



Peter Machajdik

Slovakia

CONCERTO FOR TWO BAYANS AND CHAMBER ORCHESTRA (Double Bayan Concerto)

About the artist

Peter Machajdik is a composer of chamber, orchestral and electro-acoustic music. He often takes very simple materials and a simple mode of expression, and creates a vibrant and challenging sonic palette. His music, commonly characterised as emotive, imaginary and hypnotic, has been performed to international audiences on five continents for over twenty five years and has been featured at festivals such as Inventionen in Berlin, New Work in Calgary, Early Music Festival in Boston, LakeComo Festival, Ostrava Days, Nuovi Spazi Musicali in Rome, Young Euro Classic in Berlin, Hörgänge at the Konzerthaus in Vienna, Bolzano Festival, Sagra Musicale Malatestiana in Rimini, Audio Art Festival in Cracow, Contrasts in Lviv, Melos-Ethos Festival, and the Bratislava Music Festival. Machajdik has worked with many leading orchestras and ensembles, including the Janáček Philharmonic Orchestra, Nordwestdeutsche Philharmonie, I.J.Paderewski State Philharmonic Orchestra,... (more online)

Qualification: Prof.
Associate: GEMA - IPI code of the artist : 910577
Artist page : <https://www.free-scores.com/Download-PDF-Sheet-Music-bluedeepmusic.htm>

About the piece

Title: CONCERTO FOR TWO BAYANS AND CHAMBER ORCHESTRA (Double Bayan Concerto)
Composer: Machajdik, Peter
Copyright: Copyright © Peter Machajdik
Publisher: Machajdik, Peter
Instrumentation: accordion and strings
Style: Contemporary
Comment: DURATION c. 20'00" Commissioned by AccoDuo First performance: 4 June 2009, Paderewski Philharmonic, Bydgoszcz, Poland Acco Duo (Miran Vaupotic & Ivana Levak-Vaupotic;) Symphony Orchestra of the Pomorian Philharmonic; Alexander Gref, conductor

Peter Machajdik on [free-scores.com](https://www.free-scores.com)

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Peter Machajdík



**CONCERTO FOR TWO BAYANS AND CHAMBER ORCHESTRA
(Double Bayan Concerto)**

FULL SCORE

DIN A3

Chamber version for

TIMPANI

PERCUSSION (marimba, vibraphone, bass drum, tubular bells, tamtam, woodblock, crotales)

PIANO

2 x BAYANS (ACCORDIONS)

STRINGS

To the memory of all of those who helped to remove the Iron Curtain and the communistic regimes in the central part of Europe in 1989

Commissioned by AccoDuo

First performance:

4 June 2009, Filharmonia Pomorska im. Ignacego Jana Paderewskiego w Bydgoszczy
I.J.Paderewski Philharmonic, Bydgoszcz, Poland

Acco Duo (Miran Vaupotić & Ivana Levak-Vaupotić)
Symphony Orchestra of the Pomorian Philharmonic
Alexander Gref, conductor

For complete score and parts visit

<https://www.machajdik.com/BAYAN.html>

CONCERTO FOR TWO BAYANS AND CHAMBER ORCHESTRA (Double Bayan Concerto)

c. 22'00"

DIN A3

Peter Machajdík

makh.eye.deek

マハイジック

马海迪克

♩ = 94

The musical score is arranged in a system with the following parts from top to bottom:

- Timpani:** Four measures of rests.
- Percussion:** Vibrafono part with a continuous eighth-note pattern starting at *mp*.
- Piano:** Treble and bass staves. Treble staff starts with *mp una corda* and contains chords. Bass staff contains a single note with the instruction *ped. sempre (fino alla m. 16)*.
- Accordion 1:** Four measures of rests.
- Accordion 2:** Four measures of rests.
- Violin I:** Treble staff with notes and dynamic markings *mf*. Includes *V* (Vibrato) markings.
- Violin II:** Treble staff with notes, dynamic markings *p* and *mf*, and *V* markings.
- Viola:** Bass staff with notes, dynamic markings *p* and *mf*, and *V* markings.
- Cello:** Bass staff with notes, dynamic marking *mf*, and *V* markings.
- Double Bass:** Bass staff with four measures of rests.

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5

Timp.

Perc.

Pno.

5

Acc. 1

5

Acc. 2

5

Vln. I

Vln. II

Vla.

Vc.

D.B.

9

Timp.

Perc.

Pno.

mf

f

ff

Acc. 1

Acc. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

1

The musical score for page 4 features several staves:

- Timp.:** Timpani part with a first ending bracket labeled '1' at the beginning. It contains rhythmic patterns with accents and dynamics like *f*.
- Perc.:** Percussion part with the instruction 'muta in tam-tam' written above the staff. It shows rests and small square symbols representing drum hits.
- Pno.:** Piano part with a first ending bracket labeled '13' at the beginning. It includes specific articulation marks and dynamics.
- Acc. 1:** First Accordion part, starting with a first ending bracket labeled '13' and playing sixteenth-note runs with a forte *ff* dynamic.
- Acc. 2:** Second Accordion part, also starting with a first ending bracket labeled '13' and playing sixteenth-note runs with a forte *ff* dynamic.
- Vln. I, Vln. II, Vla., Vc., D.B.:** The remaining string instruments are shown with rests in this section.

2 ♩ = 90 (Pacato)

Musical score for Concerto for Two Bayans and Chamber Orchestra, page 5. The score includes parts for Timp., Perc., Pno., Acc. 1, Acc. 2, Vln. I, Vln. II, Vla., Vc., and D.B. It features various musical notations such as dynamics (*ppp*, *f*, *ff*, *mp*), articulations (*ricochet*, *bellows shake*), and performance instructions (*Con sforzo e marcato*, *div.*).

Instrumental Parts:

- Timp.:** Starts at measure 16 with dynamics *ppp* and *f*. Includes a triplet and a *tam-tam* section.
- Perc.:** Features a *fff* *tam-tam* sound effect.
- Pno.:** Features complex textures with *Leg.* markings.
- Acc. 1 & 2:** Both parts feature *ricochet* and *bellows shake* markings, and *B.B.* (Basso Continuo) markings. Dynamics include *mp quasi organo*.
- Vln. I:** Starts with *Con sforzo e marcato* and *f* dynamics, including triplet markings. Later includes *div.* markings.
- Vln. II:** Starts with *f* dynamics and triplet markings. Later includes *div.*, *pppp*, and *pp* dynamics.
- Vla.:** Starts with *f* dynamics and triplet markings. Later includes *pppp* and *pp* dynamics.
- Vc. & D.B.:** Both parts feature triplet markings and *f* dynamics.

25

Timp.

Perc. *muta in campane tubolari*

Pno.

Acc. 1

Acc. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

pppp

*

3

This page of the musical score covers measures 37 through 44. The instruments and their parts are as follows:

- Timp.**: Timpani part, consisting of a series of rests.
- Perc.**: Percussion part, labeled "campane tubolari" (tubular bells). It begins with a *p* dynamic and features a single note in measure 44.
- Pno.**: Piano part. Measure 37 starts with a *p* dynamic. A triplet of eighth notes appears in measure 43, followed by a quarter note in measure 44. A *leg.* (legato) marking is present below the staff.
- Acc. 1** and **Acc. 2**: Accordion parts, both consisting of rests.
- Vln. I**: Violin I part, starting at measure 37 with a *p* dynamic. It features a melodic line with slurs and accents.
- Vln. II**: Violin II part, also starting at measure 37 with a *p* dynamic. It features a melodic line with slurs and accents.
- Vla.**: Viola part, starting at measure 37 with a *p* dynamic. It features a melodic line with slurs and accents.
- Vc.**: Violoncello part, starting at measure 37 with a *p* dynamic. It features a melodic line with slurs and accents.
- D.B.**: Double Bass part, starting at measure 37 with a *p* dynamic. It features a melodic line with slurs and accents.

46

Timp.

Perc. *muta in legno*

Pno.

Acc. 1 *mp* *ricochet triolet* R V R V R V

Acc. 2 *mp*

Vln. I V

Vln. II V

Vla. V

Vc. V

D.B. V

51

Timp.

Perc.

Pno.

51

51

Acc. 1

51

Acc. 2

51

Vln. I

Vln. II

Vla.

Vc.

D.B.

54

Timp.

Perc.

Pno.

54

54

R V R V R V R V R V R V R V

Acc. 1

54

Acc. 2

54

Vln. I

Vln. II

Vla.

Vc.

D.B.

4 ♩ = 94

57

Timp.

Perc.

Pno.

mf

Acc. 1

f

Acc. 2

f

Vln. I

mp

Vln. II

mp

Vla.

mp

Vc.

mp

D.B.

mp

Leo.

*

62

Timp.

Perc.

Pno.

Acc. 1

Acc. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

5

Timp. *ff*

Perc. *ff* **legno**

Pno.

65

Acc. 1 *fff* *ricochet triple*

65

Acc. 2 *fff*

Vln. I *f* *div.*

Vln. II *f* *div.*

Vla. *f*

Vc. *f*

D.B. *f*

6

Timp. 68 *f*

Perc. muta in gran cassa gran cassa *ff*

Pno. *ff* *Red.*

Acc. 1 *ff* *fff* ricochet

Acc. 2 *ff* *fff* ricochet

Vln. I *ff* *fff* *Con sforzo e marcato* *div.*

Vln. II *ff* *fff* *Con sforzo e marcato* *div.*

Vla. *ff* *fff* *Con sforzo e marcato* *div.*

Vc. *ff* *fff* *Con sforzo e marcato* *div.*

D.B. *ff* *fff* *Con sforzo e marcato* *div.*

ff *fff* *Con sforzo e marcato* *div.*

74 **G.P.** 7

Timp. *fff* *ppp*

Perc. muta in camp. tub. **G.P.**

Pno. *lascia vibrare* **G.P.** *

Acc. 1 *ppp* *mp* **G.P.** *cantabile*

Acc. 2 *ppp* *mp* **G.P.** *cantabile*

Vln. I **G.P.**

Vln. II **G.P.**

Vla. **G.P.**

Vc. **G.P.**

D.B. **G.P.**

81

Timp.

Perc.

Pno.

81

81

Acc. 1

81

81

Acc. 2

81

Vln. I

81

uniti

pp 6

pizz.

p

Vln. II

81

pizz.

p

Vla.

81

pizz.

p

Vc.

81

pizz.

p

D.B.

81

p

8

88

Timp.

Perc. *campane tubolari* *f*

Pno. *f*

Acc. 1 *f* *S.B.*

Acc. 2 *f*

Vln. I *arco mp* 3 3

Vln. II *arco mp* 3 3 3 3

Vla. *arco mp* V

Vc. *arco mp*

D.B.

90

Timp.

Perc.

Pno.

Acc. 1

Acc. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp

Detailed description of the musical score: The score is for page 18 of a concerto. It features a variety of instruments. The percussion parts (Timp. and Perc.) have rests. The piano part (Pno.) has a complex texture with chords and arpeggios. The two accordions (Acc. 1 and Acc. 2) play rhythmic patterns of sixteenth notes, with the first accordion also playing a bass line. The string parts (Vln. I, Vln. II, Vla., Vc., D.B.) play triplet patterns. The double bass part (D.B.) has a steady pulse with dynamic markings. The tempo is marked 90. The key signature has three flats.

92

Timp.

Perc.

Pno.

Acc. 1

Acc. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

6

3

gliss. gliss.

V

Detailed description: This page of a musical score, page 19, features ten staves for different instruments. The key signature is three flats (B-flat, E-flat, A-flat). The score begins at measure 92. The Timp. and Perc. staves show rests and a few notes. The Pno. staff has complex chords and arpeggios. The Acc. 1 and Acc. 2 staves play sixteenth-note patterns with fingering '6'. The Vln. I and Vln. II staves play triplet eighth notes with fingering '3'. The Vla. staff plays triplet eighth notes with 'gliss.' markings. The Vc. staff plays triplet eighth notes with fingering '3'. The D.B. staff has a few notes with a 'V' marking.

9

This page of the musical score covers measures 96 through 100. The instruments and their parts are as follows:

- Timp.**: Timpani part, mostly silent with rests.
- Perc.**: Percussion part, starting at measure 98 with a series of notes and rests, marked *ff*.
- Pno.**: Piano part, starting at measure 96 with a rest, then playing chords and arpeggios, marked *f*. The instruction *lascia vibrare* is written above the staff.
- Acc. 1** and **Acc. 2**: Accordion parts, both playing sixteenth-note patterns with sixths, marked *ff*.
- Vln. I** and **Vln. II**: Violin parts, playing sixteenth-note patterns with accents, marked *mf*. The instruction *div.* (divisi) is written above the staves starting at measure 98.
- Vla.**: Viola part, playing sixteenth-note patterns with accents, marked *mf*.
- Vc.**: Violoncello part, playing sixteenth-note patterns with accents, marked *mf*.
- D.B.**: Double Bass part, playing a simple bass line with accents, marked *mf*.

100

Timp.

Perc. muta in legno

Pno.

Acc. 1

Acc. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

103

Timp.

Perc.

Pno.

Acc. 1

Acc. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

106

Timp.

Perc.

Pno.

Acc. 1

Acc. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

ff *sfz*

3

3

3

3

3

3

3

3

10

Score for Timp., Perc., Pno., Acc. 1, Acc. 2, Vln. I, Vln. II, Vla., Vc., and D.B. with musical notation and performance instructions.

Timp. (Tympani) part: Rest throughout the section.

Perc. (Percussion) part: *legno* (wood block) playing a rhythmic pattern of eighth notes, starting at *p* (piano).

Pno. (Piano) part: Rest throughout the section.

Acc. 1 (Accompaniment 1) part: Rest throughout the section.

Acc. 2 (Accompaniment 2) part: Rest throughout the section.

Vln. I (Violin I) part: *p* (piano), *sim.* (sforzando), playing a rhythmic pattern of eighth notes.

Vln. II (Violin II) part: *p* (piano), *sim.* (sforzando), playing a rhythmic pattern of eighth notes.

Vla. (Viola) part: *p* (piano), *sim.* (sforzando), playing a rhythmic pattern of eighth notes.

Vc. (Violoncello) part: *p* (piano), *sim.* (sforzando), playing a rhythmic pattern of eighth notes.

D.B. (Double Bass) part: *p* (piano), playing a rhythmic pattern of eighth notes.

The score is divided into four measures with time signatures of 3/4, 4/4, 4/4, and 3/4.

112

11

Timp.

Perc.

Pno.

Acc. 1

Acc. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

fff

Con sforzo e marcato

sim.

muta in marimbafono

12

115

Timp.

Perc.

marimbafono

f (Rubber)

115

Pno.

115

Acc. 1

f sempre

115

Acc. 2

f sempre

115

Vln. I

3 3 3

3 3 3

Vln. II

3 3 3

3 3 3

Vla.

3 3 3

Vc.

3 3 3

D.B.

3 3 3

119

Timp.

Perc.

Pno.

119

Acc. 1

Acc. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf sempre

mf sempre

122

Timp.

Perc.

Pno.

122

Acc. 1

Acc. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

122

mf sempre

mf sempre

mf sempre

125

Timp.

Perc.

Pno.

125

Acc. 1

Acc. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

div.

13

128

Timp.

Perc.

Pno.

128

f sempre

Acc. 1

128

Acc. 2

128

Vln. I

Vln. II

128

div.

Vla.

Vc.

D.B.

Detailed description of the musical score: This page of the score, marked with rehearsal sign 13, covers measures 128 to 130. The percussion section (Timp. and Perc.) features a steady eighth-note pattern. The piano (Pno.) part begins at measure 129 with a forte (*f sempre*) dynamic, playing a rhythmic accompaniment. The two accordion parts (Acc. 1 and Acc. 2) play a melodic line with accents. The string sections (Vln. I, Vln. II, Vla., Vc., and D.B.) provide harmonic support with various textures, including a *div.* (divisi) instruction for the second violin part.

14

131

Timp.

Perc.

Pno.

Acc. 1

Acc. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

Detailed description of the musical score: This page contains measures 131 through 140 of a concerto. The score is for a chamber orchestra and includes parts for Timpani (Timp.), Percussion (Perc.), Piano (Pno.), two Accordion instruments (Acc. 1 and Acc. 2), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The music is written in a complex, rhythmic style with many sixteenth and thirty-second notes. The percussion part features a steady eighth-note pattern. The piano part has a melodic line in the right hand and a rhythmic accompaniment in the left. The accordion parts play a similar rhythmic pattern. The string parts (Vln. I, Vln. II, Vla., Vc., D.B.) play a melodic line with many slurs and accents. The score is divided into three systems of measures. The first system contains measures 131-132, the second system contains measures 133-134, and the third system contains measures 135-140. The page number '14' is in a box at the top right.

134

Timp.

Perc.

Pno.

Acc. 1

Acc. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

ff

137

Timp. *ff* G.P.

Perc. *ff* (Wood) G.P.

Pno. G.P.

Acc. 1 *fff* G.P.

Acc. 2 *fff* G.P.

Vln. I *ff* G.P.

Vln. II *ff* G.P.

Vla. *ff* G.P.

Vc. *ff* G.P.

D.B. *ff* G.P.

15

Score for Concerto for Two Bayans and Chamber Orchestra, page 34, measures 142-144.

Instrumentation: Timp., Perc., Pno., Acc. 1, Acc. 2, Vln. I, Vln. II, Vla., Vc., D.B.

Measure 142: The first two staves (Timp. and Perc.) are marked with a rest. The Percussion staff includes the instruction "muta in vibrafono". The Piano part (Pno.) is marked with a rest. The first two Accordion parts (Acc. 1 and Acc. 2) begin with a melodic line in the right hand and a rhythmic accompaniment in the left hand, marked with a forte (*f*) dynamic.

Measure 143: The first two staves (Timp. and Perc.) are marked with a rest. The Piano part (Pno.) is marked with a rest. The first two Accordion parts (Acc. 1 and Acc. 2) continue their melodic and rhythmic patterns.

Measure 144: The first two staves (Timp. and Perc.) are marked with a rest. The Piano part (Pno.) is marked with a rest. The first two Accordion parts (Acc. 1 and Acc. 2) conclude their melodic phrases.

145

Timp.

Perc.

Pno.

145

145

Acc. 1

145

Acc. 2

145

Vln. I

Vln. II

Vla.

Vc.

D.B.

16

148

Timp.

Perc.

vibrafono

f

148

Pno.

148

Acc. 1

148

Acc. 2

148

Vln. I

mf sempre

Vln. II

mf sempre

Vla.

mf sempre

Vc.

mf sempre

D.B.

mf sempre

Detailed description: This page of a musical score covers measures 148 to 160. It features nine staves for different instruments: Timp., Perc., Pno., Acc. 1, Acc. 2, Vln. I, Vln. II, Vla., Vc., and D.B. The Percussion part includes a vibrafono section starting at measure 150, marked with a forte (*f*) dynamic. The string parts (Vln. I, Vln. II, Vla., Vc., and D.B.) all play a rhythmic pattern of eighth notes starting at measure 150, marked with a mezzo-forte (*mf sempre*) dynamic. The piano (Pno.) and timpani (Timp.) parts are mostly silent throughout this section.

17

151

Timp.

Perc. *p* muta in legno

Pno.

Acc. 1 *sfz* *f*

Acc. 2 *sfz* *f*

Vln. I

Vln. II

Vla.

Vc.

D.B.

154

Timp.

Perc.

Pno.

154

Acc. 1

154

Acc. 2

154

Vln. I

uniti

p 6

Vln. II

Vla.

Vc.

D.B.

157

Timp.

Perc.

Pno.

157

157

6

6

ff

Acc. 1

157

6

ff

Acc. 2

157

6

Vln. I

6

Vln. II

Vla.

Vc.

D.B.

18

160

Timp.

Perc.

Pno.

Acc. 1

Acc. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

160

160

160

160

160

fff

fff

fff

fff

fff

fff

fff

fff

fff

fff

fff

div.

fff

fff

fff

fff

163

Timp.

Perc.

Pno.

Acc. 1

Acc. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

166 **19**

Timp.

Perc. *legno* *p*

Pno. *fff*

Acc. 1

Acc. 2

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

D.B. *p*

169

Timp.

Perc.

Pno.

Acc. 1

Acc. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

172 20

Timp. *sfz* *f*

Perc. *ff*

Pno. *sfz*

Acc. 1 *ff*

Acc. 2 *ff*

Vln. I *f* *Con sforzo e marcato*

Vln. II *f*

Vla. *f*

Vc. *f*

D.B. *f*

175

Timp.

Perc.

Pno.

Acc. 1

S.B.

Acc. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

177

Timp.

Perc.

Pno.

177

177

6 6 6 6

3 3 3

S.B.

177

6 6 6 6

3 3 3

177

3 3 3

3 3 3

3 3 3

3 3 3

3 3 3

3 3 3

3 3 3

3 3 3

3 3 3

21

Lento ♩ = 40 (Lamentoso)

179

Timp. *f* *sfz*

Perc. *sfz* muta in crotali

Pno.

179

Acc. 1 *fff* *ppp* vibrato

Acc. 2 *fff* *ppp*

Vln. I *ff* *ppp* solo

Vln. II *ff*

Vla. *ff*

Vc. *ff*

D.B. *ff*

22

187

Timp. *ppp*

Perc. *pp* *crotali*

Pno. *pp una corda*
Leg. sempre (fino alla m. 234)

Acc. 1 *pp*

Acc. 2 *pp* *vibrato*

Vln. I *pp* *div. enter gently*

Vln. II *ppp* *uniti pizz.* *pp* *solo arco* *div. enter gently*

Vla. *ppp* *pizz.* *arco* *pp* *enter gently*

Vc. *ppp* *pizz.* *arco* *pp* *div. enter gently*

D.B. *ppp* *pizz.* *arco* *pp* *enter gently*

195 **G.P.** **23** **24**

Timp. **G.P.**

Perc. **G.P.** muta in camp. tub. **campane tubolari** *pp*

Pno. **G.P.** *pp*

Acc. 1 **G.P.** *pp non vibrato*

Acc. 2 **G.P.** *pp non vibrato*

Vln. I **G.P.** solo *pp* div. con sord.

Vln. II **G.P.** uniti *pp* div. con sord.

Vla. **G.P.** *pp* uniti con sord.

Vc. **G.P.** uniti con sord.

D.B. **G.P.**

206

Timp.

Perc.

Pno.

Acc. 1

Acc. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

pp *gliss.*

pppp *mp*

p

sul ponticello *ord.* *solo*

con sord. *sola*

muta in marimbafono

marimbafono

arco (bowed)

215 25

Timp.

Perc.

Pno.

Acc. 1

Acc. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

pp

ppp

p

pp

ppp

p

ppp

ppp

ppp

The musical score for page 52 of the Concerto for Two Bayans and Chamber Orchestra is divided into several staves. The top staff is for Timp. (Timpani) in bass clef, showing a series of rests. The Perc. (Percussion) staff is also in bass clef, with the instruction "arco (bowed)" for the first two measures and "muta in tam-tam" for the remainder. Dynamics for Perc. range from *pp* to *p*. The Pno. (Piano) part is in treble and bass clefs, featuring a melodic line in the treble and rests in the bass. The Acc. 1 (Accordions) part is in treble and bass clefs, with a melodic line in the treble and rests in the bass. Dynamics include *pppp*, *ppp*, and *p*. The Acc. 2 part is in treble and bass clefs, with a melodic line in the treble and rests in the bass. Dynamics include *pppp* and *ppp*. The Vln. I and Vln. II parts are in treble clef and contain rests. The Vla. (Viola) part is in bass clef, with rests and a few notes in the later measures, including a *ppp* dynamic. The Vc. (Violoncello) part is in bass clef, featuring a melodic line with glissando markings and a triplet. The D.B. (Double Bass) part is in bass clef, with a melodic line and a *ppp* dynamic.

27

231

Timp.

Perc.

231

Pno.

234

Acc. 1

3

Acc. 2

p

3

6

3

3

Vln. I

Vln. II

Vla.

Vc.

D.B.

28

236

Timp.

Perc. *tam-tam* *pppp* *lascia vibrare* *p* *muta in campane tubolari*

Pno.

Acc. 1

Acc. 2

Vln. I *senza sord.* *pp*

Vln. II

Vla. *senza sord.* *p*

Vc. *senza sord.* *pp*

D.B.

29 Molto lento

242

Timp.

Perc.

Pno.

p tre corde

Ped. sempre (fino alla m. 281)

Acc. 1

pp *p*

Acc. 2

pp *p*

Vln. I

Vln. II

Vla.

Vc.

D.B.

30

Score for Timp., Perc., Pno., Acc. 1, Acc. 2, Vln. I, Vln. II, Vla., Vc., and D.B. with performance instructions and dynamics.

Timp. [Mute]

Perc. *campane tubolari*
ppp (triplets)
pp

Pno. *p una corda* (triplets)

Acc. 1 [Mute]

Acc. 2 [Mute]

Vln. I *enter gently uniti*
pp
p
poco

Vln. II *enter gently uniti senza sord.*
pp
p
poco

Vla. *enter gently*
pp → *mp*
p (triplets)

Vc. *pp*
p

D.B. *pp*
p

31

261

Timp.

Perc. muta in vibrafono *p* 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

Pno. 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

Acc. 1

Acc. 2 *mp*

Vln. I *poco* V

Vln. II *poco* V

Vla. V

Vc. V *poco*

D.B.

tre corde

268

Timp.

Perc.

Pno.

Acc. 1

Acc. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

The musical score for measures 268-272 includes the following details:

- Timp.:** Five measures of rests.
- Perc.:** A continuous eighth-note triplet pattern across all five measures.
- Pno.:** The right hand plays a continuous eighth-note triplet pattern, while the left hand has five measures of rests.
- Acc. 1:** Five measures of rests, followed by a *p* dynamic marking and a long note in the fifth measure.
- Acc. 2:** The right hand has a melodic line with slurs and accents, while the left hand has five measures of rests.
- Vln. I:** A melodic line with slurs and accents, starting with a *poco* marking.
- Vln. II:** A melodic line with slurs and accents, starting with a *poco* marking.
- Vla.:** A melodic line with slurs and accents, starting with a *poco* marking.
- Vc.:** A melodic line with slurs and accents, starting with a *poco* marking.
- D.B.:** A melodic line with slurs and accents, starting with a *poco* marking.

273 32

Timp. *ff*

Perc. *ff* muta in tam-tam tam-tam *ff* *lascia vibrare*

Pno. *ff* *sffz*

Acc. 1 *ff*

Acc. 2 *ff*

Vln. I *ff* *Con sforzo e marcato* *div.*

Vln. II *ff* *div.*

Vla. *ff*

Vc. *ff*

D.B. *ff*

283 33

Timp.

Perc. muta in legno legno *p*

Pno.

Acc. 1 *mf* *

Acc. 2 *mf*

Vln. I *p*

Vln. II *p* div. 3

Vla. *p*

Vc. *p*

D.B. *p*

287 34

Timp. *fff*

Perc. muta in marimbafono

Pno.

Acc. 1

Acc. 2

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

D.B. *ff*

290

Timp.

Perc.

Pno.

Acc. 1

Acc. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

35

Score for Percussion, Piano, and Accordion.

Timp. (Tympani): Rests throughout the section.

Perc. (Percussion): **marimbafono** part. *mf* (Hard yarn). Plays a continuous rhythmic pattern of eighth notes.

Pno. (Piano): Rests throughout the section.

Acc. 1 (Accordion 1): *f*. Melodic line starting at measure 293.

Acc. 2 (Accordion 2): *f*. Melodic line starting at measure 293.

Vln. I (Violin I): Rests throughout the section.

Vln. II (Violin II): Rests throughout the section.

Vla. (Viola): Rests throughout the section.

Vc. (Violoncello): Rests throughout the section.

D.B. (Double Bass): Rests throughout the section.

296

Timp.

Perc.

Pno.

Acc. 1

Acc. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf sempre

mf sempre

36

Score for Concerto for Two Bayans and Chamber Orchestra, page 66, measures 36-38.

Instrumentation: Timp., Perc., Pno., Acc. 1, Acc. 2, Vln. I, Vln. II, Vla., Vc., D.B.

Measures 36-38:

- Timp.:** Rests in measures 36 and 37; *ff* in measure 38.
- Perc.:** Continuous rhythmic pattern of eighth notes.
- Pno.:** Rests in measures 36 and 37; *mf* in measure 38.
- Acc. 1:** Melodic line starting at measure 299, featuring slurs and accents.
- Acc. 2:** Melodic line starting at measure 299, featuring slurs and accents.
- Vln. I:** Melodic line starting at measure 299, marked *mf sempre* and *uniti*.
- Vln. II:** Melodic line starting at measure 299, marked *f sempre* and *uniti*.
- Vla.:** Melodic line starting at measure 299, marked *f sempre*.
- Vc.:** Melodic line starting at measure 299.
- D.B.:** Melodic line starting at measure 299.

37

302

Timp.

Perc.

Pno.

Acc. 1

Acc. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

div.

Detailed description: This page of a musical score contains measures 302, 303, and 304. The score is for a chamber orchestra and includes parts for Timpani (Timp.), Percussion (Perc.), Piano (Pno.), two Accordion players (Acc. 1 and Acc. 2), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The Percussion part features a steady eighth-note pattern. The Piano part is mostly silent. The Accordion parts play a complex, rhythmic accompaniment with many accents. The Violin I part has a melodic line with a 'div.' (divisi) instruction starting in measure 303. The Violin II, Viola, Violoncello, and Double Bass parts provide harmonic support with rhythmic patterns.

305

Timp.

Perc.

Pno.

mf

Acc. 1

Acc. 2

Vln. I

Vln. II

div.

Vla.

Vc.

D.B.

Detailed description of the musical score: This page of the score covers measures 305 to 307. The percussion section (Timp. and Perc.) is active throughout, with the snare drum playing a steady eighth-note pattern. The piano part (Pno.) is mostly silent in measures 305 and 306, but enters in measure 307 with a melodic line in the right hand and a rhythmic accompaniment in the left hand, marked *mf*. The two accordion parts (Acc. 1 and Acc. 2) play a complex, rhythmic accompaniment with many accents. The string section (Vln. I, Vln. II, Vla., Vc., D.B.) provides a dense harmonic texture with various articulations and dynamics. The second violin part (Vln. II) has a *div.* marking in measure 307.

308

Timp.

Perc.

Pno.

Acc. 1

Acc. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

38

Timp. *ff*

Perc. muta in gran cassa

Pno. *ff*

Acc. 1 *fff* *sim.*

Acc. 2 *fff* *sim.*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

D.B. *f*

The musical score for page 71 of the Concerto for Two Bayans and Chamber Orchestra is divided into several staves. At the top, the Timp. (Tympani) and Perc. (Percussion) parts are shown. The Timp. part features a triplet of eighth notes starting at measure 312. The Perc. part has a single drum hit in measure 312. Below these are the Pno. (Piano) parts, consisting of two staves with chords and single notes. The Acc. 1 (Accompaniment 1) and Acc. 2 (Accompaniment 2) parts are also in two staves each, featuring complex rhythmic patterns with sixteenth notes and triplets. The Vln. I (Violin I) and Vln. II (Violin II) parts are in two staves each, playing a triplet of eighth notes. The Vla. (Viola) part is in a single staff, playing a triplet of eighth notes. The Vc. (Violoncello) part is in a single staff, playing a triplet of eighth notes. The D.B. (Double Bass) part is in a single staff, playing a triplet of eighth notes. The score is marked with measure numbers 312, 313, 314, and 315. Various musical notations such as slurs, accents, and dynamic markings are present throughout the score.

This page of the musical score features the following elements:

- Measure Numbers:** The page begins at measure 313, with measure numbers 313, 314, 315, 316, and 317 indicated at the start of their respective staves.
- Instrumentation:** The score is for Timp., Perc., Pno., Acc. 1, Acc. 2, Vln. I, Vln. II, Vla., Vc., and D.B.
- Dynamic Markings:** Dynamics include *f*, *fff*, *ff*, and *f* (for Perc.). A box labeled "gran cassa" is present in the Percussion staff.
- Performance Instructions:** "Con sforzo e marcato" is written above the strings in measures 316-317.
- Figural Basses:** The Acc. 1 and Acc. 2 staves contain sixteenth-note patterns with "6" written below, indicating a figured bass.
- Triplets:** The string staves (Vln. I, Vln. II, Vla., Vc., D.B.) feature triplet markings in measures 313-316.
- Other Notations:** Accents (>) are used throughout. A "Ped." marking is present in the Pno. staff at the end of measure 317.

39

This page of the musical score, page 73, covers measures 316 to 324. The score is for a chamber orchestra and includes parts for Timpani (Timp.), Percussion (Perc.), Piano (Pno.), Accordion 1 (Acc. 1), Accordion 2 (Acc. 2), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

The score begins at measure 316. The Timpani part features a rhythmic pattern of eighth notes with accents. The Percussion part consists of a steady eighth-note accompaniment. The Piano part has a complex texture with chords and triplets, marked with a *ff* dynamic and a *div.* (divisi) instruction. The Accordion parts play a rhythmic accompaniment of eighth notes with triplets. The Violin and Viola parts play a melodic line with triplets, also marked with *ff*. The Violoncello and Double Bass parts play a rhythmic accompaniment of eighth notes with triplets, marked with *ff*.

Measure 319 is marked with a *ff* dynamic. Measure 320 is marked with a *div.* instruction. Measure 321 is marked with a *ff* dynamic. Measure 322 is marked with a *ff* dynamic. Measure 323 is marked with a *ff* dynamic. Measure 324 is marked with a *ff* dynamic.

321

Timp.

Perc.

Pno.

3 3 3 3

321

Acc. 1

sim.

321

Acc. 2

sim.

Vln. I

Vln. II

Vla.

gliss.

Vc.

D.B.

subito ppp

sffz

sffz

sffz

sffz

sffz

sffz

sffz

sffz

40

326

Timp. *fff* *tutta forza*

Perc. *fff* *tutta forza* muta in crotali *p* crotali

Pno. *fff* *tutta forza* *p* *Red. al fine*

Acc. 1 *pp*

Acc. 2

Vln. I *fff* *ppp* uniti

Vln. II *fff* *ppp* uniti

Vla. *fff* *ppp*

Vc. *fff* *ppp* uniti

D.B.

335

Timp. *ppp*

Perc. muta in campane tubolari

Pno. *8va*

Acc. 1

Acc. 2 *pp*

Vln. I

Vln. II

Vla.

Vc. div.

D.B.

343

Timp.

Perc. campane tubolari muta in legno legno *pp* *ppp*

Pno. *loco* *pp*

Acc. 1

Acc. 2 B.B.

Vln. I

Vln. II *sul tasto*

Vla.

Vc. *gliss.*

D.B.

349

Timp.

Perc.

Pno.

Acc. 1

Acc. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

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