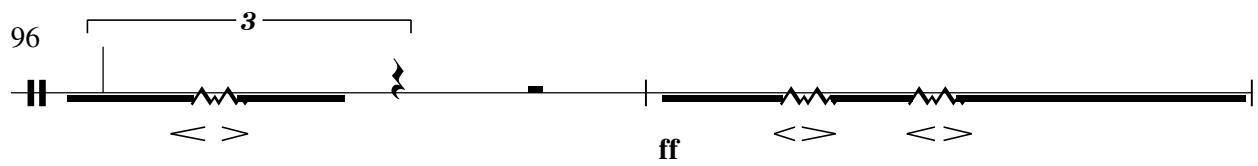
90 3 <>

92 3 ff <> <>

94 ff <> <>

Detailed description: The musical score consists of six staves of rhythmic patterns for percussion i. Staff 1 (measures 76-79) starts with a sustained note followed by a long black bar. Measure 76 ends with a dynamic ff. Measures 77-79 feature eighth-note patterns with dynamics fffff and mp. Staff 2 (measures 81-84) starts with a sustained note followed by a long black bar. Measure 81 ends with a dynamic ff. Measures 82-84 feature eighth-note patterns with dynamics fffff. Staff 3 (measures 86-88) starts with a sustained note followed by a long black bar. Measures 86-87 feature eighth-note patterns with dynamics ff and <>. Staff 4 (measures 88-91) starts with a sustained note followed by a long black bar. Measures 89-90 feature eighth-note patterns with dynamics ff and <>. Staff 5 (measures 92-95) starts with a sustained note followed by a long black bar. Measures 92-93 feature eighth-note patterns with dynamics ff and <>. Staff 6 (measures 94-97) starts with a sustained note followed by a long black bar. Measures 95-96 feature eighth-note patterns with dynamics ff and <>.

percussion i



(16)

108 **=128**

ff <> <>

110 **=152**

ff <> <>

112 **=128**

accel.

ff <> <> <>

114 **=178**

ca 15 sec.

ff <> <> <>

(17)

117 **=42**

vibraphone (без мотора!)

5-7 sec.

ppp **molto leggiero**

(18)

122 **2**

vibraphone (без мотора!)

9-10 sec

127

pppp molto leggiero

(19)

131

2 **2** **2**

(20)

137

9-10
до
15-20 sec

t-tam (batt.рукой)

pppp

t-tam (batt.рукой)

pppp

2

(21)

145

t-tam (batt.рукой)

ca 30-40 sec.

5

pppp

percussion ii

deconstruction

(2010)

georgy dorokhov

The musical score consists of five staves of music for percussion ii. The first staff shows a tempo of =58 BPM with a common time signature. The second staff is marked with a 7, followed by measures labeled ①, ②, ③, and ④. The third staff is marked with a 23, followed by a measure labeled sfff and another labeled temple block. The fourth staff is marked with a 26, followed by measures labeled temple block, ④, ⑤, and temple block. The fifth staff is marked with a 32, followed by measures labeled sfff, temple block, ⑤, frusta, and sfff.

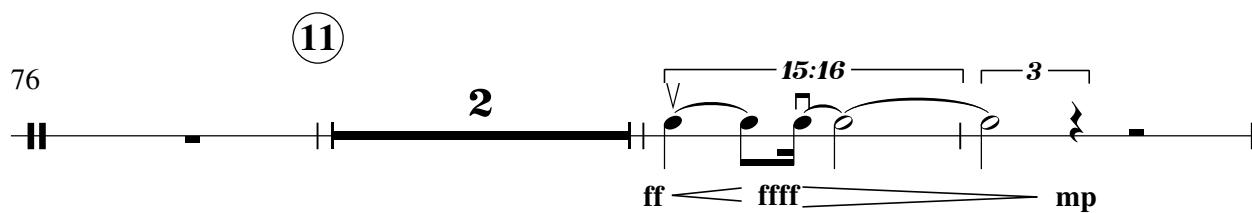
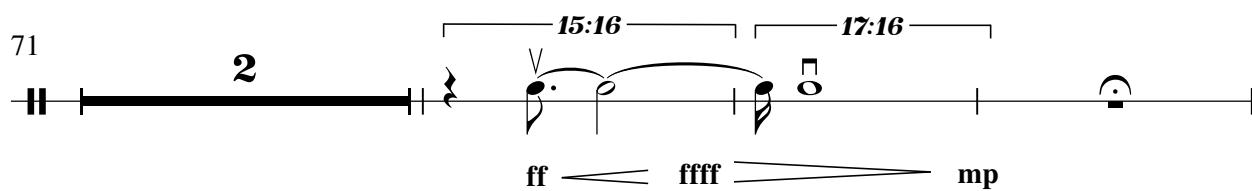
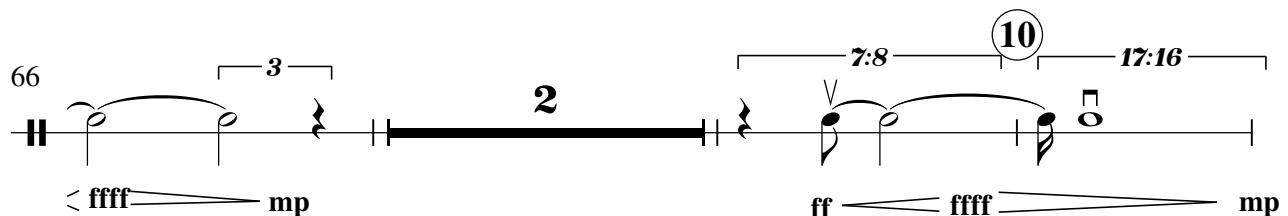
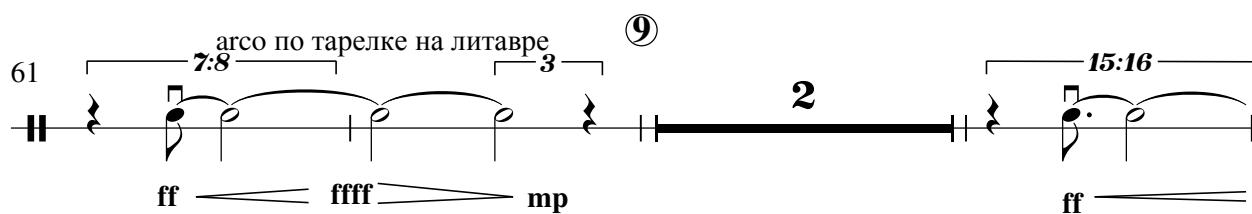
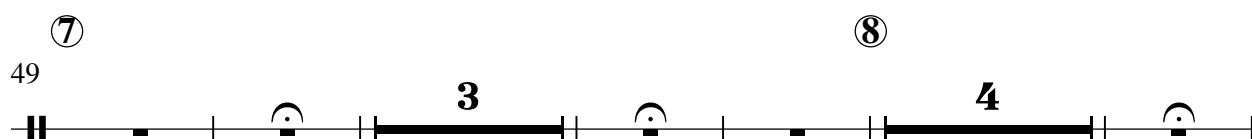
Stave 1: $\text{♩} = 58$, Common Time

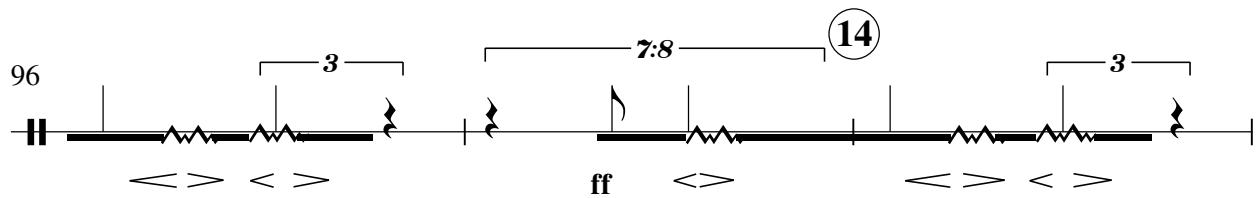
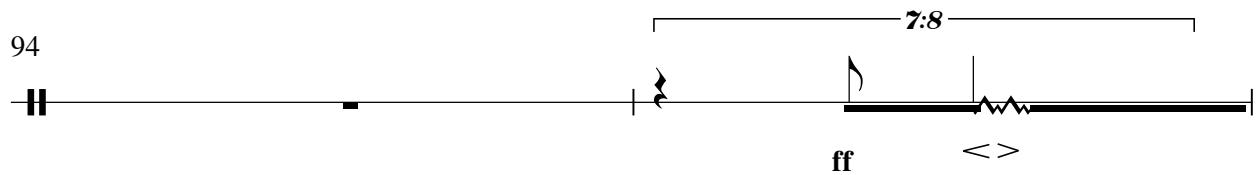
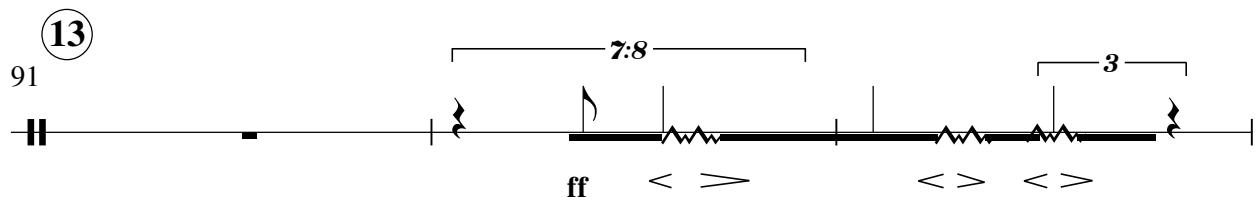
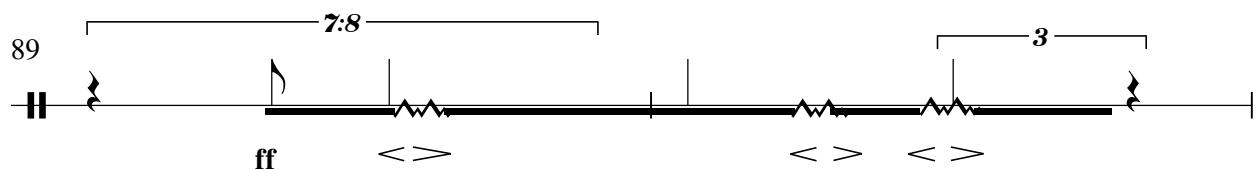
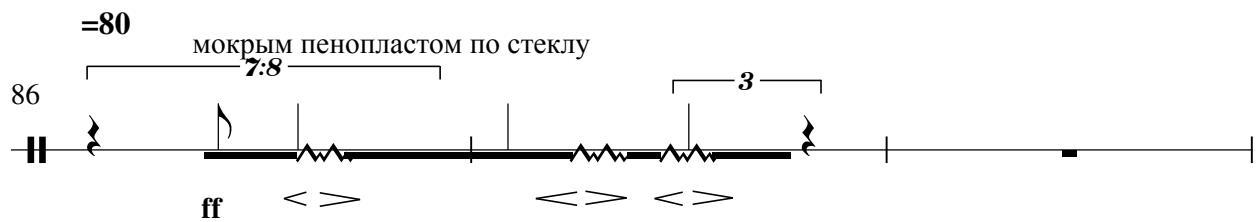
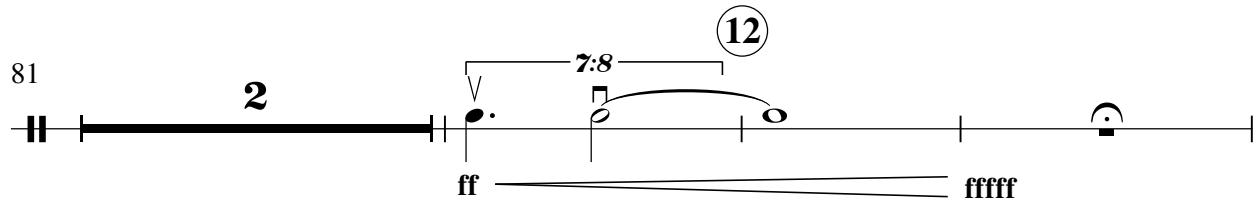
Stave 2: 7, ①, ②, ③, 2

Stave 3: 23, temple block, sfff

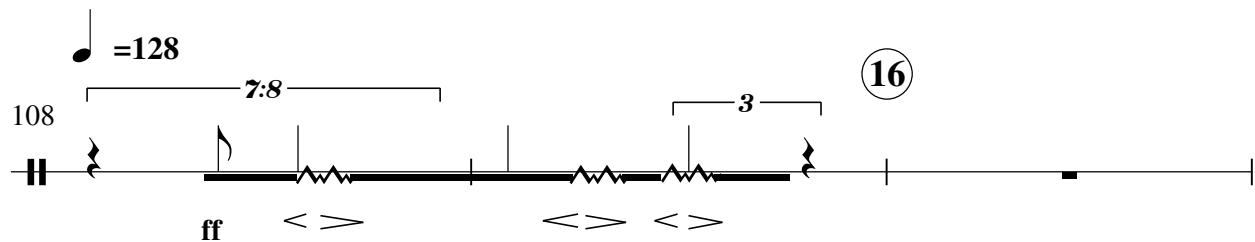
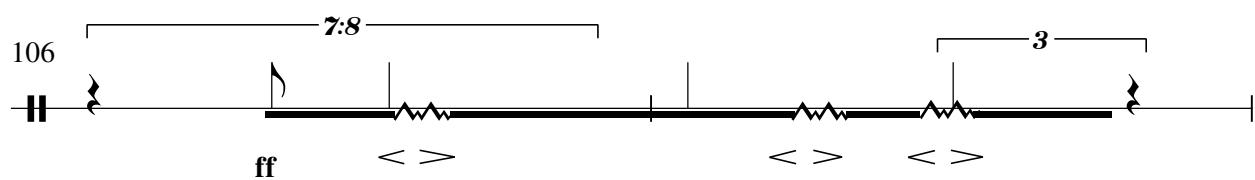
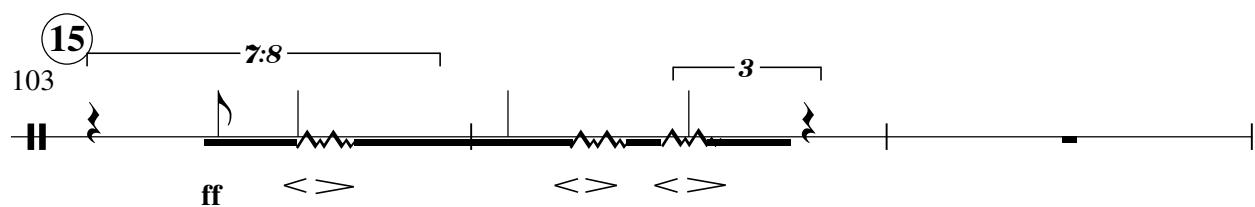
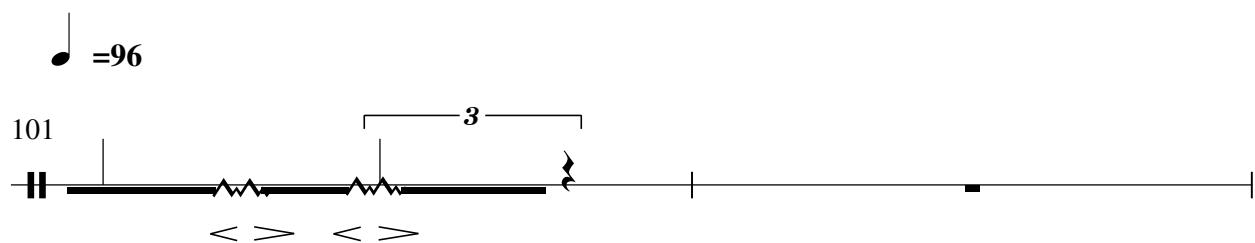
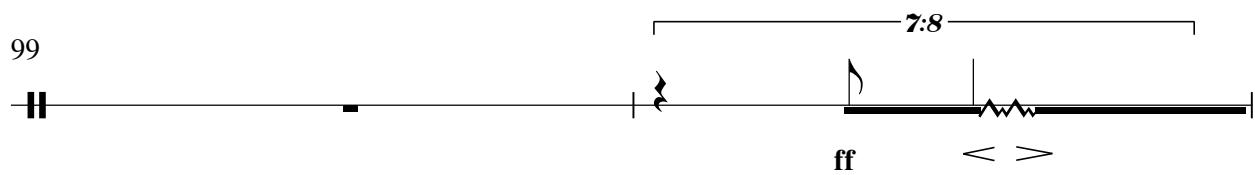
Stave 4: 26, temple block, ④, ⑤, temple block

Stave 5: 32, temple block, ⑤, frusta, sfff



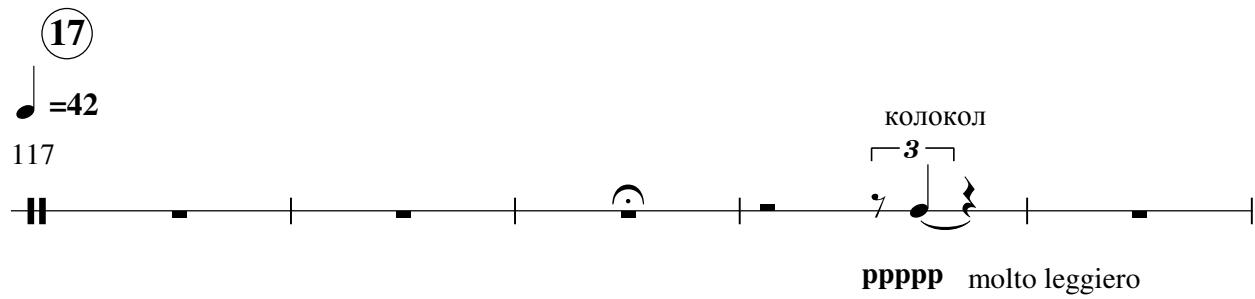
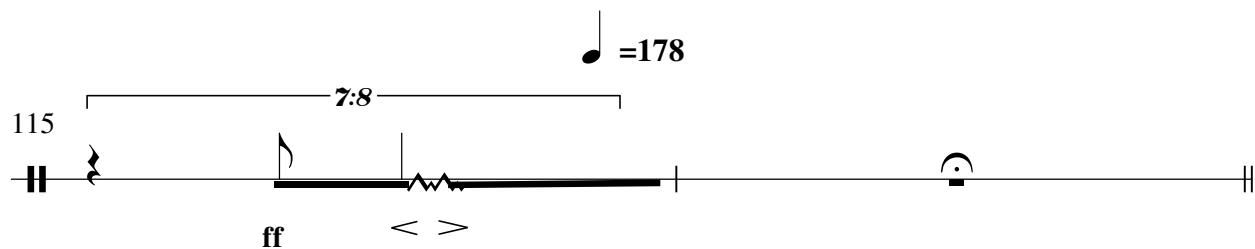
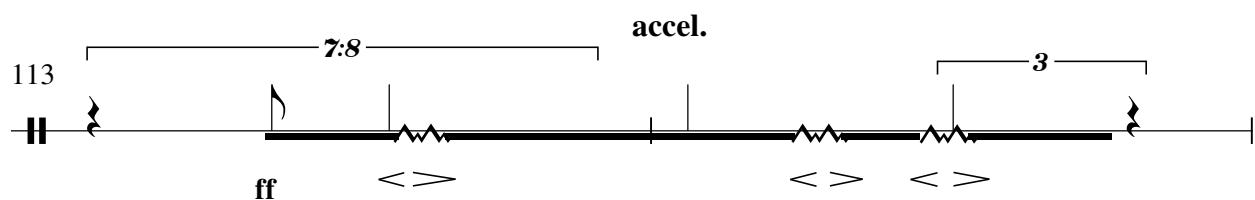
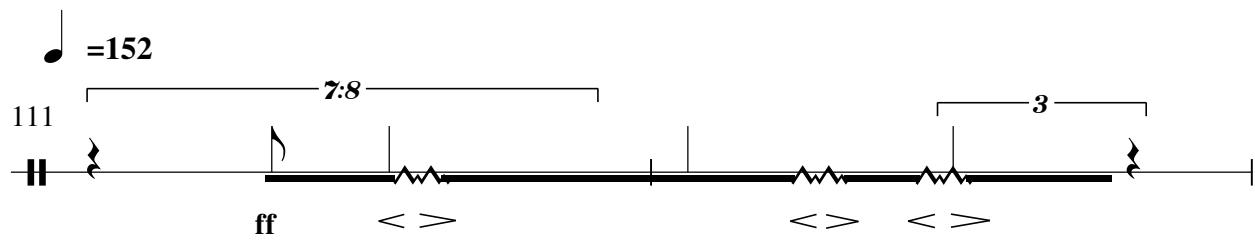


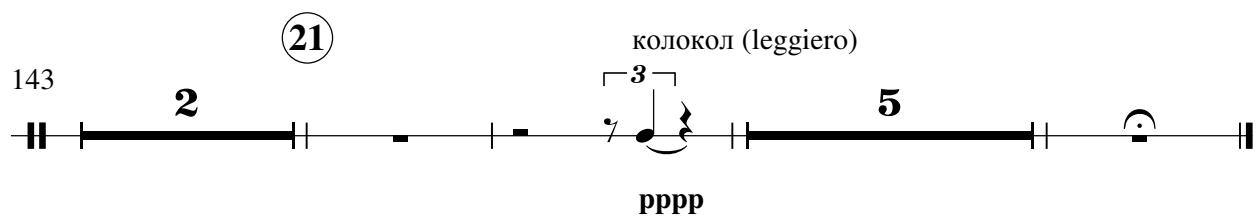
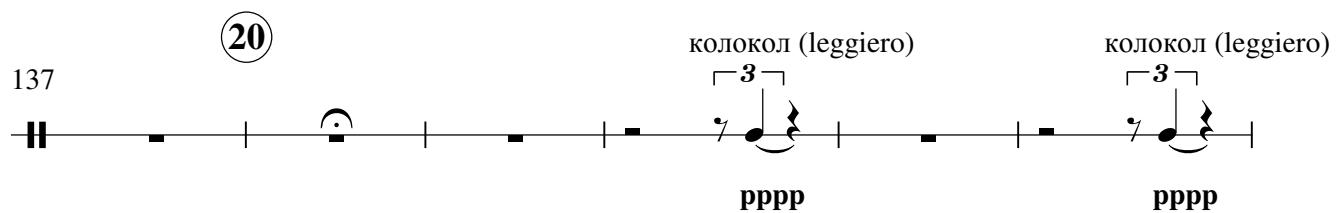
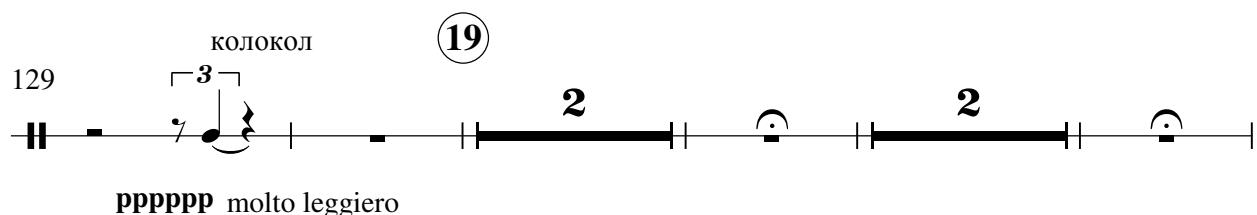
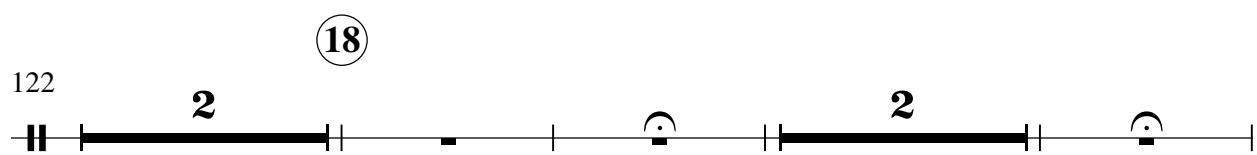
percussion ii



percussion ii

5



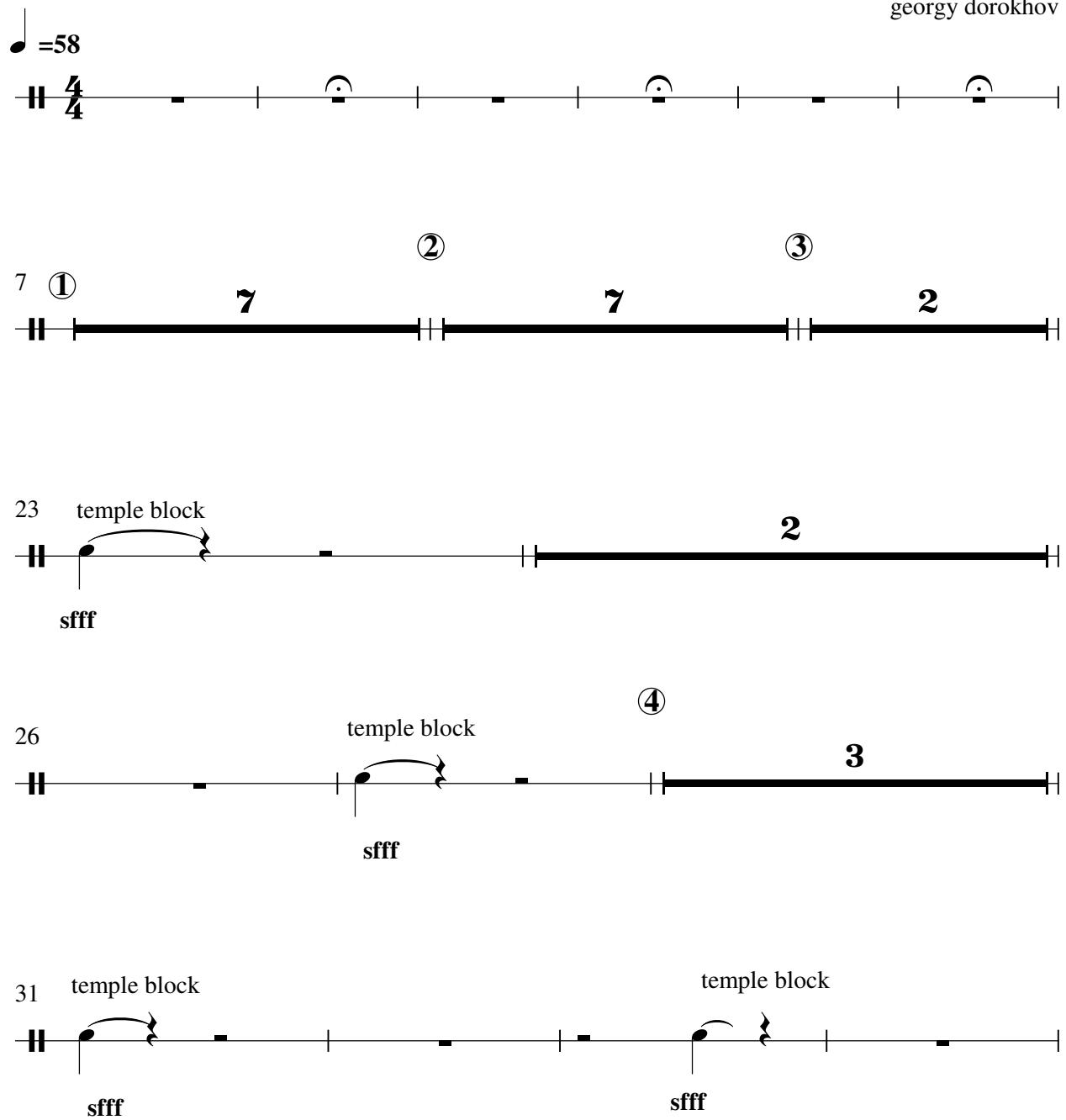


percussion iii

deconstruction

(2010)

georgy dorokhov



5

frusta

sfff

=72

gr.cassa
удар рукой

38

2

mf

41

6

mf

mf

mf

46

mf

mf

49

7

mf

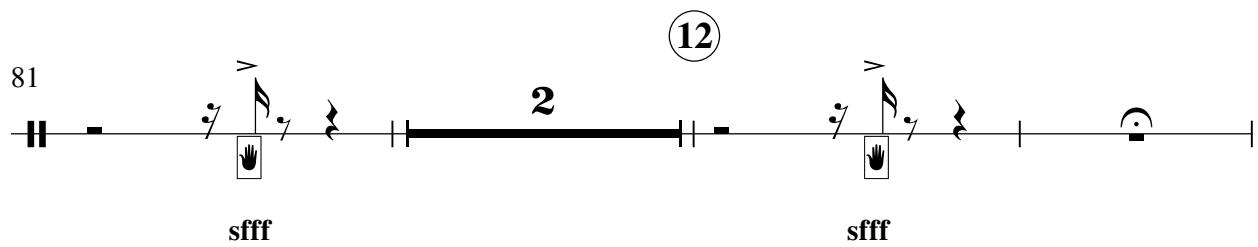
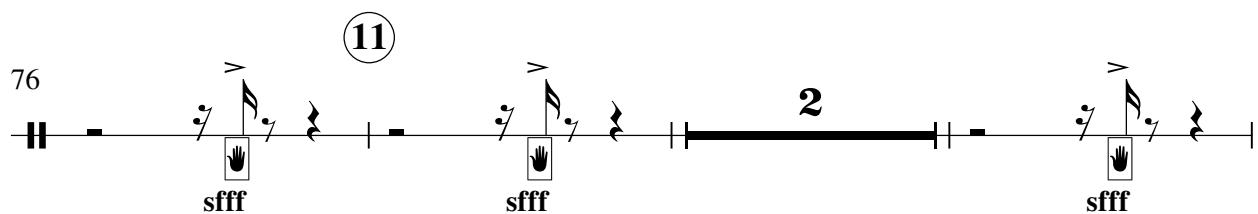
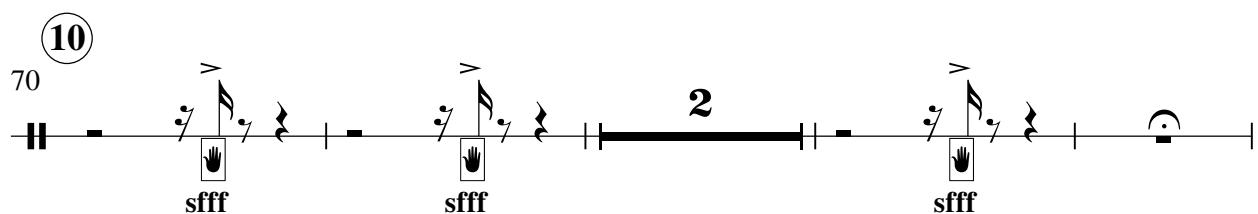
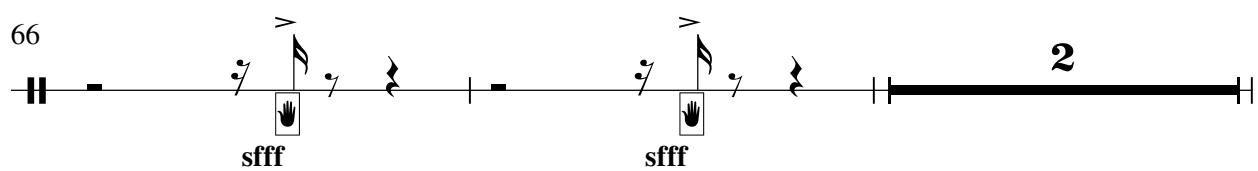
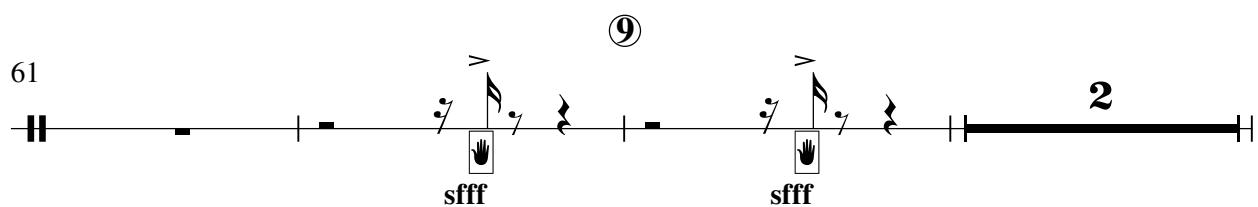
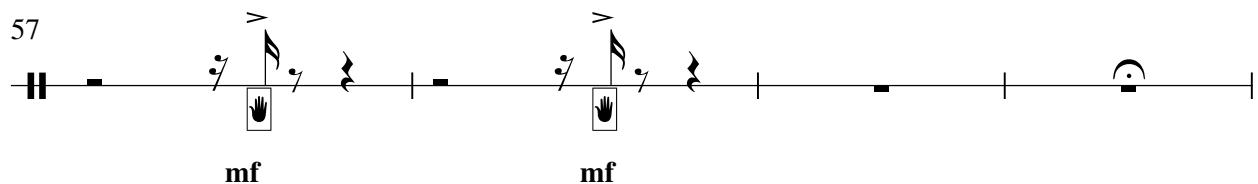
mf

53

8

percussion iii

3

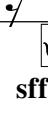


percussion iii

1

=80

86  sfff  sfff **2** 

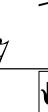
(13) 91  sfff **2**  sfff

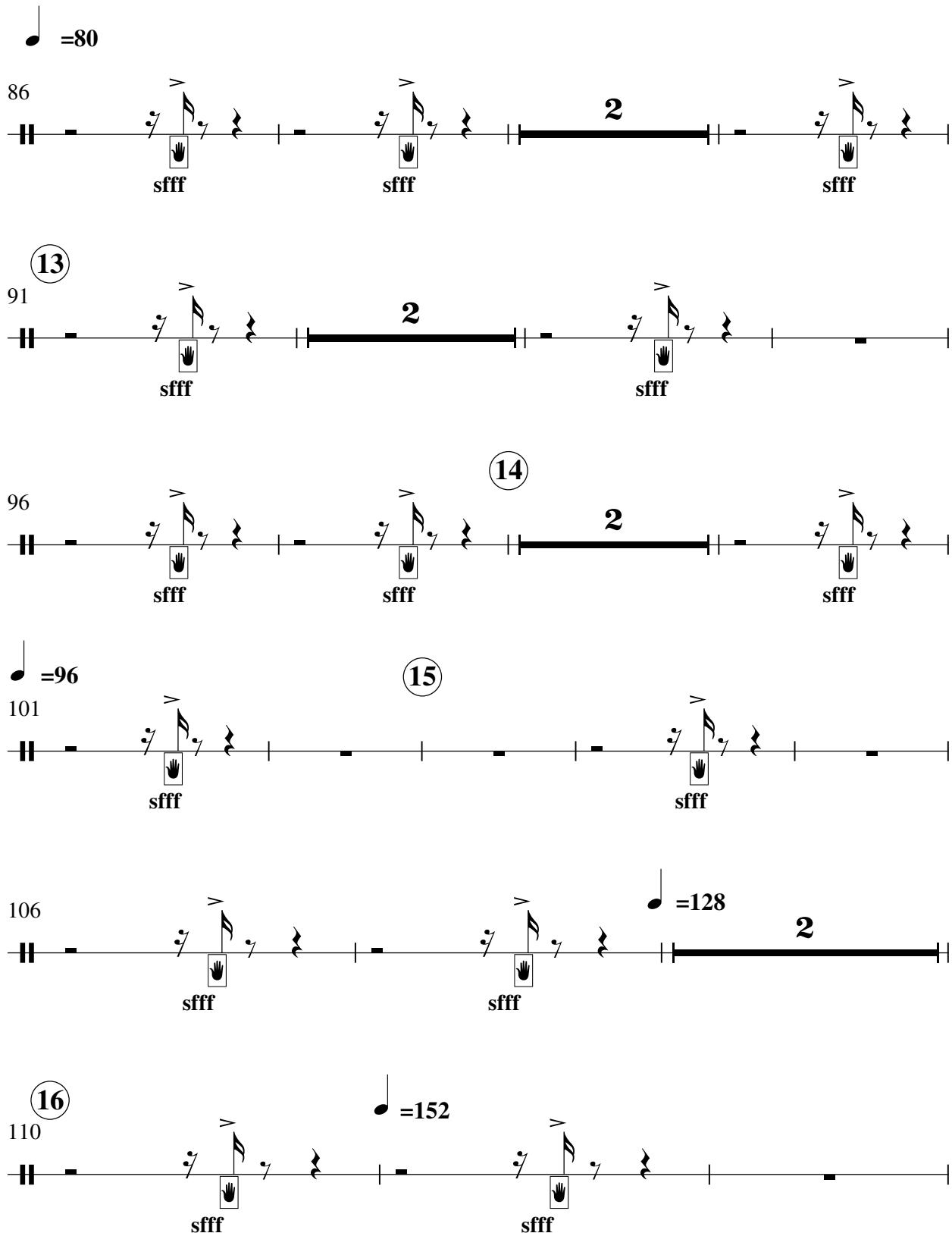
96  sfff  sfff **2** 

=96

101  sfff (15)  sfff

106  sfff  sfff **=128** **2**

(16) 110  sfff **=152**  sfff

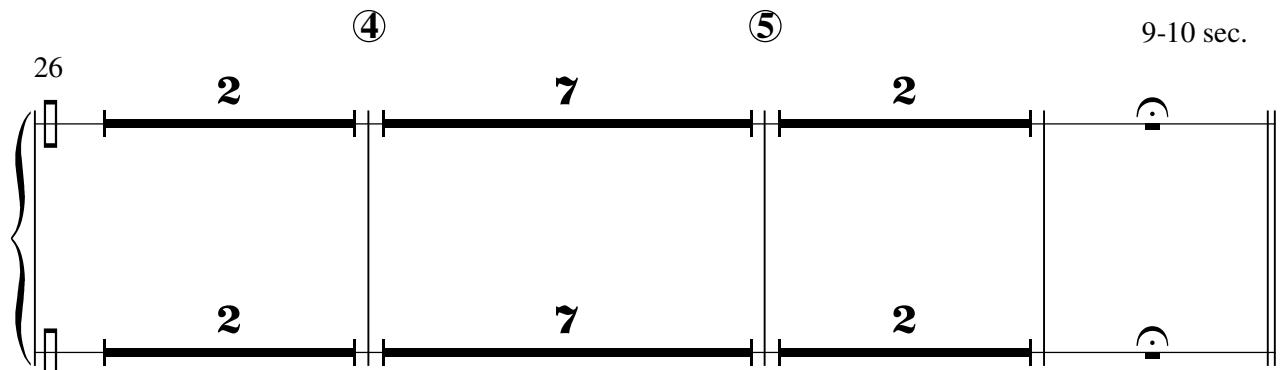
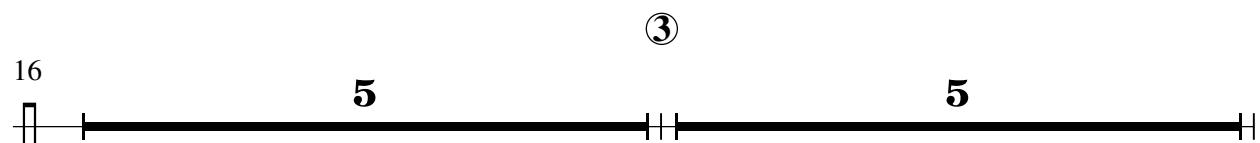


piano

deconstruction

(2010)

georgy dorokhov



=72

38

A musical score for piano at measure 38. The score consists of two staves. The top staff has two square notes. The bottom staff has a bass clef, a key signature of one sharp, and a common time signature. It contains a dynamic instruction "sfff" below it. The notes in the bottom staff are a bass note, followed by a grace note, a dotted eighth note, a sixteenth note, and a eighth note.

⑥

41

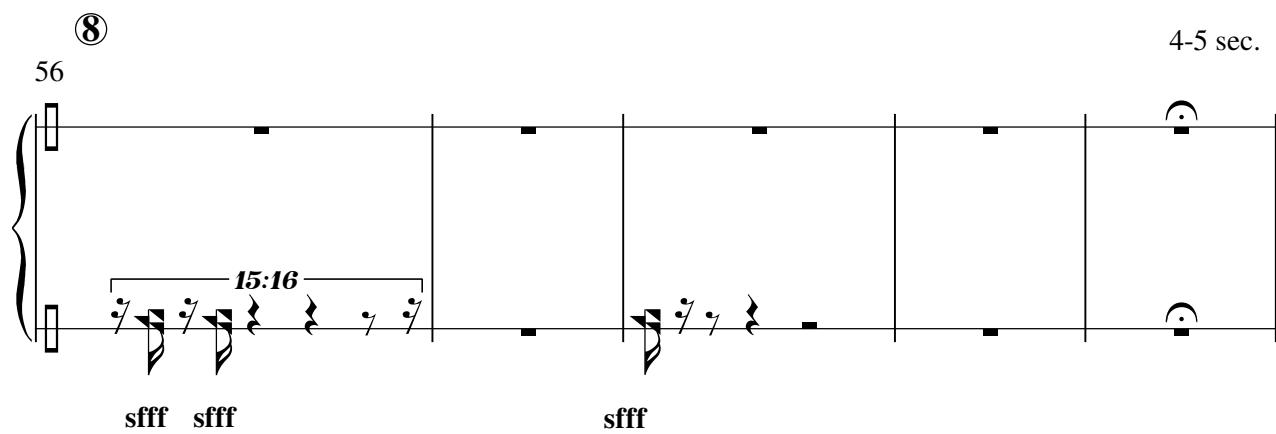
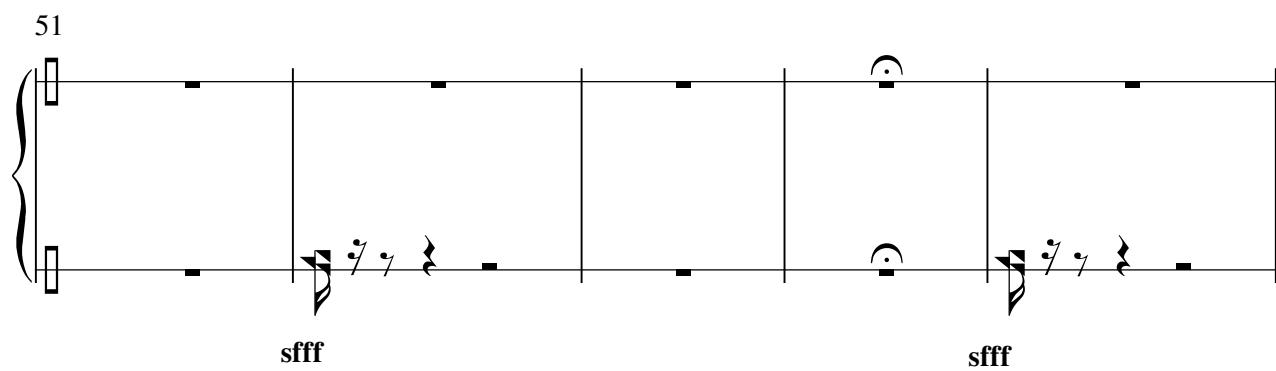
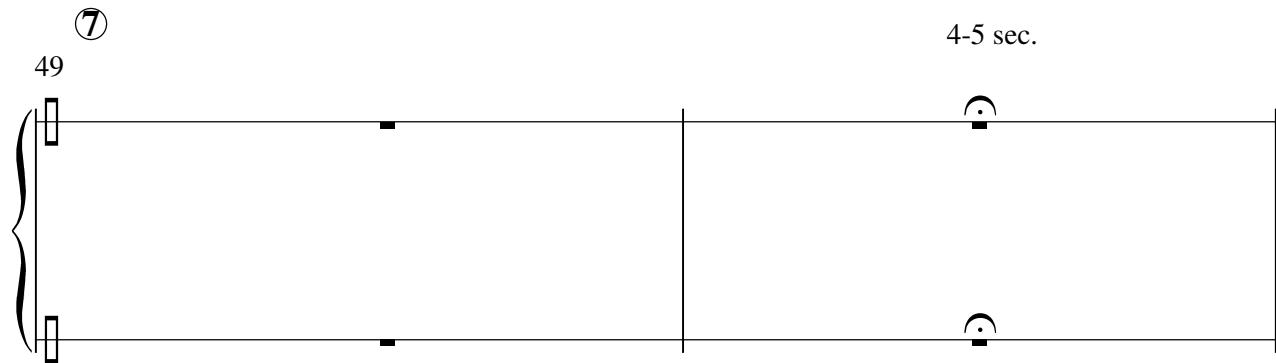
A musical score for piano at measure 41. The score consists of two staves. The top staff has two square notes. The bottom staff has a bass clef, a key signature of one sharp, and a common time signature. It contains a dynamic instruction "sfff" below it. The notes in the bottom staff are a bass note, followed by a grace note, a dotted eighth note, a sixteenth note, and a eighth note.

46

A musical score for piano at measure 46. The score consists of two staves. The top staff has two square notes. The bottom staff has a bass clef, a key signature of one sharp, and a common time signature. It contains a dynamic instruction "sfff" above the first note. The notes in the bottom staff are a bass note, followed by a grace note, a dotted eighth note, a sixteenth note, and a eighth note. There is another dynamic instruction "sfff" below the second note.

piano

3



61

15:16

sfff sfff sfff

⑨ 63

sfff f
Ped. *

66

15:16 **15:16**

sfff sfff sfff sfff sfff sfff sfff

piano

5

(10)

70

15:16 15:16

sfff sfff sfff sfff sfff sfff

9-10 sec.

73

15:16 15:16

sfff sfff sfff sfff sfff

(11)

76

3 15:16

sfff sfff sfff sfff

V.S.

79

A musical score for piano. The left hand has two eighth-note chords at the beginning, followed by a sixteenth-note rest. The right hand has a sixteenth-note rest, then a sixteenth-note chord, followed by a sixteenth-note rest. A bracket labeled "3" groups the first three notes of the right hand's pattern. The score then continues with a sixteenth-note rest, a sixteenth-note chord, another sixteenth-note rest, and finally a sixteenth-note chord. The right hand's pattern is enclosed in a bracket labeled "15:16". The dynamic "sfff" is indicated under both hands.

81

A musical score for piano. The left hand has two eighth-note chords at the beginning, followed by a sixteenth-note rest. The right hand has a sixteenth-note rest, then a sixteenth-note chord, followed by a sixteenth-note rest. A bracket labeled "15:16" groups the first three notes of the right hand's pattern. The score then continues with a sixteenth-note rest, a sixteenth-note chord, another sixteenth-note rest, and finally a sixteenth-note chord. The right hand's pattern is enclosed in a bracket labeled "3". The dynamic "sfff" is indicated under both hands.

(12)

84

A musical score for piano. The left hand has two eighth-note chords at the beginning, followed by a sixteenth-note rest. The right hand has a sixteenth-note rest, then a sixteenth-note chord, followed by a sixteenth-note rest. The score then continues with a sixteenth-note rest, a sixteenth-note chord, another sixteenth-note rest, and finally a sixteenth-note chord. The right hand's pattern is enclosed in a bracket labeled "15:16". The dynamic "sfff" is indicated under both hands. The measure ends with a fermata over the right hand's final note.

piano

7

$\bullet = 80$

86

ord.

5

f

Rœd.

*

sfff

sfff

89

15:16

sfff

sfff

sfff

91

(13)

15:16

sfff

sfff

sfff

V.S.

piano

94

sfff

sfff

sfff

15:16

(14)

96

sfff

sfff

sfff

99

ord.

f

Lento.

*

sfff

sfff

sfff

15:16

$\text{♩} = 96$

101

sfff sfff sfff

(15)

103 ord. 5:4

sf sf sfff sfff sfff

106

sfff sfff sfff sfff V.S.

$\text{♩} = 128$

108

15:16

sfff sfff sfff sfff sfff sfff

$\text{♩} = 152$

(16) 110

15:16 **15:16** **15:16**

sfff sfff sfff sfff sfff sfff

ord.

8^{va} 5 1

accel.

113

15:16 **15:16**

sfff sfff sfff sfff sfff sfff

piano

11

=178

115

ca 15 sec.

15:16

sfff sfff sfff

(17)

=42

117

5-7 sec.

5:4

sfff

2 **2**

(18)

122

5-7 sec.

2

127 pizz.

9-10 sec

2

fff

(19) 131 5-7 sec

2

2

2

pizz.

2

fff

(20) 138 9-10 or 15-20 sec

протирать басовые струны рояля рукой кругами
(без педали)

в данном эпизоде
желательны два исполнителя
на одном инструменте

сильно увеличивать давление

pp

ffff

протирать басовые струны рояля рукой кругами
(без педали)

сильно увеличивать давление

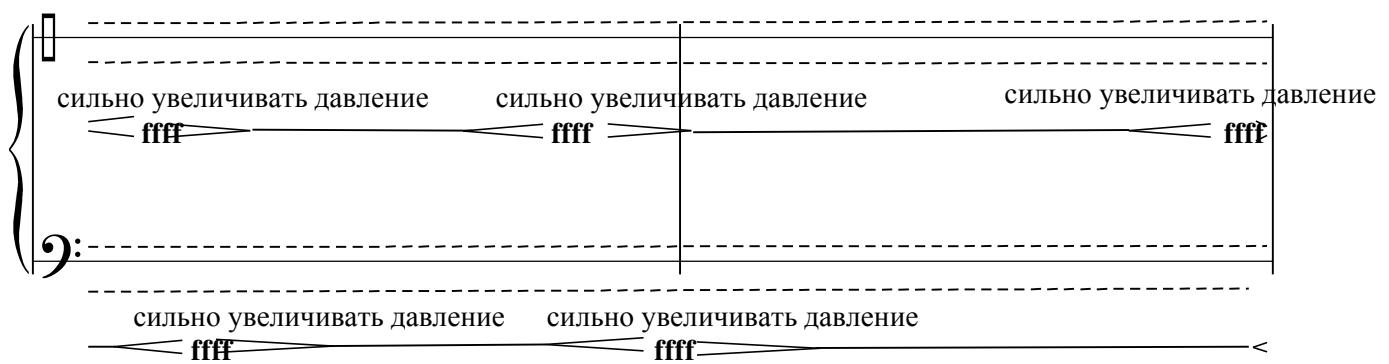
pp

ffff

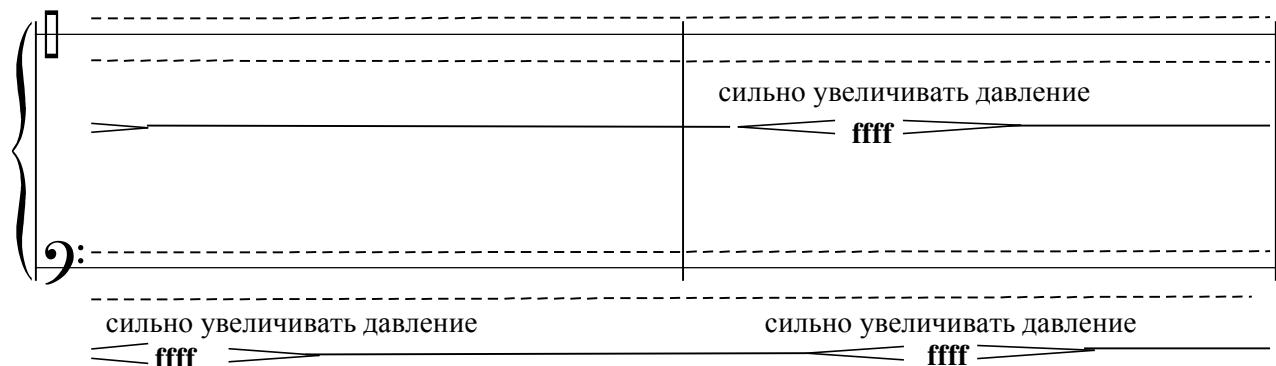
141



144



146



148

ca 30-40 sec.

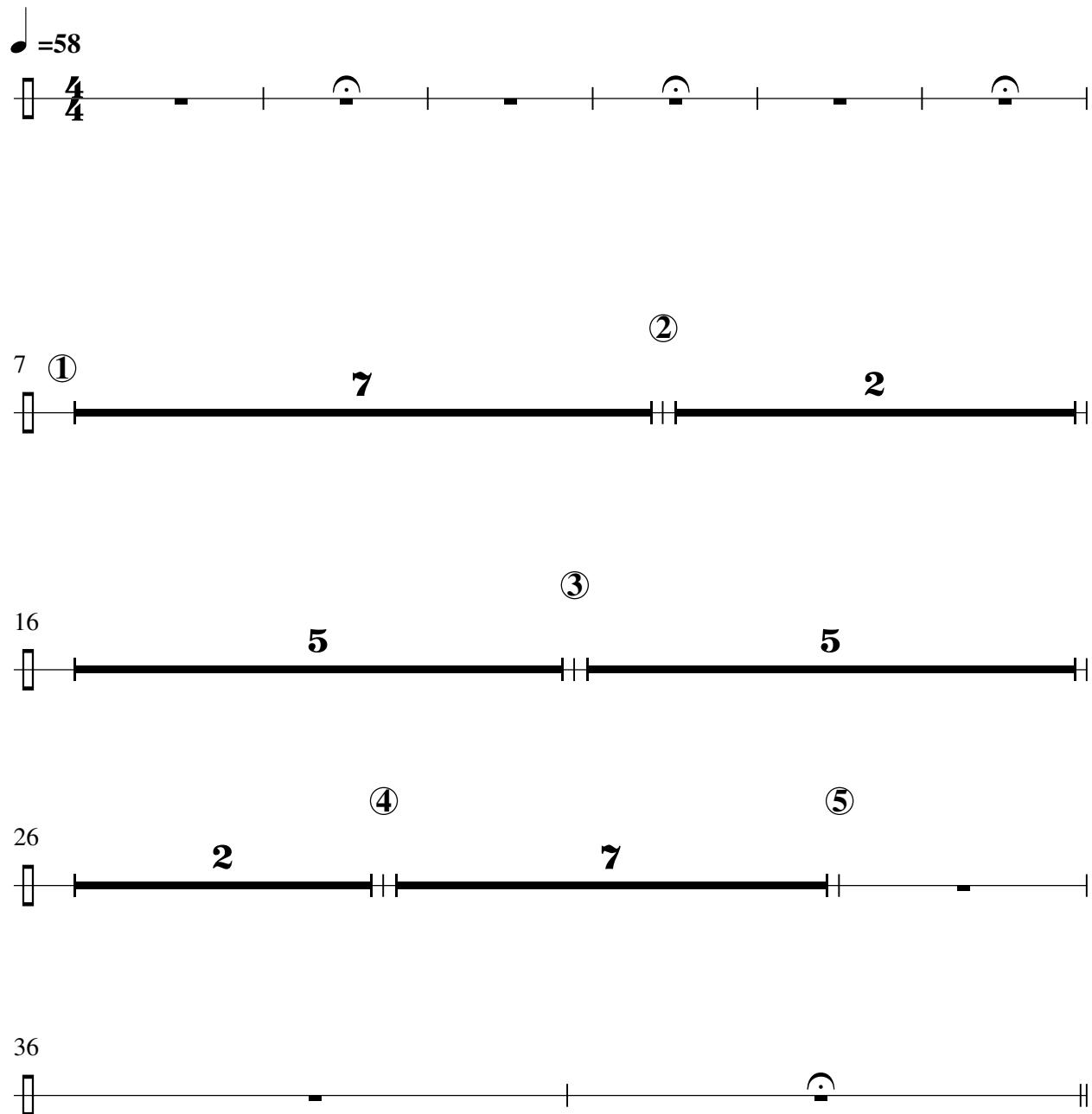


tromba i

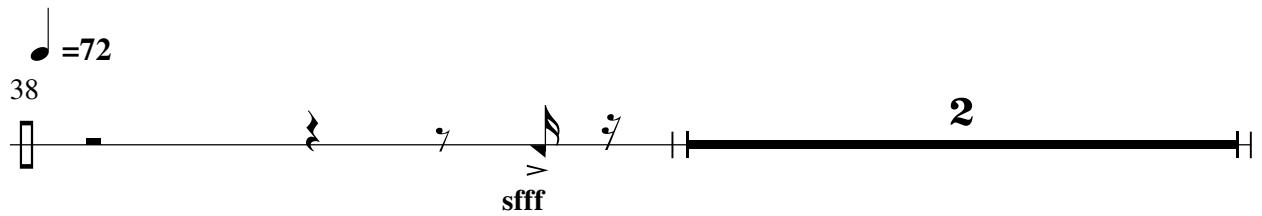
deconstruction

(2010)

georgy dorokhov



tromba i



(6)

41

sfff

ppp

sfff

(7)

46

sfff

51

f

(8)

56

tromba i

3

(9)

61

mf

sfff

sfff

sfff

2

66

5:4

mf

sfff

sfff

mf

sfff

69

2

72

sfff

sfff

sfff

(11)

76

5:4

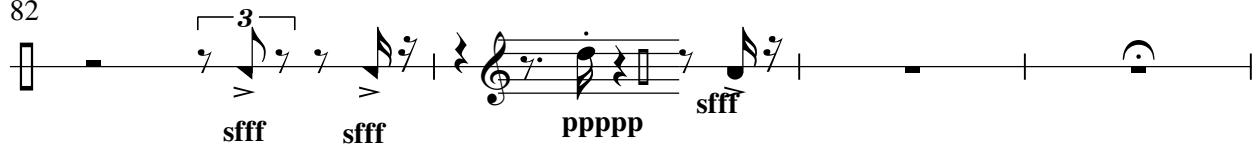
pp

sfff

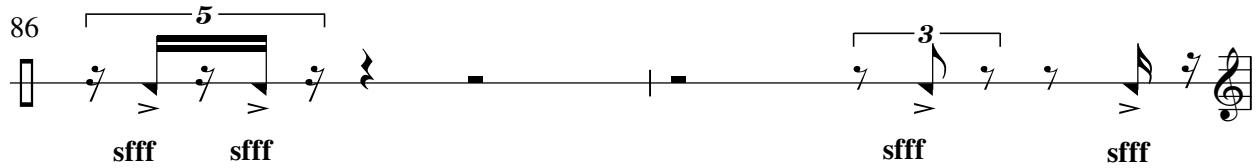
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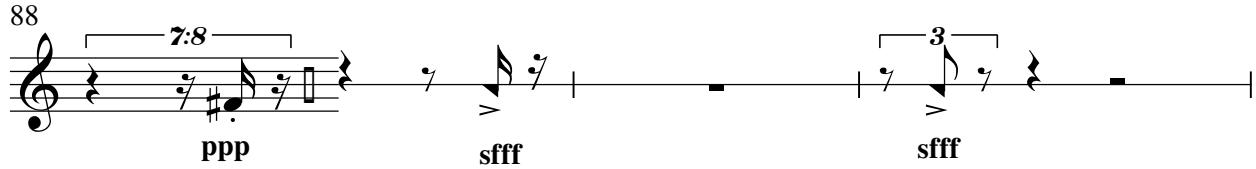
tromba i

(12)

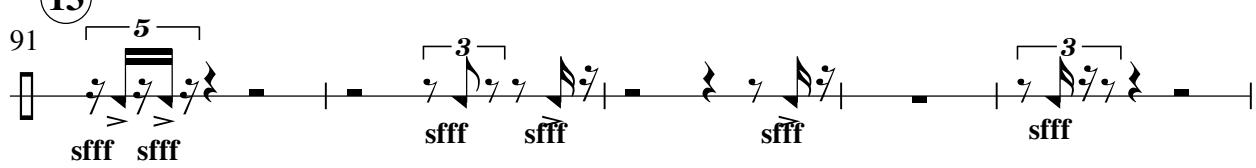
82 

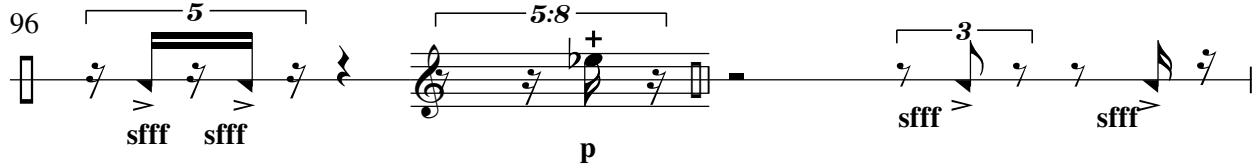
$\text{♩} = 80$

86 

88 

(13)

91 

96 

tromba i

5

(14)

98

sfff

$\text{♩} = 96$

101

(15)

sfff sfff

sfff sfff

sfff

sfff

$\text{♩} = 128$

106

sfff sfff

sfff sfff

p

sfff

(16)

109

sfff sfff

frull.

ff

111 $\text{♩} = 152$

113 $\text{mf} \quad \text{>}$ **accel.** $\text{♩} = 178$

(17) $\text{♩} = 42$

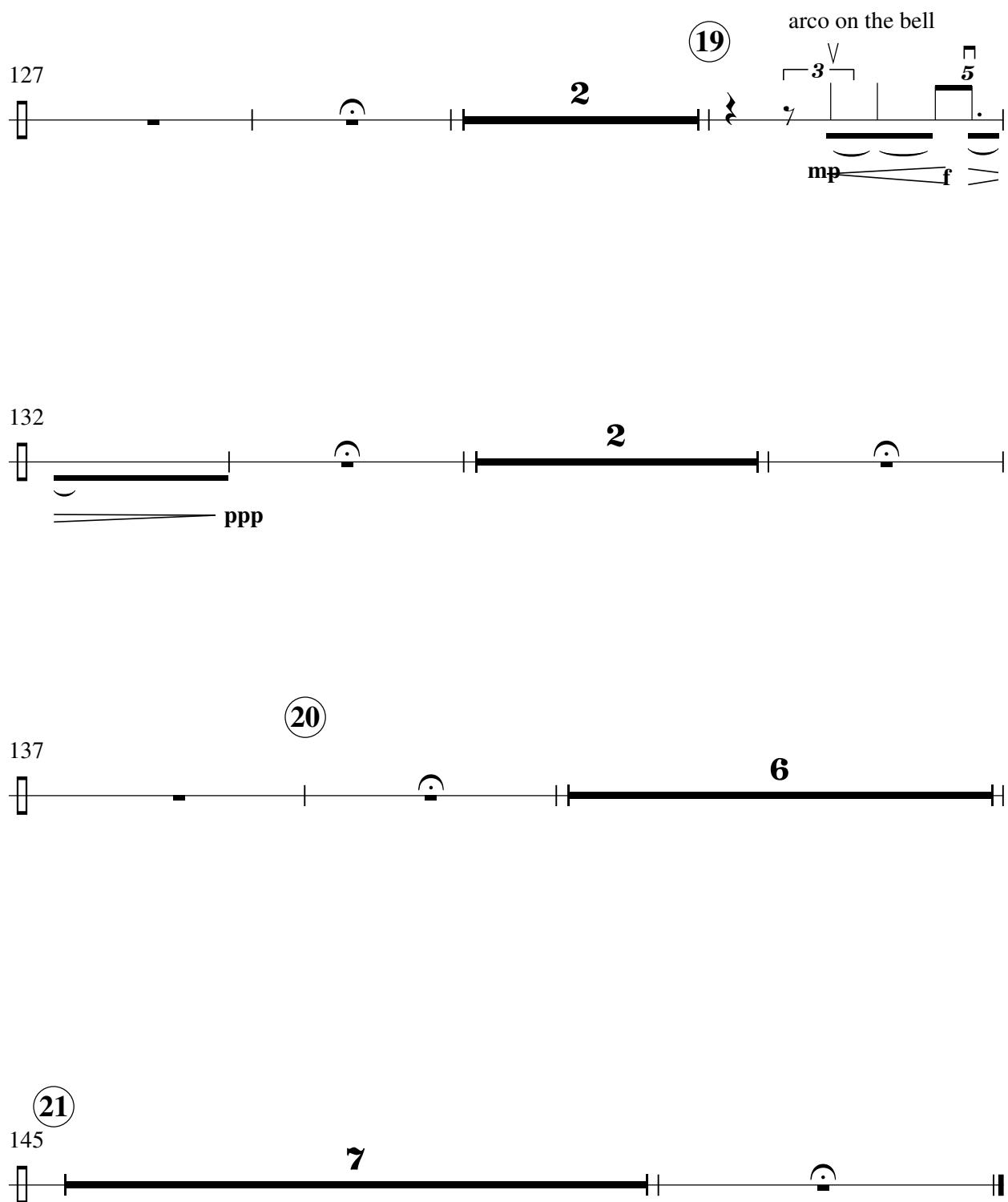
117 $\text{inhalation/exhalation}$ sfff

122 $\text{f} \quad \text{ppp}$

(18)

arco on the bell V

$\text{mp} \quad \text{/}$



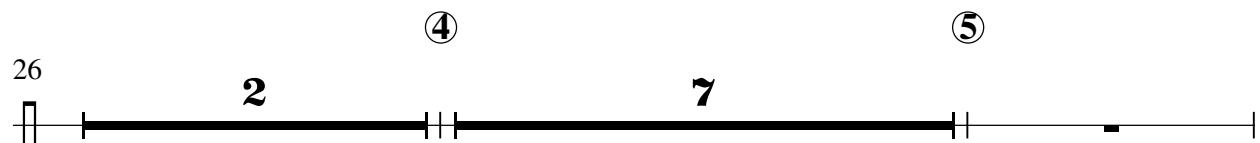
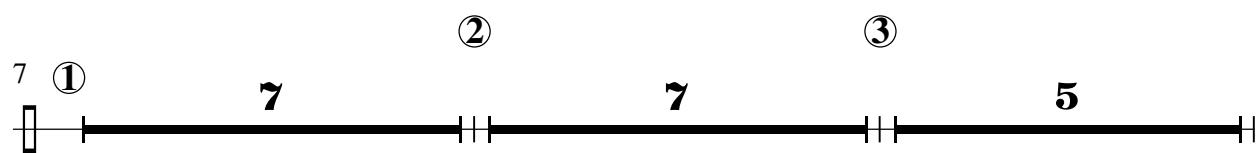
tromba ii

deconstruction

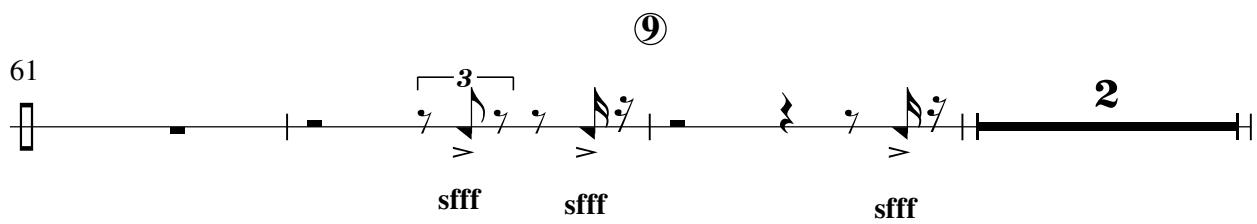
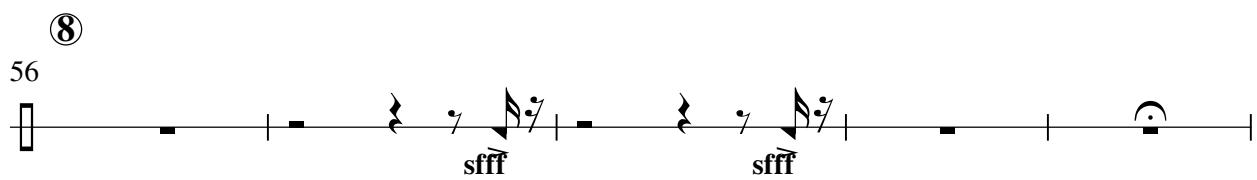
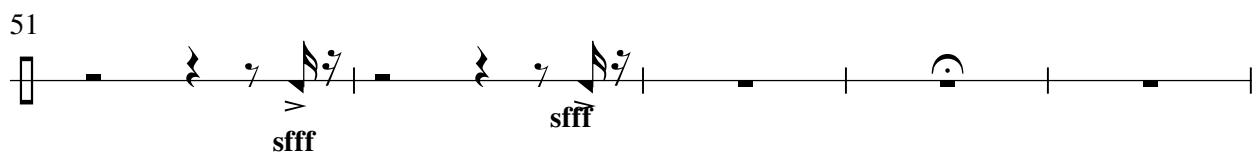
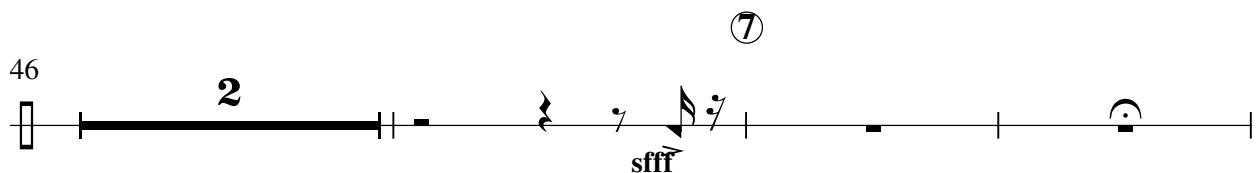
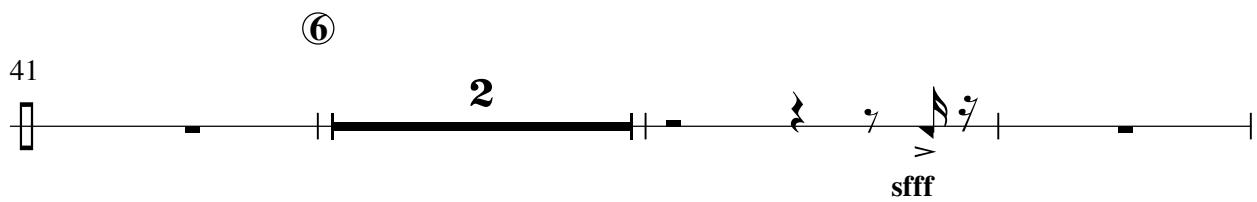
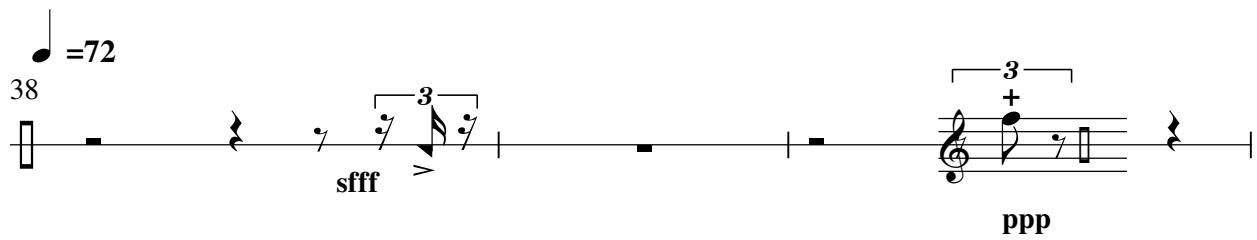
(2010)

 =58

georgy dorokhov

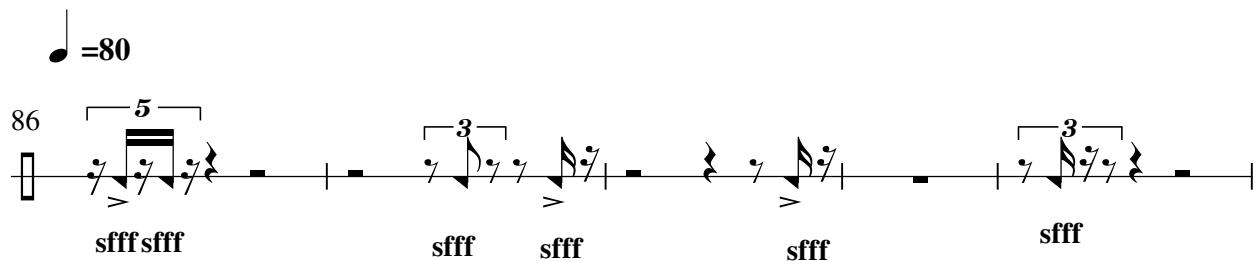
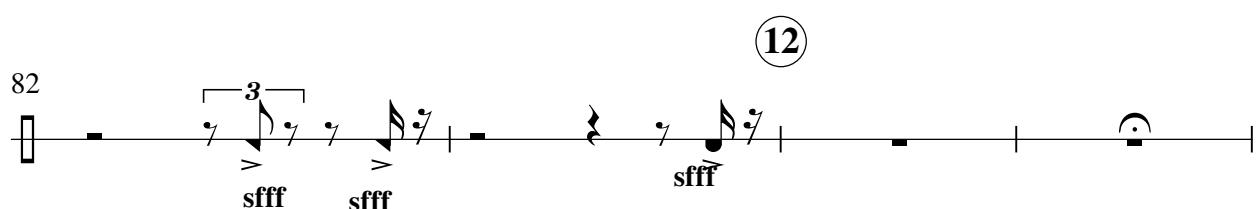
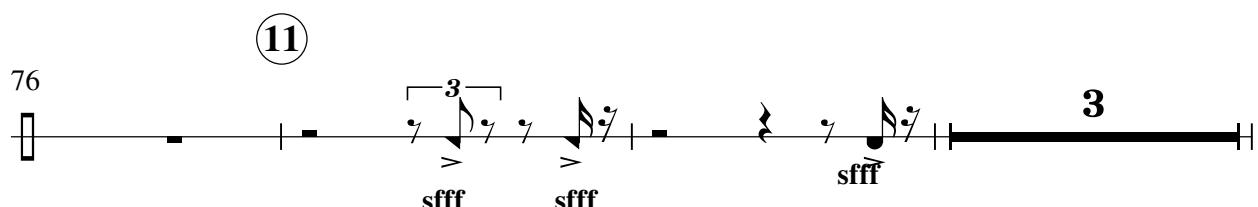
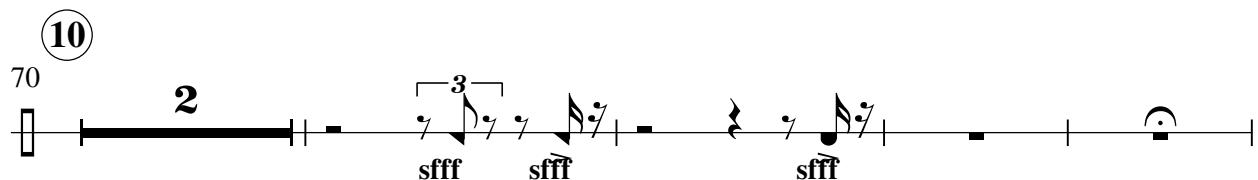
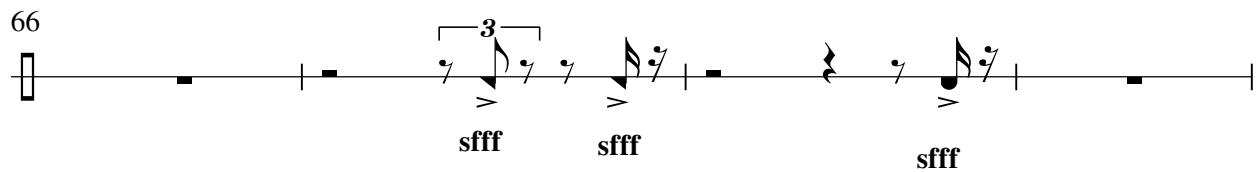


tromba ii

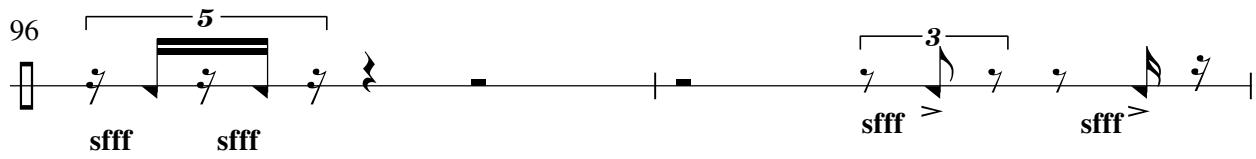


tromba ii

3



tromba ii



(14)

98

pp

$\text{♩} = 96$

101

sfff sfff

(15)

sfff sfff sfff

104

f mp

sfff

$\text{♩} = 128$

106

sfff sfff

sfff sfff

pp >

tromba ii

5

(16)

110

sfff sfff

=152

sfff sfff

112

mf

sfff

sfff

=178

114

sfff sfff

sfff

sfff

=178

(17)

=42

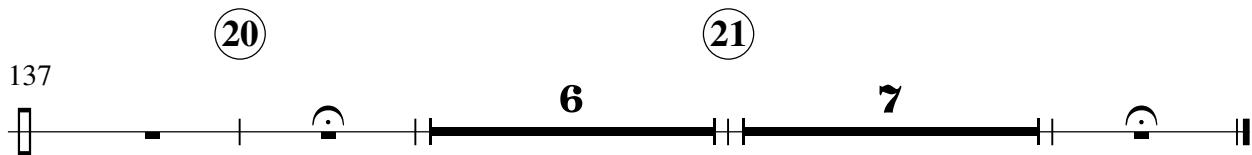
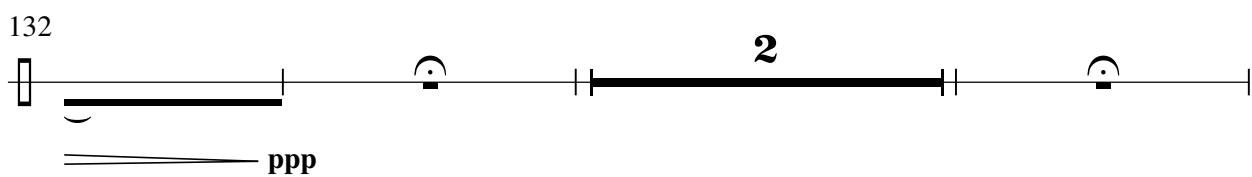
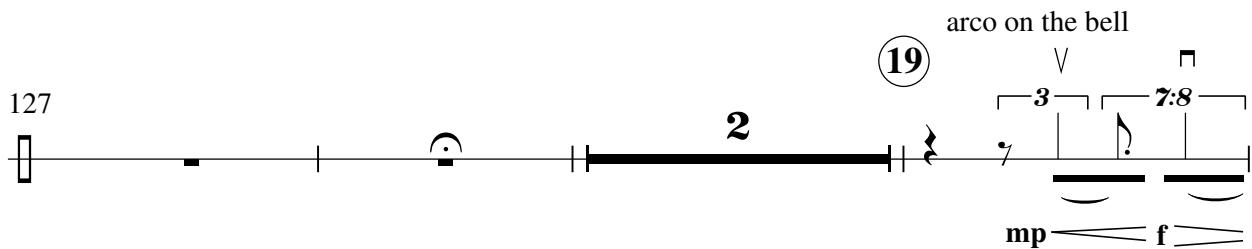
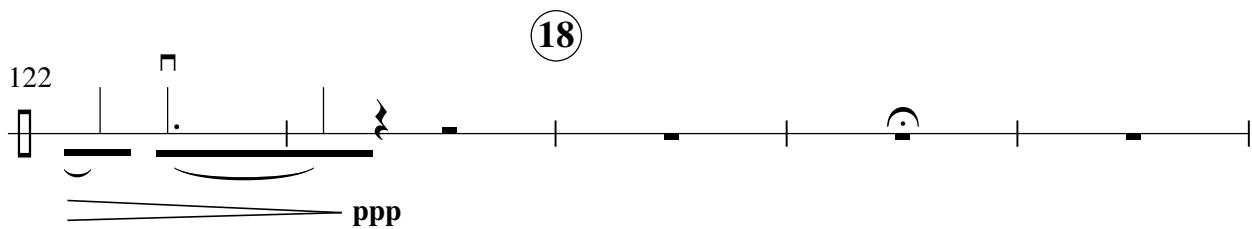
inhalation/exhalation

117

sfff

arco on the bell

mp f



tromba iii

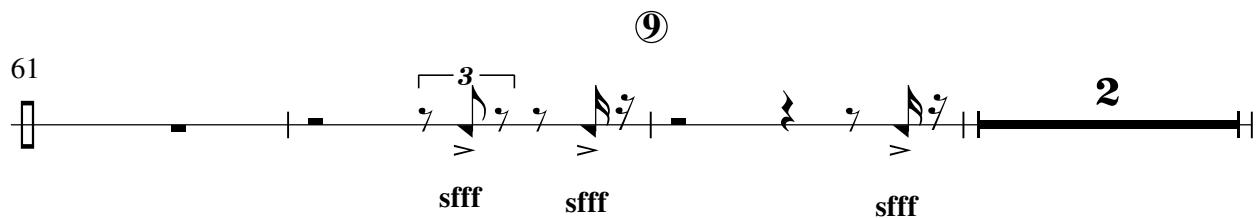
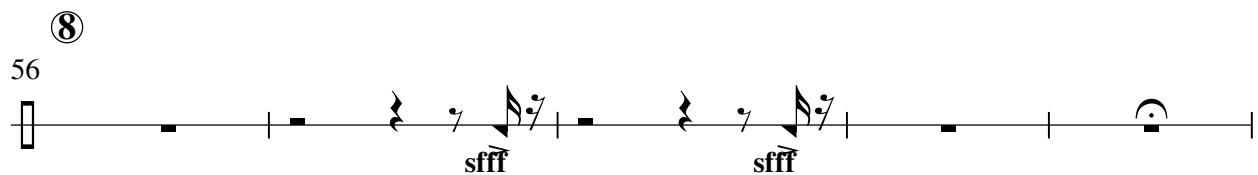
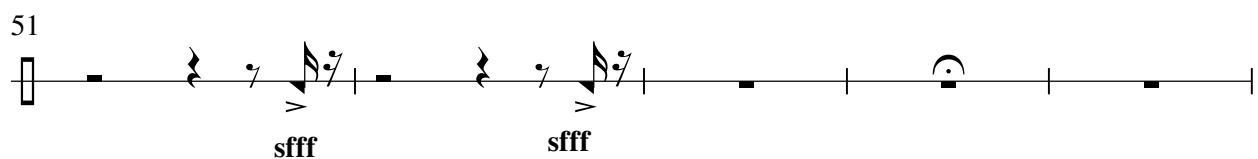
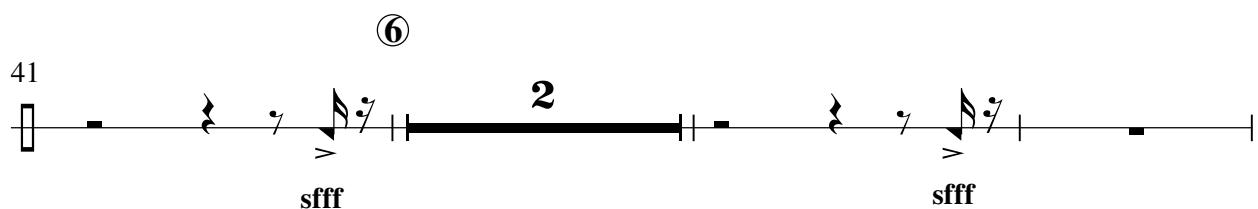
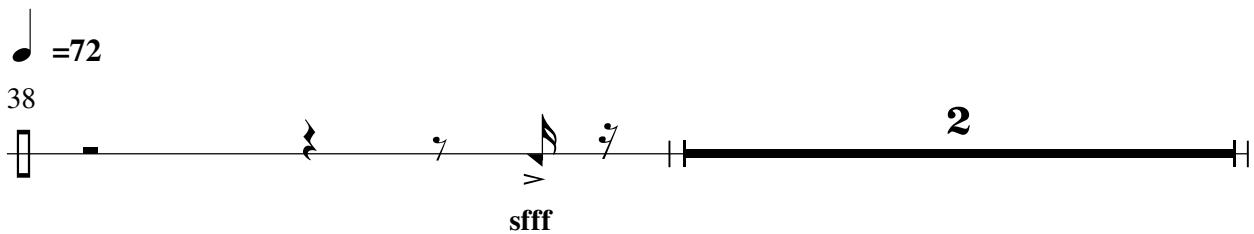
deconstruction

(2010)

georgy dorokhov

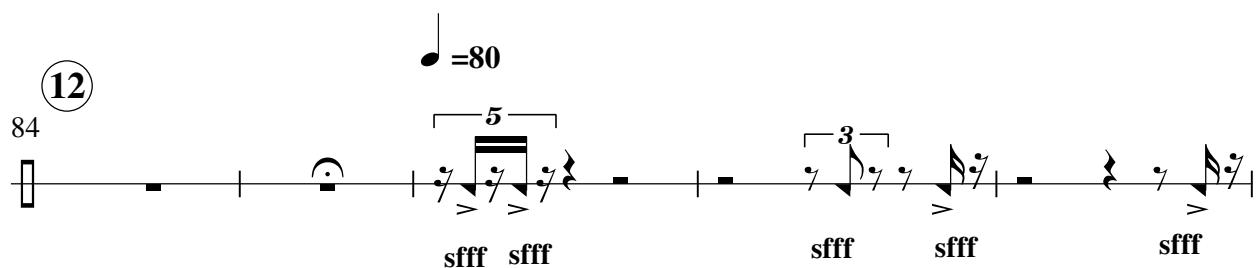
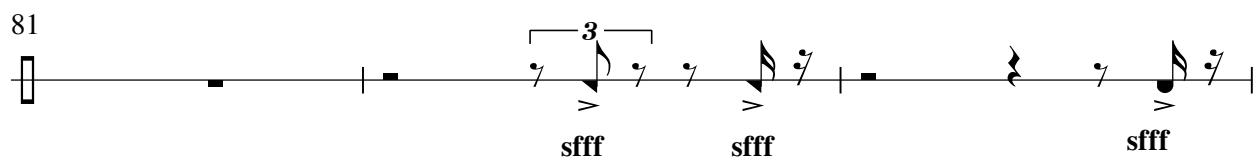
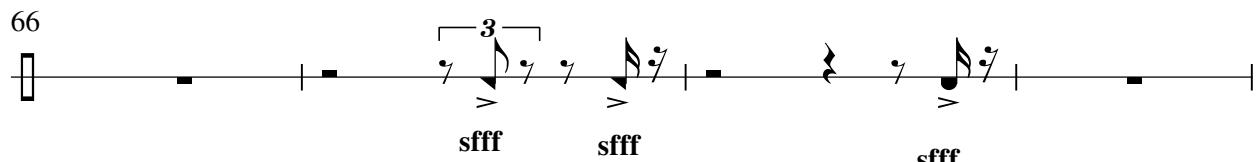


tromba iii

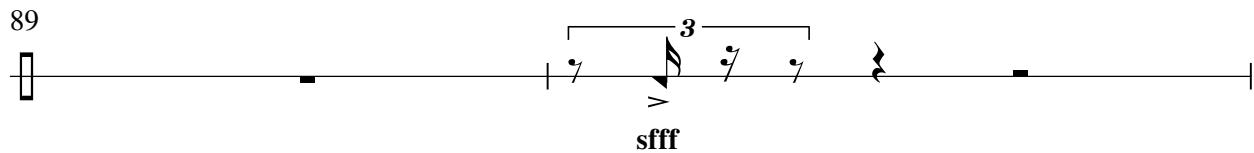


tromba iii

3



tromba iii



(13) 91

sfff sfff sfff > sfff >

93

f

96

mp

(14) 98

tromba iii

5

101 ♩ =96

(15)

sfff sfff sfff sfff

106 ♩ =128

sfff sfff sfff pp

109 (16) ♩

frull.

sfff sfff ff

111 ♩ =152

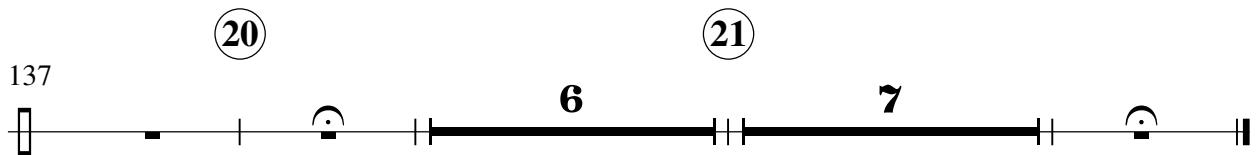
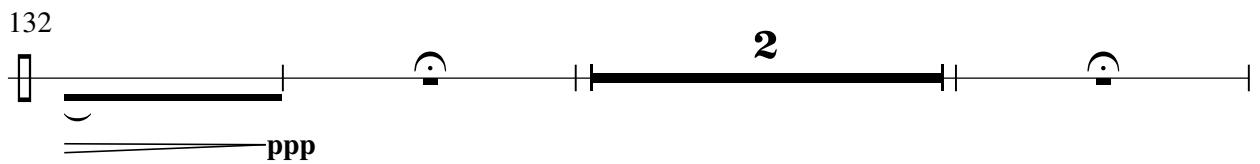
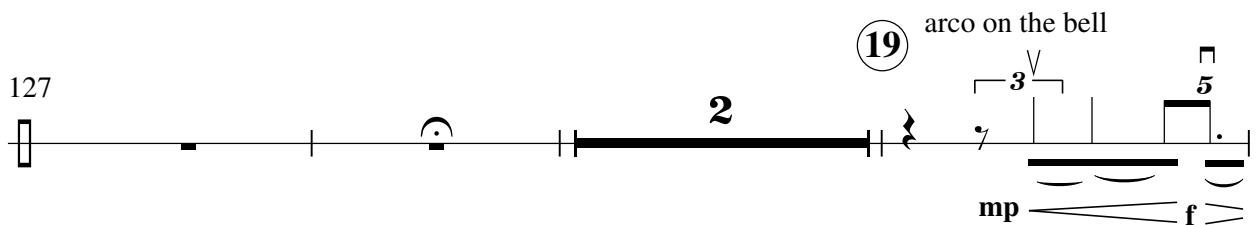
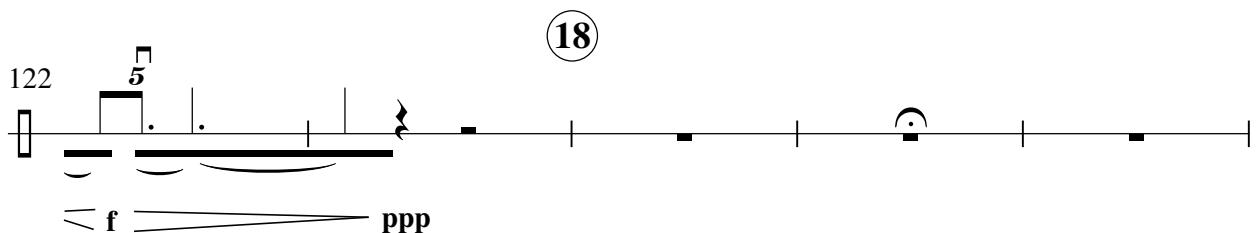
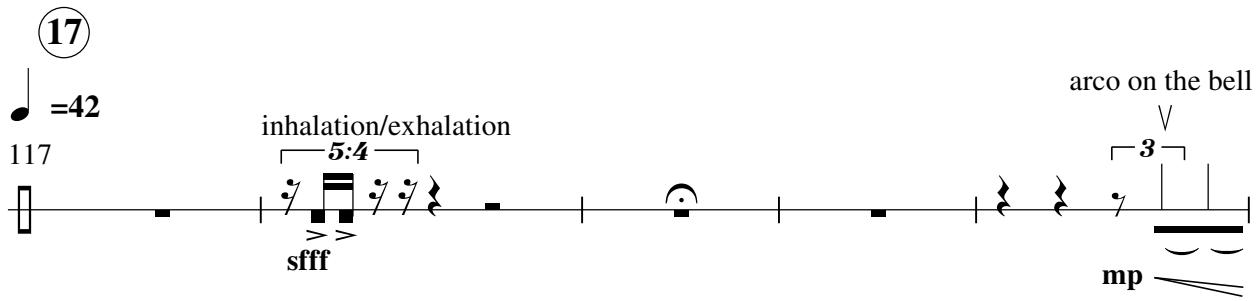
9:8

accel.

sfff sfff mf sfff

114 ♩ =178

sfff sfff sfff



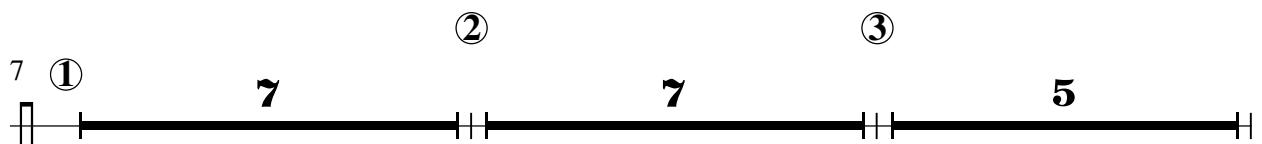
trombone i

deconstruction

(2010)

georgy dorokhov

$\text{♩} = 58$



trombone i

38

=72

2

sfff

⑥

41

sffff

sfff

46

sfff

⑦

49

51

sfff

sfff

⑧

56

sfff

sfff

trombone i

3

61 | 3 | sfff | sfff | sfff | 2

66 | 3 | sfff | sfff | sfff | 2

(10) 70 | 2 | 3 | sfff | sfff | 2

73 | sfff | 2

(11) 76 | 3 | sfff | sfff | 7:8 | mp pp

79 | 7:8 | pp

trombone i

81

sfff sfff

(12) 84

sfff

86

sfff sfff sfff sfff sfff sfff

(13) 91

sfff sfff sfff sfff sfff sfff

(14) 96

sfff sfff sfff sfff sfff sfff

101

(15)

sfff sfff sfff sfff sfff sfff

trombone i

5

106

=128

sfff sfff sfff sfff

109

(16)

sfff sfff

111

=152

mf sfff sfff

113

=178

sfff sfff sfff sfff

(17)

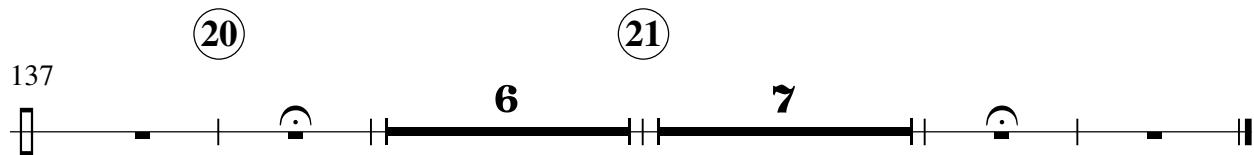
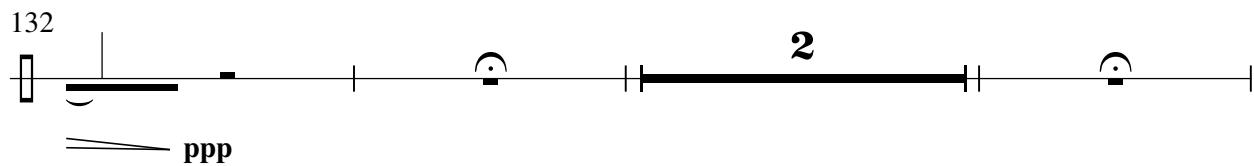
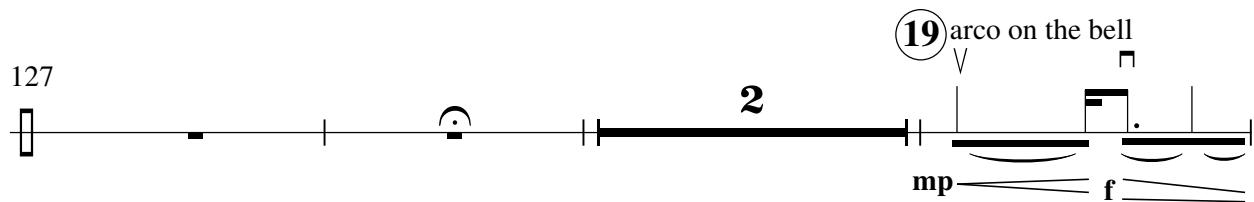
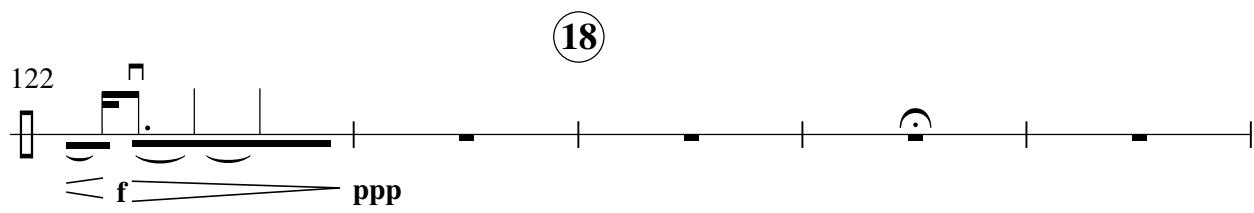
=42

arco on the bell

mp

sfff

trombone i

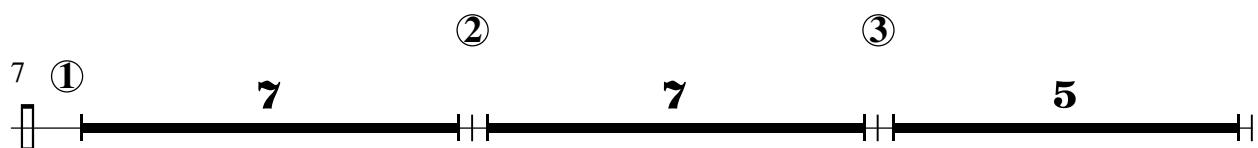
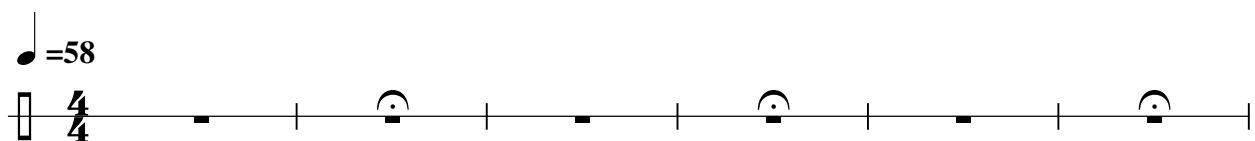


trombone ii

deconstruction

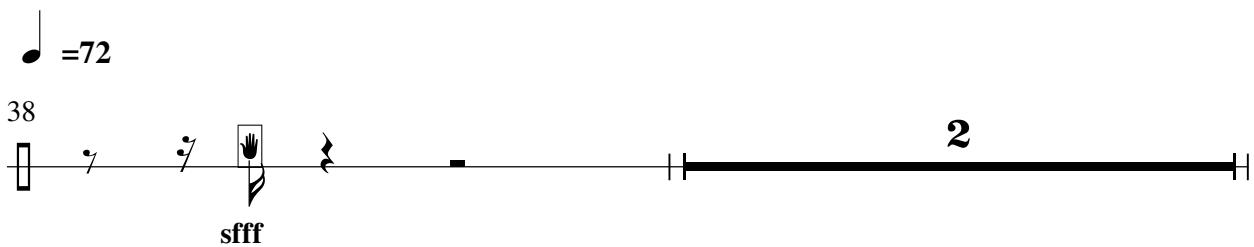
(2010)

georgy dorokhov



2

trombone ii



Musical score for trombone ii at measure 41, section 6. The tempo is indicated as $=72$. The score consists of a single staff with a note value of a whole note. The first two measures show a sequence of eighth-note strokes (γ) and sixteenth-note strokes ($\dot{\gamma}$). At the beginning of the third measure, there is a dynamic instruction **sfff** above a square box containing a hand icon. A large number **2** is placed above the staff, indicating a repeat. The measure ends with a vertical bar line. In the next measure, a bracket labeled **3** groups the first three strokes of the measure, which are eighth-note strokes (γ).

Musical score for trombone ii at measure 46. The tempo is indicated as $=72$. The score consists of a single staff with a note value of a whole note. The first two measures show a sequence of eighth-note strokes (γ) and sixteenth-note strokes ($\dot{\gamma}$). At the beginning of the third measure, there is a dynamic instruction **sfff** above a square box containing a hand icon. The measure ends with a vertical bar line.

Musical score for trombone ii at measure 49, section 7. The tempo is indicated as $=72$. The score consists of a single staff with a note value of a whole note. The first two measures show a sequence of eighth-note strokes (γ) and sixteenth-note strokes ($\dot{\gamma}$). At the beginning of the third measure, there is a dynamic instruction **sfff** above a square box containing a hand icon. The measure ends with a vertical bar line.

Musical score for trombone ii at measure 52. The tempo is indicated as $=72$. The score consists of a single staff with a note value of a whole note. The first two measures show a sequence of eighth-note strokes (γ) and sixteenth-note strokes ($\dot{\gamma}$). At the beginning of the third measure, there is a dynamic instruction **sfff** above a square box containing a hand icon. The measure ends with a vertical bar line.

trombone ii

3

(8)

56

sfff sfff

61

(9)

sfff sfff sfff 2

66

sfff sfff sfff

(10)

70

2 sfff sfff

73

sfff

trombone ii

(11)

76

sfff sfff sfff

81

sfff sfff

(12)

84

sfff

$\text{♩} = 80$

86

sfff sfff sfff sfff sfff

(13)

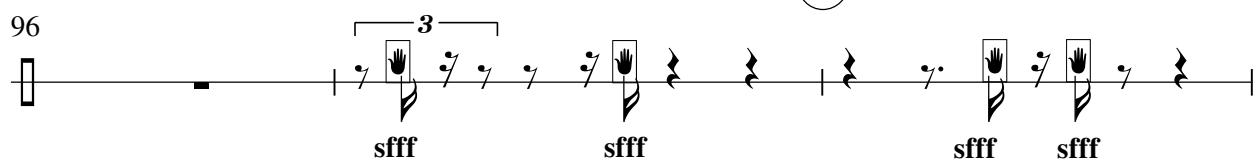
91

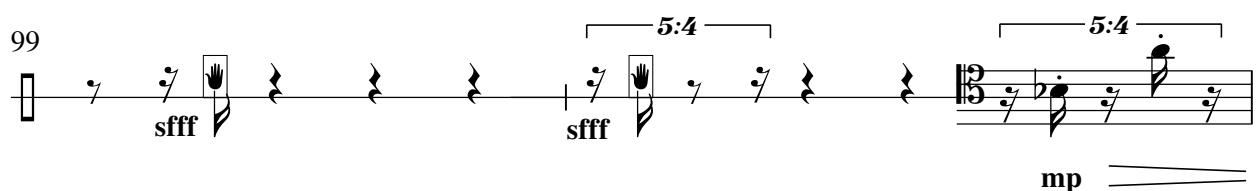
sfff sfff sfff sfff sfff

trombone ii

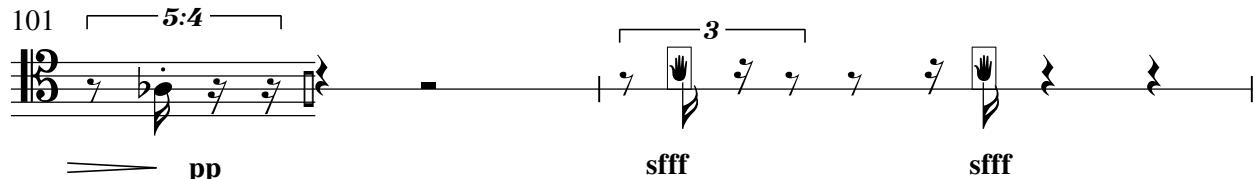
5

(14)

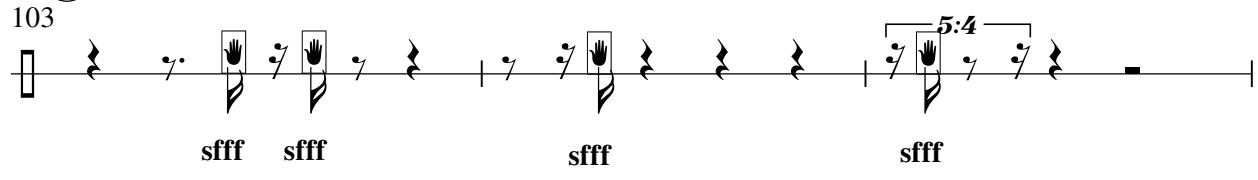
96 

99 
 mp 

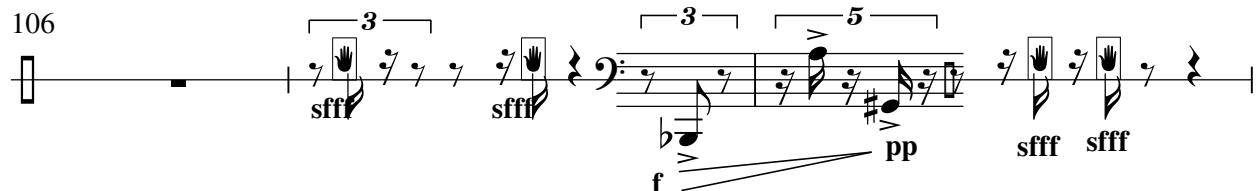


101 

(15)

103 

=128

106 

trombone ii

109

(16)

sfff

5:4

$\text{♩} = 152$

111

9:8

mf

sfff

sfff

accel.

$\text{♩} = 178$

113

sfff

sfff

sfff

sfff

(17)

$\text{♩} = 42$

117

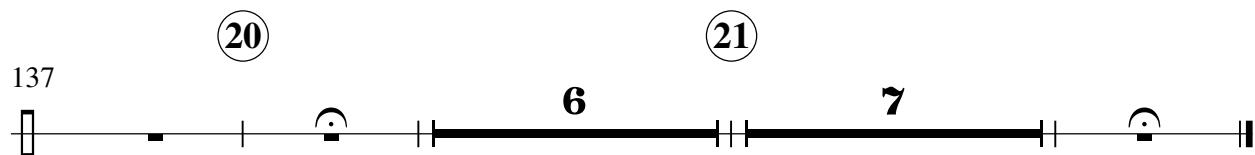
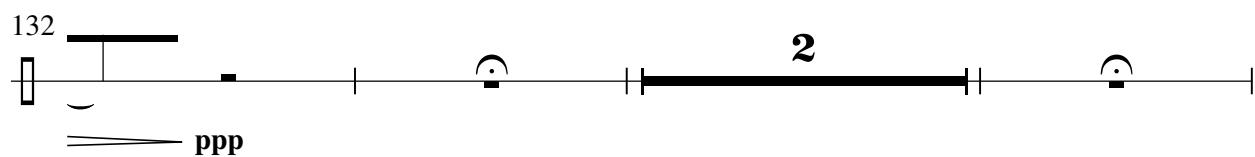
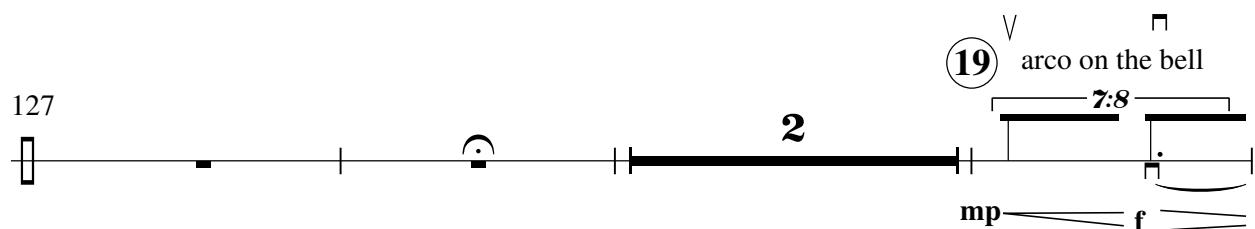
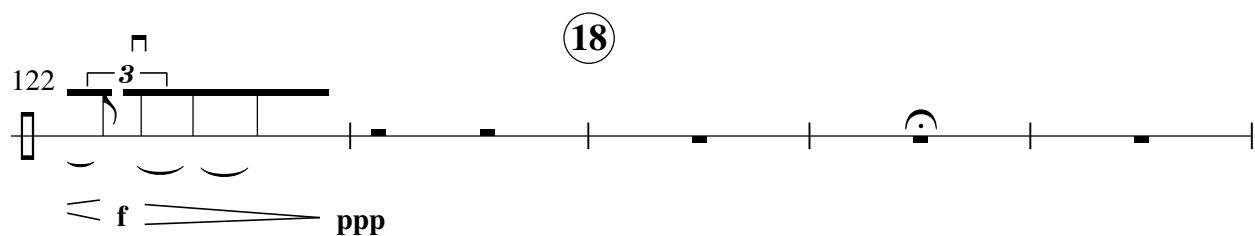
sfff

arco on the bell

mp

trombone ii

7

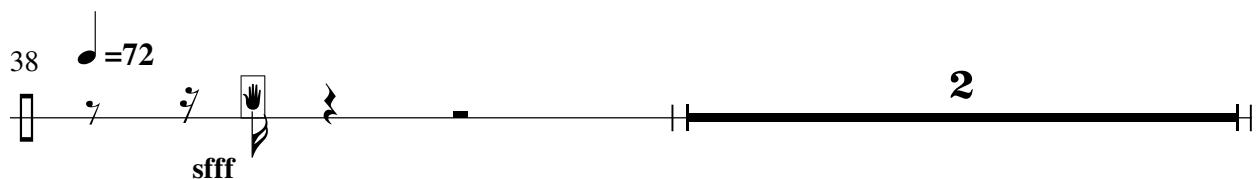
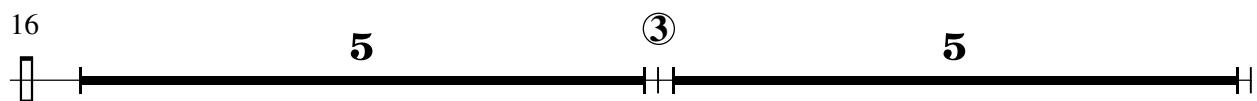


trombone iii

deconstruction

(2010)

georgy dorokhov



trombone iii

41 (6)

sfff sfff sfff

46

sfff sfff

49 (7)

sfff sfff

53

facilitacione:

f

+ **+**

mf **3**

56 (8)

sfff sfff

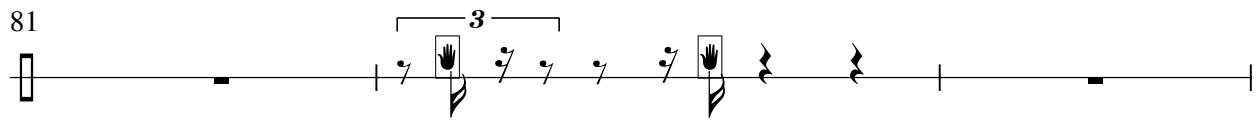
trombone iii

3

The musical score consists of five staves of music for trombone iii. The first four staves are on treble clef staffs, and the fifth staff is on a bass clef staff.

- Staff 1 (Measure 61):** Dynamics: **sfff**. Performance instruction: **3** (hand icon), **9** (hand icon), **2** (hand icon).
- Staff 2 (Measure 66):** Dynamics: **sfff**, **sfff**, **sfff**. Performance instruction: **3** (hand icon), **2** (hand icon).
- Staff 3 (Measure 70):** Dynamics: **sfff**, **sfff**. Performance instruction: **2** (hand icon), **3** (hand icon), **10** (circled).
- Staff 4 (Measure 73):** Dynamics: **sfff**. Performance instruction: **3** (hand icon).
- Staff 5 (Measure 76):** Dynamics: **sfff**, **sfff**, **sfff**. Performance instruction: **3** (hand icon), **11** (circled).

trombone iii



84(12)

sfff

$\text{♩} = 80$

86

sfff sfff sfff sfff sfff

91(13)

sfff sfff sfff sfff

96

mp pp sfff sfff

trombone iii

5

98 (14)

sfff sfff sfff

101 =96 (15)

sfff sfff sfff sfff sfff

106 =128

sfff sfff sfff sfff sfff

(16) =152

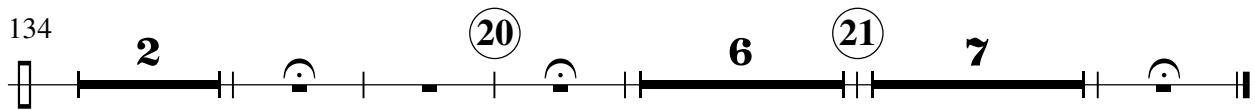
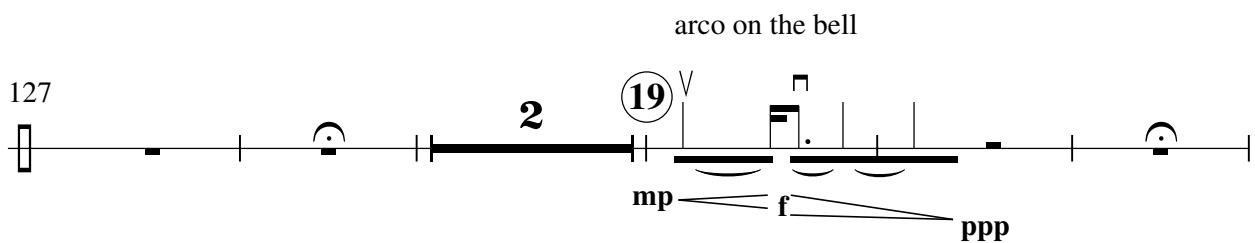
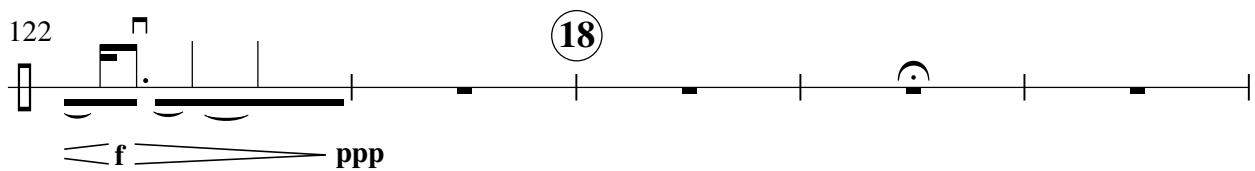
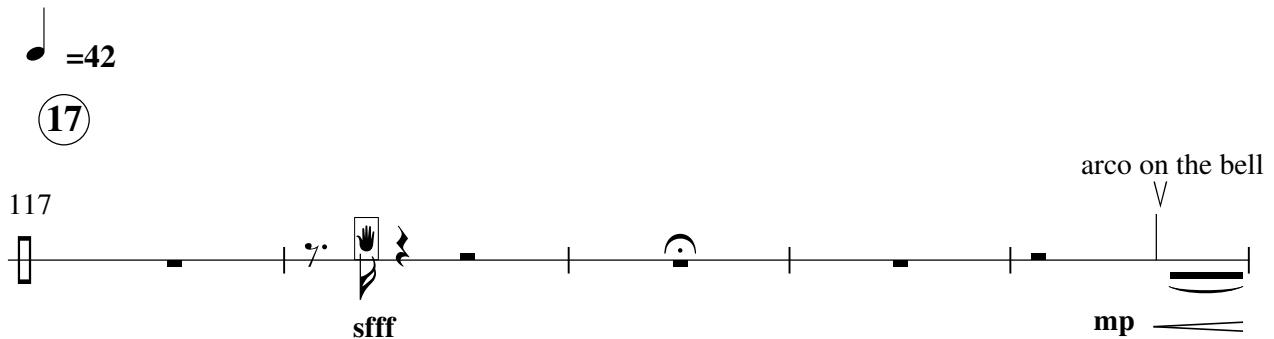
sfff

112 =178 accel.

sfff sfff sfff

114 =178

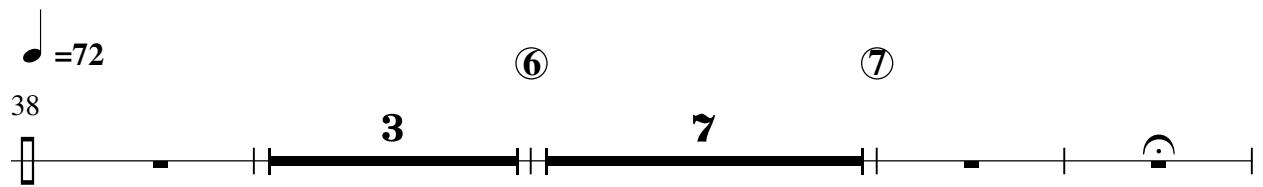
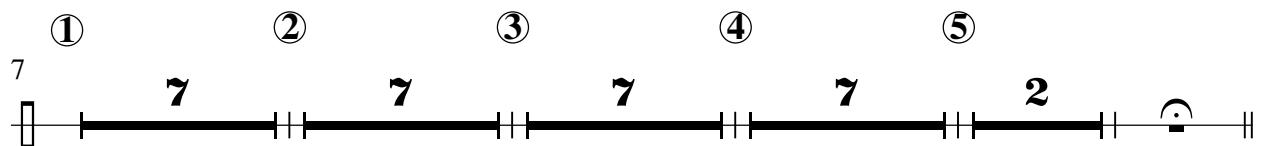
sfff sfff sfff



tuba

deconstruction

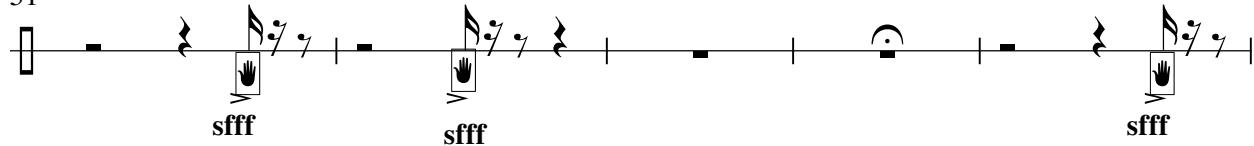
(2010)



tuba

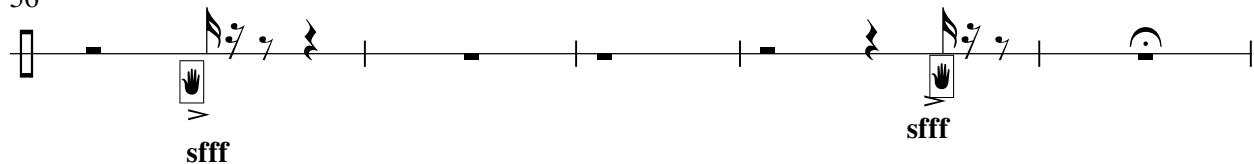
ossia

51



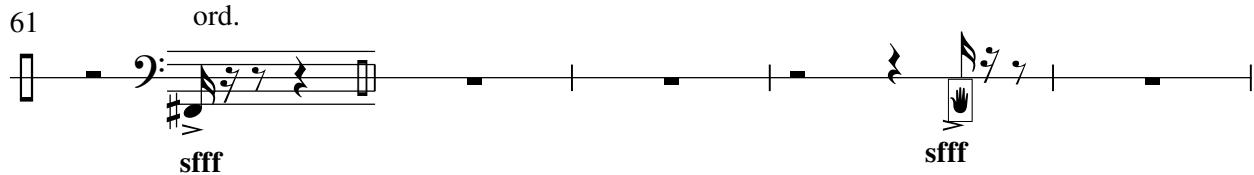
(8)

56

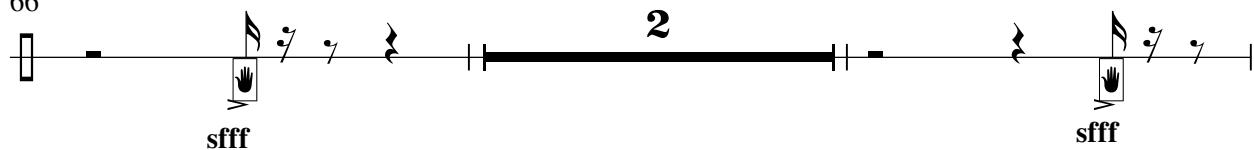


(9)

61



66

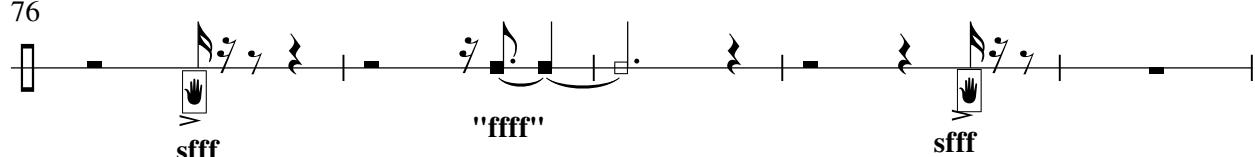


70



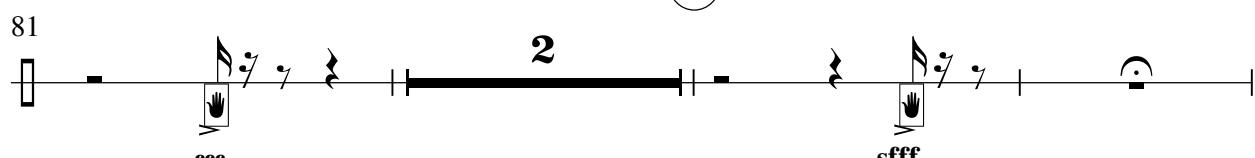
(11)

76



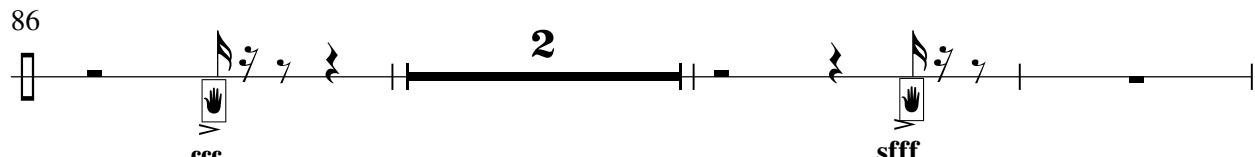
(12)

81



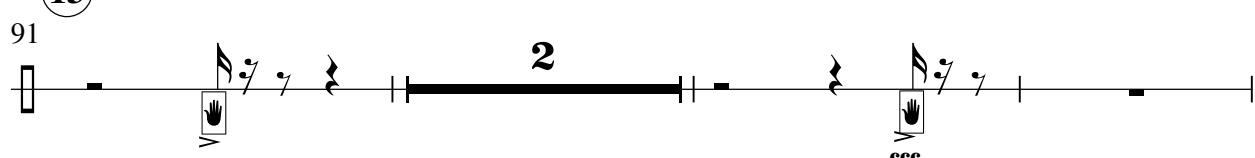
$\text{♩} = 80$

86



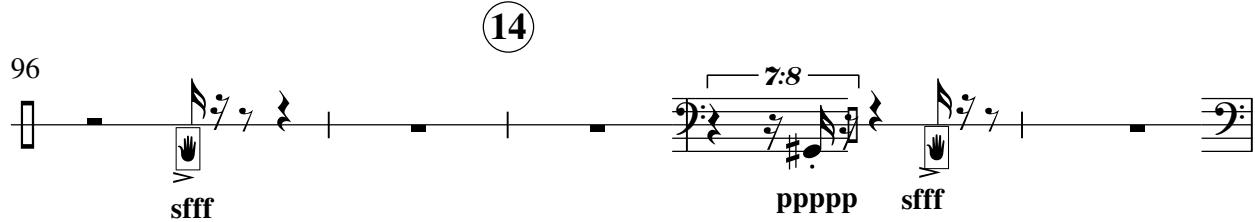
(13)

91



(14)

96



(15)

101 **=96** **7:8**

pp **sfff** **sfff**

106 **=128**

sfff **sfff** **f**

(16) **110** **=152**

sfff

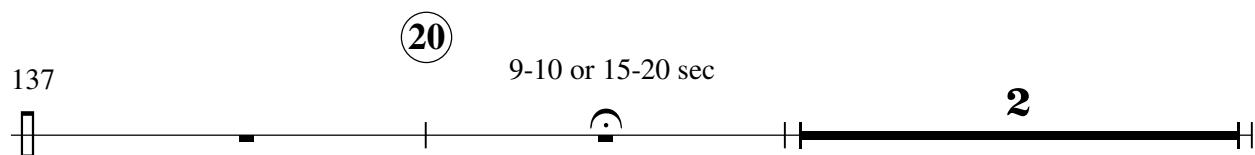
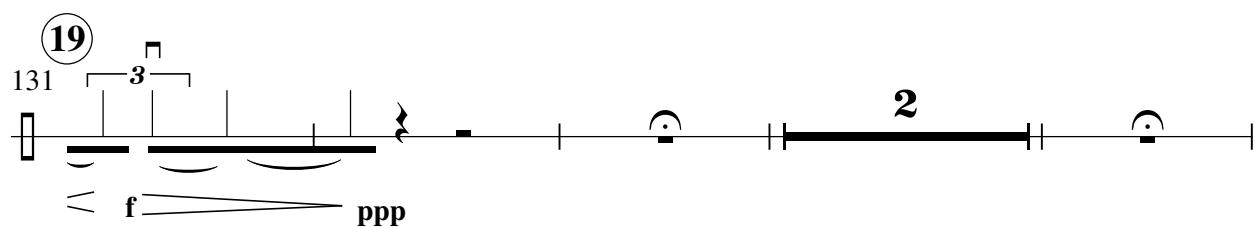
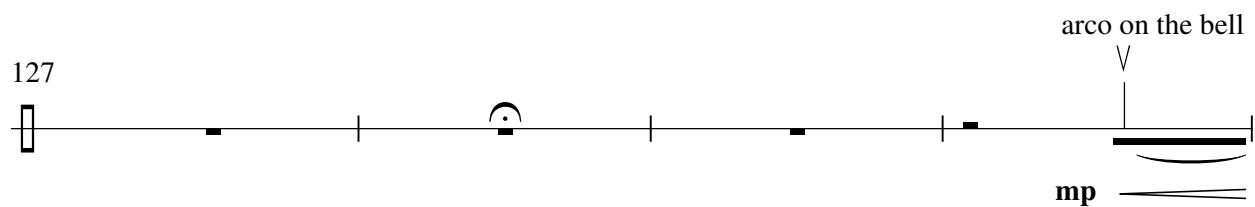
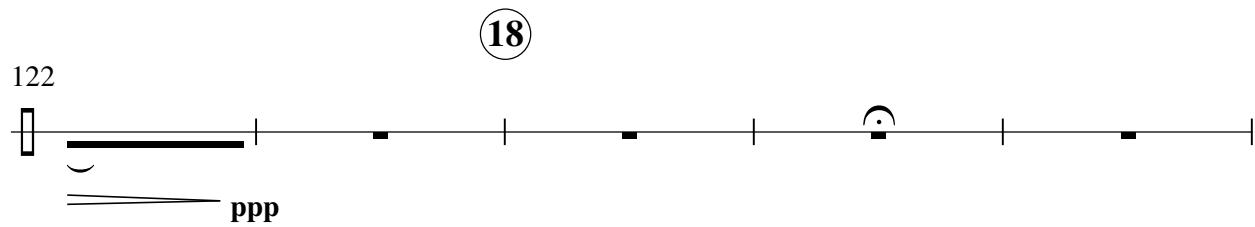
112 **accel.** **=178**

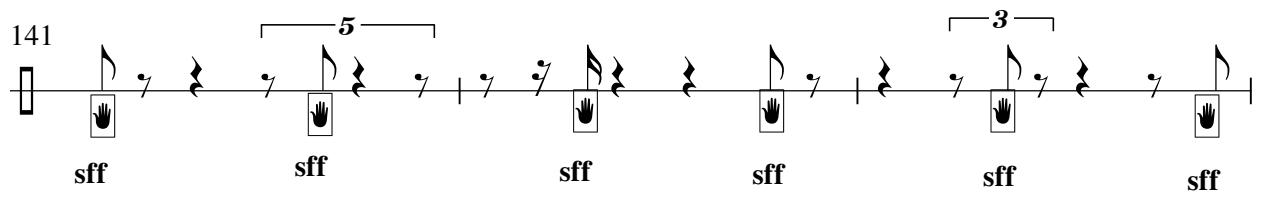
sfff **f** **sfff**

(17) **117** **=42**

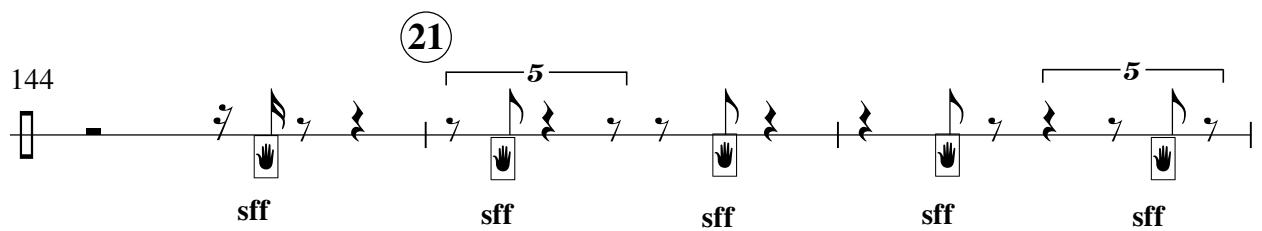
arco on the bell
V □

mp **f**



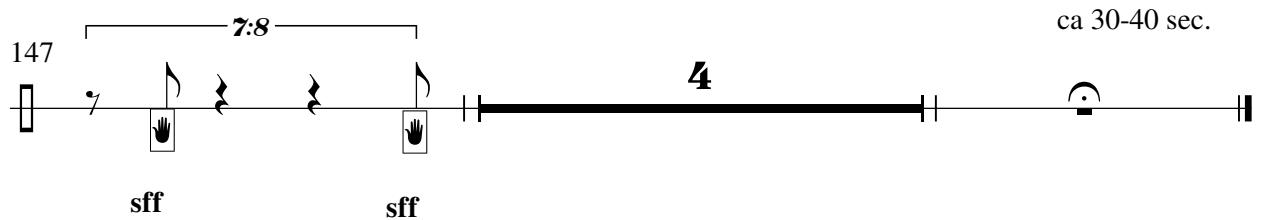


(21)



Musical score for tuba at measure 144, marked (21). The tempo is 144 BPM. The score consists of five measures. Measure 144 starts with a rest followed by a note with a hand icon. Measures 145-146 show a pattern of eighth notes with hand icons, grouped by a bracket labeled "5". Measures 147-148 show a similar pattern, grouped by a bracket labeled "5". Measure 149 ends with a note with a hand icon.

ca 30-40 sec.



Musical score for tuba at measure 147. The tempo is 147 BPM. The score consists of three measures. Measures 147-148 show a pattern of eighth notes with hand icons, grouped by a bracket labeled "7:8". Measure 149 begins with a long horizontal bar indicating a sustained note or rest, followed by a note with a hand icon.

viole

deconstruction

(2010)

georgy dorokhov

The musical score for 'deconstruction' by Georgy Dorokhov is composed of five staves of music for cello. The tempo is indicated as $\text{♩} = 58$. The score features a variety of dynamic markings, primarily 'sfff' (sforzando fortissimo), and includes several performance instructions such as grace notes and slurs. The music is divided into measures, with measure numbers 6, 10, and 14 explicitly marked. Measure 6 begins with a fermata over a whole note followed by a measure of two eighth-note pairs. Measures 7 through 10 show a repeating pattern of eighth-note pairs with dynamic changes. Measure 11 is a rest. Measures 12 through 14 show a continuation of the eighth-note pairs with dynamic changes. Measure 15 is a rest. Measures 16 through 19 show a continuation of the eighth-note pairs with dynamic changes. Measure 20 is a rest. Measures 21 through 24 show a continuation of the eighth-note pairs with dynamic changes. Measure 25 is a rest. Measures 26 through 29 show a continuation of the eighth-note pairs with dynamic changes. Measure 30 is a rest. Measures 31 through 34 show a continuation of the eighth-note pairs with dynamic changes. Measure 35 is a rest. Measures 36 through 39 show a continuation of the eighth-note pairs with dynamic changes. Measure 40 is a rest. Measures 41 through 44 show a continuation of the eighth-note pairs with dynamic changes. Measure 45 is a rest. Measures 46 through 49 show a continuation of the eighth-note pairs with dynamic changes. Measure 50 is a rest. Measures 51 through 54 show a continuation of the eighth-note pairs with dynamic changes. Measure 55 is a rest. Measures 56 through 59 show a continuation of the eighth-note pairs with dynamic changes. Measure 60 is a rest. Measures 61 through 64 show a continuation of the eighth-note pairs with dynamic changes. Measure 65 is a rest. Measures 66 through 69 show a continuation of the eighth-note pairs with dynamic changes. Measure 70 is a rest. Measures 71 through 74 show a continuation of the eighth-note pairs with dynamic changes. Measure 75 is a rest. Measures 76 through 79 show a continuation of the eighth-note pairs with dynamic changes. Measure 80 is a rest. Measures 81 through 84 show a continuation of the eighth-note pairs with dynamic changes. Measure 85 is a rest. Measures 86 through 89 show a continuation of the eighth-note pairs with dynamic changes. Measure 90 is a rest. Measures 91 through 94 show a continuation of the eighth-note pairs with dynamic changes. Measure 95 is a rest. Measures 96 through 99 show a continuation of the eighth-note pairs with dynamic changes. Measure 100 is a rest.

19

i-vi vii-xii

sfff sfff sfff sfff

21

i-vi vii-xii

sfff sfff sfff sfff

24

i-vi vii-xii

sfff sfff sfff sfff

26

i-vi vii-xii

sfff sfff

(4)

28

i-vi vii-xii

sfff sfff sfff sfff sfff sfff sfff sfff

sfff sfff sfff sfff sfff sfff sfff

32

i-vi vii-xii

sfff sfff sfff sfff sfff sfff sfff sfff

sfff sfff sfff sfff sfff sfff sfff

(5)

35

i-vi vii-xii

sfff sfff

sfff sfff

38

=72
удар костяшками пальцев по деке

3 **6** **7**

sfff

i-vi

51

arco

7:8

f **ppp**

5 **ffff** **ffff**

vii-xii

ffff **ffff**

56

8 **9**

4

ffff **ffff**

66

10

2

ffff **ffff** **ffff**

71

ffff **ffff** **ffff**

(11)

76 arco
i-vi
vii-xii

79 arco (leggiero!)
i-vi
vii-xii

81
=80

(12)

84

88

sfff sfff sfff

(13)

91

sfff sfff sfff sfff sfff

i-vi

96

arco
sul pont.molto

vii-xii

sfff mf <>

sfff sfff

(14)

98

arco

i-vi

sfff sfff arco

vii-xii

pp pppp

pp pppp

sfff sfff

=96

101

i-vi vii-xii

sfff sfff sfff sfff

mp pp

(15)

103

sfff sfff sfff

=128

106

i-vi vii-xii

sfff sfff sfff sfff

sfff sfff sfff sfff

(16)

i-vi

vii-xii

=152

111

sfff

arco flag.

9:8

3

ff

17:16

arco

mp

col legno batt.

5

sfff sfff

accel.

=178

113

sfff sfff sfff sfff sfff

(17)

=42

117

sffff

(18)

5-7 sec.

3

sffff

(19)

127

2 2 2

(20)

6

(21)

7

violini i

deconstruction

(2010)

georgy dorokhov

1

2

3

4

5

6

7

8

9

10

11

12

13

14

=58

common time

sfff

9-10 sec.

9-10 sec.

4-5 sec.

①

sfff

sfff

sfff

sfff

sfff

sfff

sfff

②

sfff

sfff

sfff

sfff

16

(i - iv) sfff sfff sfff sfff
(v - viii) sfff sfff sfff sfff
(ix - xii) sfff sfff sfff sfff
(xiii - xvi) sfff sfff sfff sfff

19

(i - iv) sfff sfff sfff sfff
(v - viii) sfff sfff sfff sfff
(ix - xii) sfff sfff sfff sfff
(xiii - xvi) sfff sfff sfff sfff

(3)

21

(i - iv) (v - viii) (ix - xii) (xiii - xvi)

sfff sfff sfff sfff

sfff sfff sfff sfff

sfff sfff sfff sfff

sfff sfff sfff sfff

sfff sfff

24

(i - iv) (v - viii) (ix - xii) (xiii - xvi)

sfff sfff sfff sfff

sfff sfff sfff sfff

sfff sfff sfff sfff

sfff sfff sfff sfff

sfff sfff

4

28

(i - iv)

sfff sfff sfff sfff

(v-viii)

sfff sfff sfff sfff

(ix-xii)

7:8 7:8 7:8 7:8

sfff sfff sfff sfff

(xiii-xvi)

3:2 5:2 5:2

sfff sfff sfff sfff

violini i

5

30

(i - iv) **sfff**

(v - viii) **sfff**

(ix - xii) **sfff**

(xiii - xvi) **sfff**

sfff sfff

32

(i - iv) **sfff** **sfff** **sfff** **sfff** **sfff** **sfff**

(v - viii) **9:8** **9:8** **9:8**

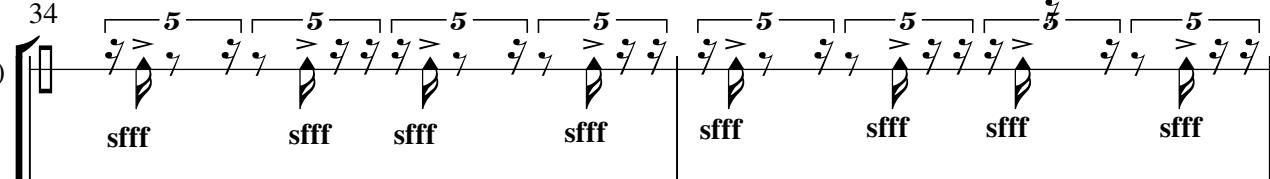
(ix - xii) **sfff** **sfff** **sfff** **sfff** **7:8**

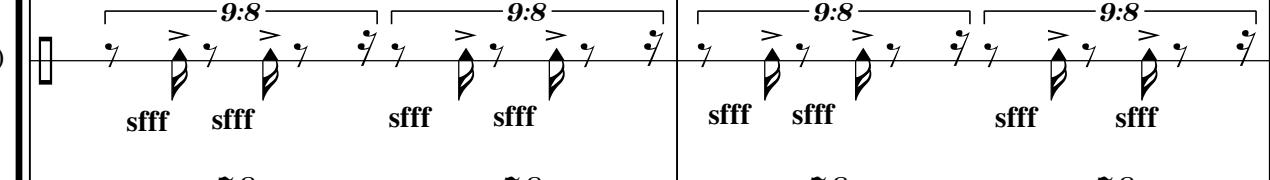
(xiii - xvi) **sfff** **sfff** **sfff** **sfff**

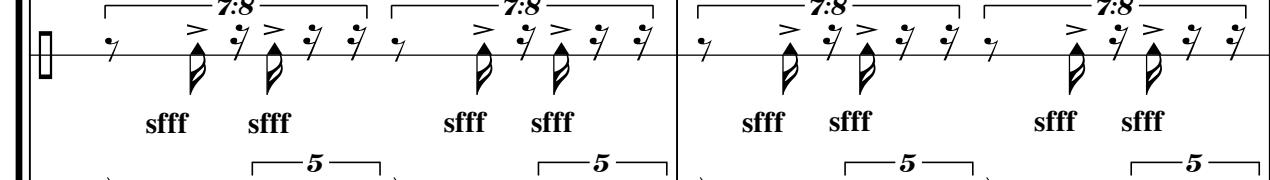
sfff sfff sfff

(5)

34

(i - iv)  sfff sfff sfff sfff sfff sfff

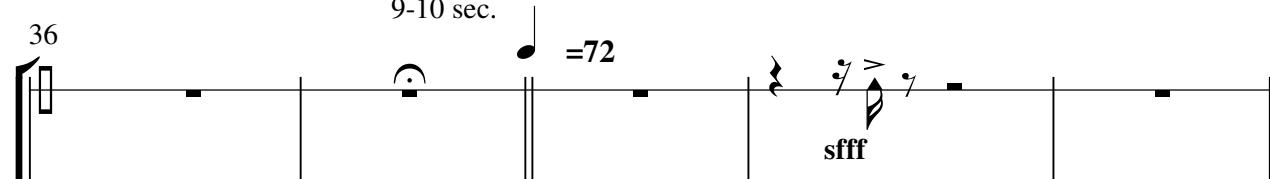
(v-viii)  sfff sfff sfff sfff sfff sfff

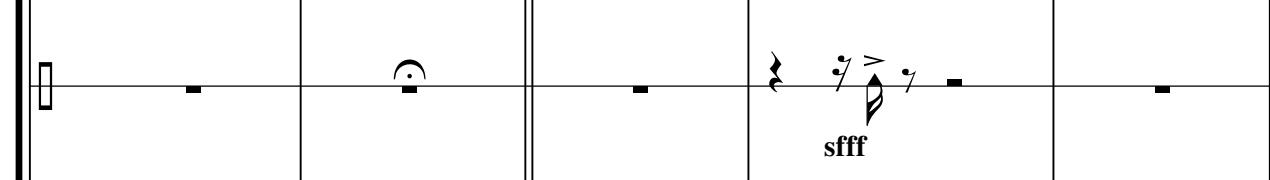
(ix-xii)  sfff sfff sfff sfff sfff sfff

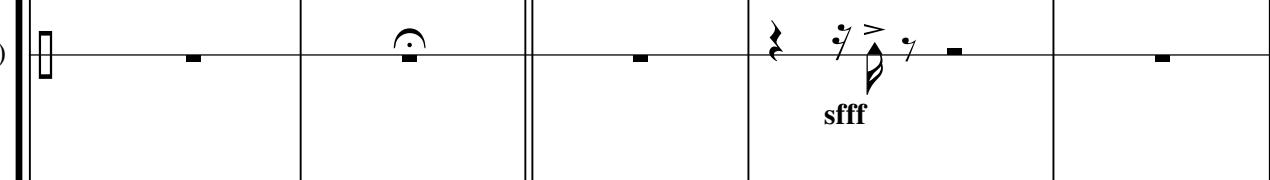
(xiii-xvi)  sfff sfff sfff sfff sfff sfff

9-10 sec.

36

(i - iv)  sfff

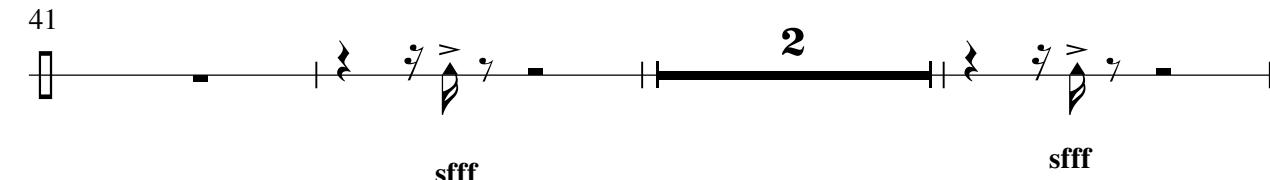
(v-viii)  sfff

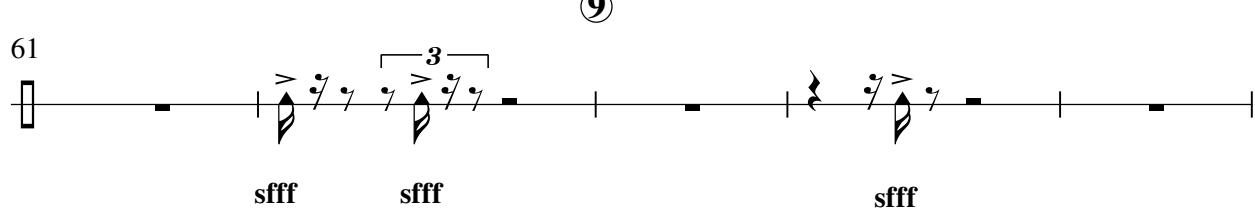
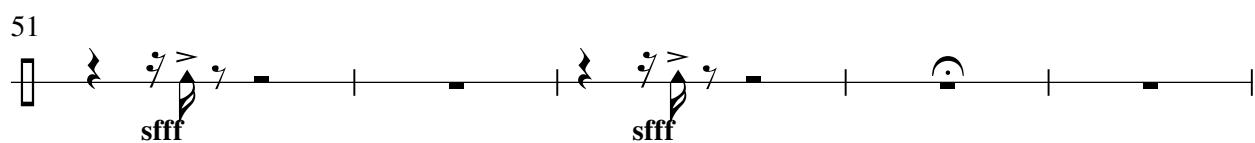
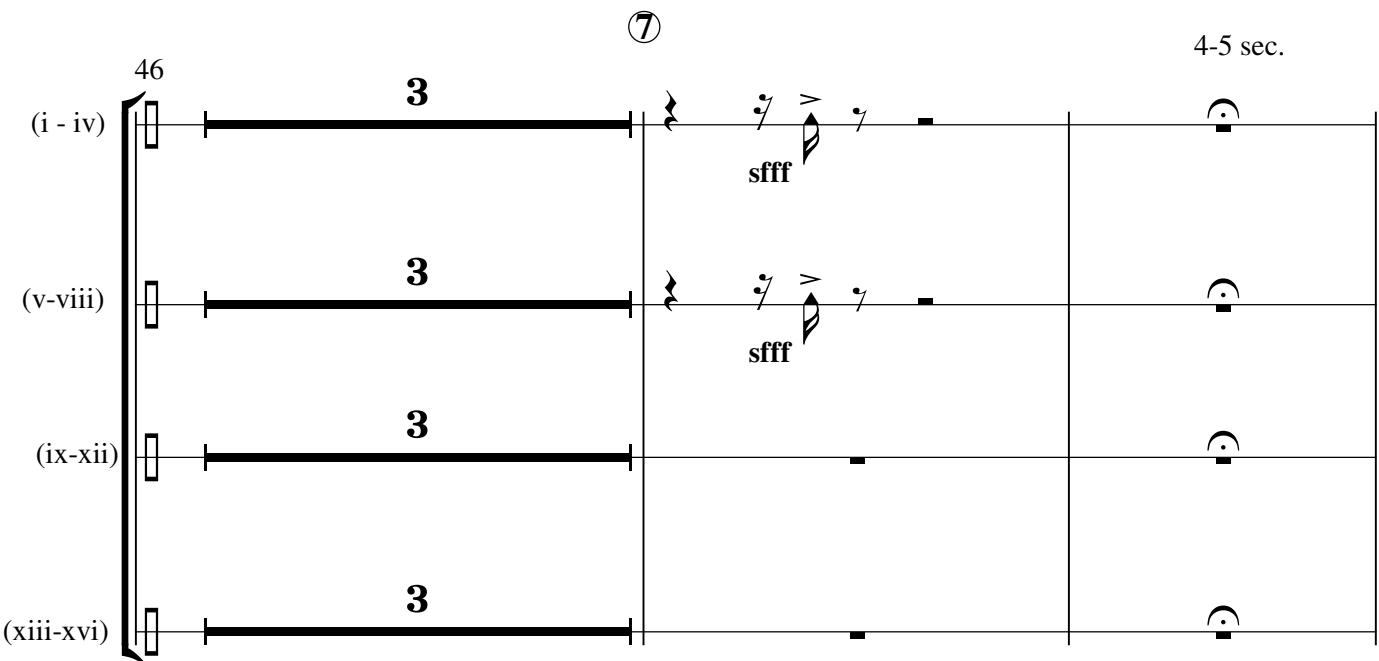
(ix-xii)  sfff

(xiii-xvi)  sfff

(6)

41

 =72
2
ffff



66

(i - iv) sfff sfff

(v-viii) sfff sfff

(ix-xii) sfff sfff

(xiii-xvi) sfff sfff

5:4 ff sfff sfff sfff

(10)

70 sfff

71 sfff sfff sfff

9-10 sec.

(11)

76 (i - iv) sfff sfff
 (v-viii) sfff sfff
 (ix-xii) sfff sfff
 (xiii-xvi) sfff sfff

arco 7:8 3 sfff pppp sfff sfff sfff

23:16

79 (i - iv) arco (leggiero!) ppppp
 (v-viii) sfff
 (ix-xii) 21:16 arco (leggiero!) ppppp sfff sfff sfff
 (xiii-xvi) sfff

81 sfff sfff

(12)

83

sfff

9-10 sec.

$\text{♩} = 80$

86

sfff sfff sfff sfff sfff sfff

(13)

91

sfff sfff sfff sfff sfff sfff

(14)

96

sfff sfff sfff

99

(i - iv) sfff sfff sfff

(v-viii) sfff sfff sfff

(ix-xii) sfff sfff sfff

(xiii-xvi) sfff sfff sfff

$\text{♩} = 96$

101 sfff sfff sfff

(15) 103 sfff sfff sfff

$\text{♩} = 128$

109

(i - iv) sfff sfff pizz. sf 16
(v-viii) sfff sfff pizz. sf
(ix-xii) sfff sfff pizz. sf
(xiii-xvi) sfff sfff pizz. sf

=152

111 sfff sfff sfff arco flag. 9:8 3 ff
(v-viii) ff arco flag. 9:8 3 ff
(ix-xii) sfff sfff sfff arco flag. 9:8 3 ff
(xiii-xvi) ff

23:16 arco mp sfff
21:16 arco mp sfff

113 arco **11:8**

(i - iv) sfff ppp

(v-viii) sfff

(ix-xii) arco **9:8**

(xiii-xvi) sfff

accel.

=178

ca 15 sec.

(17) **=42**

117

(i - iv) sffff

(v-viii) sffff

(ix-xii) sffff

(xiii-xvi) sffff

3

sf

3

sf

3

sf

3

sf

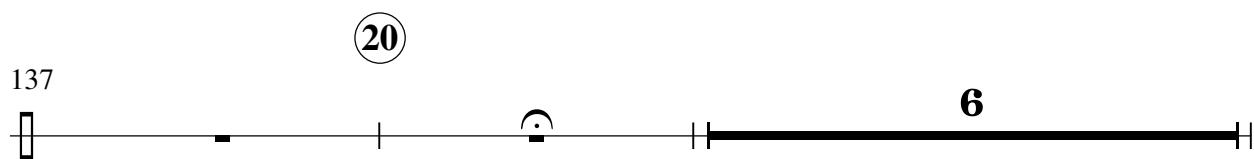
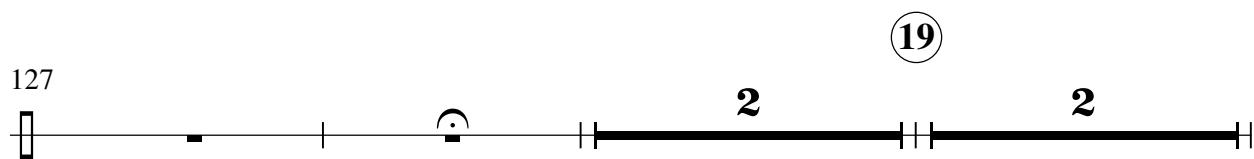
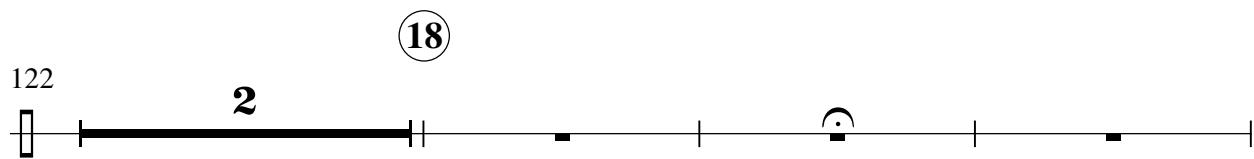
5-7 sec.

2

2

2

2



violini ii

deconstruction

(2010)

georgy dorokhov

1

♩ =58

sfff sfff sfff sfff

2

6

sfff sfff sfff sfff sfff

10

sfff sfff sfff sfff sfff sfff

14

sfff sfff sfff sfff sfff

17

sfff sfff sfff sfff sfff

violini ii

(3)

20

i-vii

viii-xiv

sfff sfff sfff sfff sfff sfff

sfff sfff sfff sfff sfff sfff

23

i-vii

viii-xiv

sfff sfff sfff sfff

sfff sfff sfff sfff

26

i-vii

viii-xiv

sfff sfff sfff sfff

sfff sfff sfff sfff

36

i-vii

viii-xiv

=72

sfff

sfff

41

6 7

51 i-vii sfff mf 2 2

viii-xiv sfff

8 56 2 2 sfff sfff

61 2 sfff sfff sfff

66 i-vii sfff ff sfff sfff

viii-xiv sfff sfff sfff

argo
5:4

(10)

70

2

sfff

sfff

i-vii

76

viii-xiv

(11)

arco

7:8

mp

pppp

sfff

i-vii

79

viii-xiv

19:16

arco
(leggiero!)

pppp

sfff

sfff

(12)

81

sfff

sfff

sfff

=80

86

i-vii viii-xiv

sfff sfff sfff

pizz.

88

i-vii viii-xiv

mf sfff sfff sfff

91

(13)

sfff sfff sfff

93

sfff sfff sfff

96

(14)

sfff sfff sfff sfff

violini ii

7

pizz.

99

i-vii

sfff

viii-xiv

sfff

sf

pizz.

8va-----|

3

sfff

sfff

sf

sfff

=96

101

i-vii

sfff sfff

viii-xiv

sfff sfff

sfff

sfff

=96

(15)

103

sfff

pizz.

sfff

sfff

sfff

violini ii

i-vii

viii-xiv

106

sfff sfff **sfff** **sfff** **sfff** **pizz. $\frac{8}{16}$**

sfff sfff **sfff** **sfff** **sfff** **sf**

128

i-vii

viii-xiv

110

sfff **sfff sfff**

sfff **ff**

16

152

arco flag 9:8

mp

19:16

arco

i-vii

viii-xiv

113

ppp

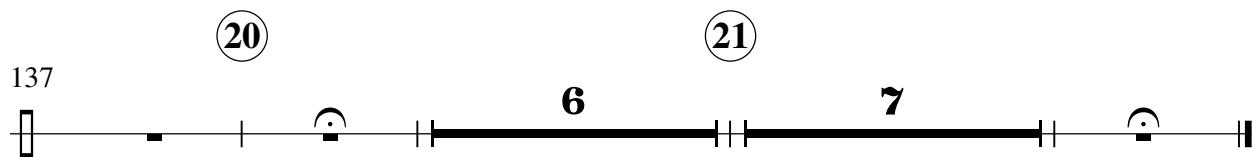
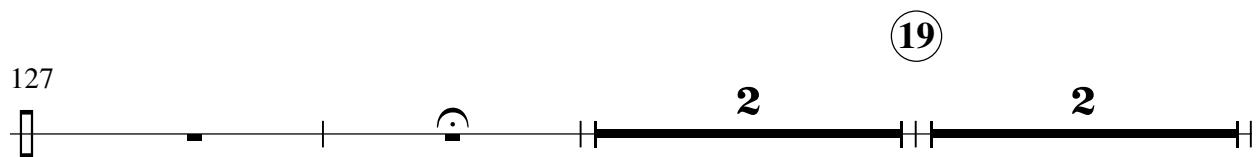
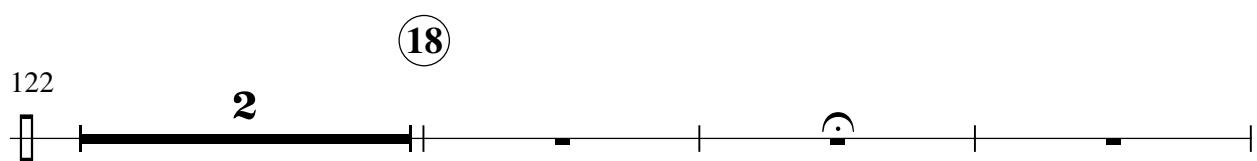
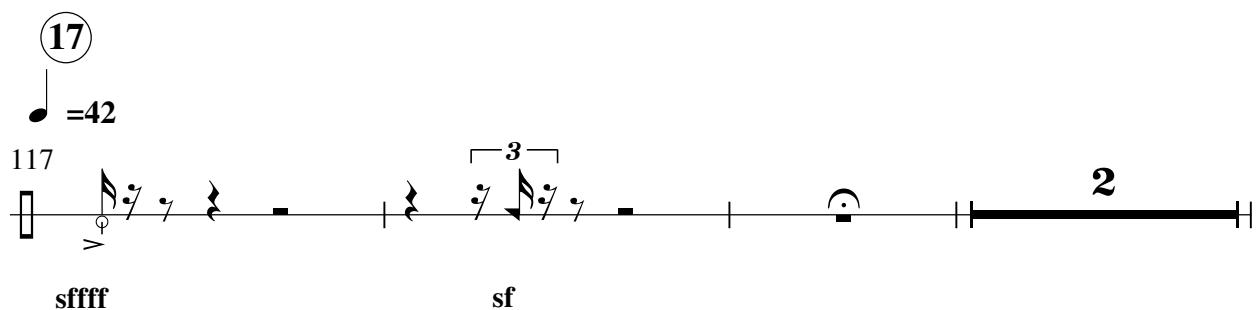
arco accel.

7:8

sfff **sfff sfff** **sfff**

sfff **sfff sfff** **sfff**

178

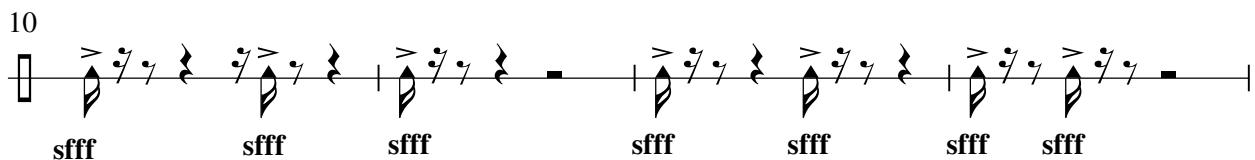
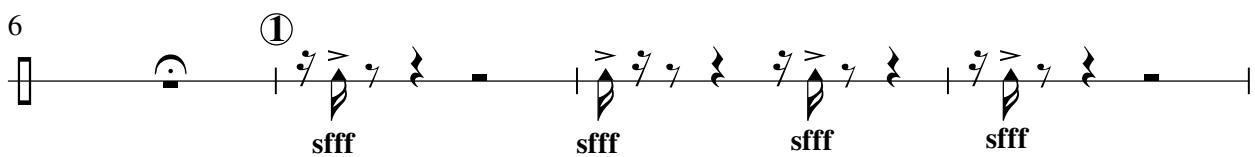
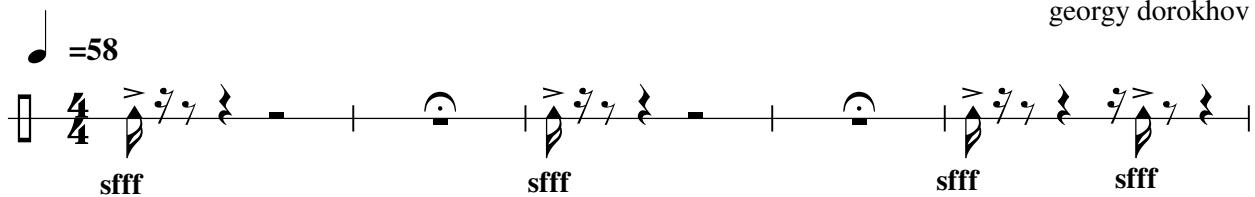


violoncello

deconstruction

(2010)

georgy dorokhov



Musical score for violoncello, page 4. The page number '14' is at the top left. The score is divided into two staves: 'i-v' (top) and 'vi-x' (bottom). Both staves show a repeating pattern of two notes with fermatas and 'sfff' dynamics. The first note of each pair has a vertical stem pointing up, and the second note has a vertical stem pointing down.

Musical score for violoncello, page 5. The page number '17' is at the top left. The score is divided into two staves: 'i-v' (top) and 'vi-x' (bottom). The 'i-v' staff features measures with three-note groups and 3:8 time signatures. The 'vi-x' staff features measures with five-note groups and 5:8 time signatures. All measures include 'sfff' dynamics and vertical stem markings.

③

20

i-v vi-x

sfff sfff sfff sfff sfff sfff

vi-x

23

i-v vi-x

sfff sfff sfff sfff

26

i-v vi-x

sfff sfff sfff sfff

30

i-v vi-x

sfff sfff sfff sfff

33

i-v

vi-x

sfff sfff

sfff sfff sfff sfff

⑤

35

i-v

vi-x

sfff sfff

sfff sfff

$\text{♩} = 72$

удар костяшками пальцев по деке

38

i-v

удар костяшками пальцев по деке

3

sfff

удар костяшками пальцев по деке

3

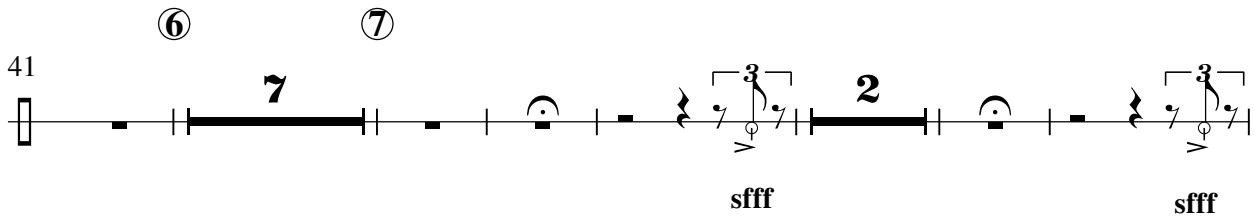
sfff

pizz. col legno tratto

6

mp > ppp

sfff



56

⑧

i-v vi-x

2 2

pp arcoul tasto

sfff sfff

61

⑨

sfff sfff

66

⑩

sfff

71

sfff sfff

(11)

i-v

vi-x

76

sfff

pizz.

sf

pizz.

mf > pp

(11)

arco
(leggiero!)

15:16

i-v

vi-x

78

sfff

ppppp

sfff

sfff

(12)

(12)

i-v

vi-x

81

sfff

sfff

sfff

i-v

vi-x

i-v

vi-x

(13)

i-v

vi-x

i-v

vi-x

Measure 86: Violoncello i-v and vi-x play eighth-note patterns. Dynamic: sfff.

Measure 88: Violoncello i-v starts with a bass note, followed by eighth-note patterns. Dynamics: mf, sfff, sfff, sfff. Violoncello vi-x plays eighth-note patterns. Dynamic: sfff.

Measure 91: Violoncello i-v and vi-x play eighth-note patterns. Dynamic: sfff.

Measure 93: Violoncello i-v and vi-x play eighth-note patterns. Dynamics: sfff, sfff, sfff, sfff.

Measure 96: Violoncello i-v and vi-x play eighth-note patterns. Dynamics: sfff, sfff, sfff, sfff. Violoncello vi-x has a dynamic marking mf.

violoncello

7

(14)

98

A musical score for the violoncello. The tempo is indicated as 98. The score consists of two staves. The top staff has a single note followed by a rest, then a sixteenth-note pattern: a note with a vertical stroke, a note with a diagonal stroke, a note with a horizontal stroke, and a note with a diagonal stroke. This pattern is repeated three times with dynamics sfff, sffff, sffff, and sfff respectively. The bottom staff has a single note followed by a rest, then a sixteenth-note pattern: a note with a vertical stroke, a note with a diagonal stroke, a note with a horizontal stroke, and a note with a diagonal stroke. This pattern is repeated three times with dynamics sfff, sffff, sffff, and sfff respectively.

$\text{♩} = 96$

101

i-v

vi-x

A musical score for the violoncello. The tempo is 96. The score includes a measure repeat sign with a 9:8 ratio above it. The top staff (i-v) has a sixteenth-note pattern: a note with a vertical stroke, a note with a diagonal stroke, a note with a horizontal stroke, and a note with a diagonal stroke. This pattern is followed by a measure with dynamics ppppp, then another sixteenth-note pattern: a note with a vertical stroke, a note with a diagonal stroke, a note with a horizontal stroke, and a note with a diagonal stroke. The bottom staff (vi-x) has a sixteenth-note pattern: a note with a vertical stroke, a note with a diagonal stroke, a note with a horizontal stroke, and a note with a diagonal stroke. This pattern is followed by a measure with dynamics sfff, then another sixteenth-note pattern: a note with a vertical stroke, a note with a diagonal stroke, a note with a horizontal stroke, and a note with a diagonal stroke. This pattern is followed by a measure with dynamics sfff, then another sixteenth-note pattern: a note with a vertical stroke, a note with a diagonal stroke, a note with a horizontal stroke, and a note with a diagonal stroke. This pattern is followed by a measure with dynamics sfff.

(15)

103

A musical score for the violoncello. The tempo is 103. The score consists of two staves. The top staff has a single note followed by a rest, then a sixteenth-note pattern: a note with a vertical stroke, a note with a diagonal stroke, a note with a horizontal stroke, and a note with a diagonal stroke. This pattern is repeated three times with dynamics sfff, sffff, sffff, and sfff respectively. The bottom staff has a single note followed by a rest, then a sixteenth-note pattern: a note with a vertical stroke, a note with a diagonal stroke, a note with a horizontal stroke, and a note with a diagonal stroke. This pattern is repeated three times with dynamics sfff, sffff, sffff, and sfff respectively.

$\text{♩} = 128$

106

A musical score for the violoncello. The tempo is 128. The score consists of two staves. The top staff has a single note followed by a rest, then a sixteenth-note pattern: a note with a vertical stroke, a note with a diagonal stroke, a note with a horizontal stroke, and a note with a diagonal stroke. This pattern is repeated three times with dynamics sfff, sffff, sffff, and sfff respectively. The bottom staff has a single note followed by a rest, then a sixteenth-note pattern: a note with a vertical stroke, a note with a diagonal stroke, a note with a horizontal stroke, and a note with a diagonal stroke. This pattern is repeated three times with dynamics sfff, sffff, sffff, and sfff respectively.

(16)

109

A musical score for the violoncello. The tempo is 109. The score consists of two staves. The top staff has a sixteenth-note pattern: a note with a vertical stroke, a note with a diagonal stroke, a note with a horizontal stroke, and a note with a diagonal stroke. This pattern is followed by a measure with dynamics sfff, then another sixteenth-note pattern: a note with a vertical stroke, a note with a diagonal stroke, a note with a horizontal stroke, and a note with a diagonal stroke. This pattern is followed by a measure with dynamics sfff, then another sixteenth-note pattern: a note with a vertical stroke, a note with a diagonal stroke, a note with a horizontal stroke, and a note with a diagonal stroke. This pattern is followed by a measure with dynamics sfff.

=152

i-v vi-x

111 112

15:16

accel.

=178

113 114

(17)

=42

117 118

(18)

4

(19)

126

2 **2** **2**

(20)

6

(21)

7

The score continues with a series of measures where the number of notes per measure varies, indicated by the circled numbers 19, 20, and 21 above the staff.

contrabassi

deconstruction

(2010)

The musical score consists of six staves of rhythmic patterns for contrabass. The tempo is indicated as =58. The first staff begins with a common time signature (4/4) and a forte dynamic (sfff). The second staff starts with a common time signature (4/4) and a dynamic (fff). The third staff begins with a common time signature (4/4) and a dynamic (fff). The fourth staff begins with a common time signature (4/4) and a dynamic (fff). The fifth staff begins with a common time signature (4/4) and a dynamic (fff). The sixth staff begins with a common time signature (4/4) and a dynamic (fff). The patterns involve various note heads and stems, with some notes having arrows pointing upwards or downwards. Measure numbers 6, 10, and 14 are marked above the staves. Measure 14 includes a circled '2' above the staff.

1

6

10

14

2

17

(3)

20

i-iv

v-viii

sfff sfff sfff sfff sfff sfff

sfff sfff sfff sfff sfff sfff

(4)

23

i-iv

v-viii

sfff sfff sfff sfff sfff sfff

sfff sfff sfff sfff sfff sfff

26

i-iv

v-viii

sfff sfff sfff sfff sfff sfff

sfff sfff sfff sfff sfff sfff

30

i-iv

v-viii

sfff sfff sfff sfff sfff sfff

sfff sfff sfff sfff sfff sfff

contrabassi

3

33

i-iv

v-viii

sfff

sfff

sfff

sfff

sfff

sfff

⑤ 35

i-iv

v-viii

sfff

sfff

sfff

sfff

sfff

$\text{♩} = 72$

удар костяшками пальцев по деке

38

i-iv

v-viii

sfff

удар костяшками пальцев по деке

sfff

*)

arco
sul tasto leggiero

5:4

mp > ppp

sfff

*) pizz. правой рукой на струне соль у порожка
(левой рукой струны зажаты близко к порожку)

6

41

i-iv v-viii

7

48

i-iv v-viii

8

55

i-iv v-viii

9

61

66

i-iv v-viii

arco
sul pont.

pp

arco
sul pont.

3

sfff sfff

sfff sfff

(10)

70

sfff sfff

(11)

76

sfff sfff

2

(12)

81

sfff sfff

=80

86

sfff sfff sfff sfff sfff

(13)

91

sfff sfff sfff sfff sfff

i-iv v-viii

96 sfff sfff sfff sfff ff

14

99 sfff sfff sfff sfff

15

103 sfff sfff sfff sfff

106 sfff sfff sfff sfff

16

110 sfff sfff sfff sfff

pizz. 9:8

accel. 3

113 sfff sfff sfff sfff

178

solo (i)
arco
tremolo sul. pont.

