



# Peter Machajdik

Slovaquie

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

### A propos de l'artiste

Peter Machajdik est un compositeur et artiste sonore slovaque né en 1961 à Bratislava l'ancienne Tchécoslovaquie. Le catalogue de ses uvres comprend de la musique de chambre, de la musique chorale, des compositions pour petits ensembles ou orchestre symphonique, des partitions graphiques et de nombreux opéras radiophoniques. Il écrit également des musiques pour des documentaires, et réalise des décors sonores et arrangements pour le théâtre. Machajdik apporte une vision fantasmée, hypnotique et onirique du réel en élaborant des ambiances sonores où se mêlent sons naturelles, instrumentaux, vocaux, retravaillés. Chaque uvre de Peter Machajdik est une immersion dans un nouveau paysage sonore de conte de fées. Il est un pionnier de la musique flexueuse musique floue. 1992 Résidence du DAAD Berliner-Künstlerprogramm 1999 Compositeur en Résidenc... (la suite en ligne)

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### A propos de la pièce

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**Style :** Contemporain

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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

Timpani

Vibrafono

Percussion

Piano

mp una corda

ped. sempre (fino alla m. 16)

Accordion 1

Accordion 2

Violin I

mf

Violin II

p mf

Viola

p mf

Cello

mf

Double Bass

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5

Timp.

Perc.

Pno.

Acc. 1

Acc. 2

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.







25

Timp.

Perc. muta in campane tubolari

Pno.

Acc. 1

Acc. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

*pppp*

\*

3

Timp.

Perc. *campane tubolari* *p*

Pno. *p* *3* *leg.*

Acc. 1

Acc. 2

Vln. I *p* *uniti* *V*

Vln. II *p* *uniti* *V*

Vla. *p* *V*

Vc. *p* *V*

D.B. *p*

46

Timp.

Perc. muta in legno

Pno.

46

3 3 3 3 3

46

R V R V R V

*mp* ricochet triolet

46

46

46

46

Vln. I V

Vln. II V

Vla. V 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.

Detailed description of the musical score: This page of the score, numbered 51, features eight staves. The top two staves are for Timp. (Tympani) and Perc. (Percussion), both showing rests. The Piano (Pno.) part begins with a melodic line of eighth-note triplets in the right hand, while the left hand has rests. The Acc. 1 (Accompaniment 1) part features a rhythmic pattern of eighth-note chords in the right hand, with rests in the left hand. The Acc. 2 (Accompaniment 2) part consists of a simple harmonic accompaniment with quarter notes in both hands. The Vln. I (Violin I) part has a long note with a bowing mark (V) and a fermata. The Vln. II (Violin II) part has a similar long note with a bowing mark (V) and a fermata. The Vla. (Viola) part has a long note with a bowing mark (V) and a fermata. The Vc. (Violoncello) and D.B. (Double Bass) parts also have long notes with fermatas.

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.



62

Timp.

Perc.

Pno.

62

Acc. 1

Acc. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

**5**

Timp. *ff*

Perc. *ff* **legno**

Pno.

65 *ricochet triple* *fff* 3 3 3 3 3 3 3 3 6 3

Acc. 1

65 *fff*

Acc. 2

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.** 68 *ff* *Red.*

**Acc. 1** 68 *ff* *fff* *ricochet*

**Acc. 2** 68 *ff* *fff* *ricochet*

**Vln. I** 68 *uniti* *Con sforzo e marcato* *div.*

**Vln. II** *uniti*

**Vla.** *uniti*

**Vc.** *uniti*

**D.B.** *uniti*

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

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: Timpani (Timp.), Percussion (Perc.), Piano (Pno.), two Accordions (Acc. 1 and Acc. 2), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The tempo is marked 90. The key signature consists of three flats. The score is divided into two measures. The piano part (Pno.) has a complex texture with chords and arpeggios. The accordion parts (Acc. 1 and Acc. 2) play sixteenth-note patterns. The violin and viola parts play triplet patterns. The cello and double bass parts play a simple triplet pattern. The double bass part has a dynamic marking of *mp*.

92

Timp.

Perc.

Pno.

Acc. 1

Acc. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

9

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

- Timp.**: Timpani, mostly silent with rests.
- Perc.**: Percussion, starting at measure 97 with a *ff* dynamic, playing a rhythmic pattern of eighth notes.
- Pno.**: Piano, starting at measure 97 with a *f* dynamic, playing chords and arpeggios, marked *lascia vibrare* (let vibrate).
- Acc. 1** and **Acc. 2**: Accordion parts, both playing sixteenth-note patterns with a *ff* dynamic.
- Vln. I** and **Vln. II**: Violins, playing sixteenth-note patterns with a *mf* dynamic. From measure 99, they are marked *div.* (divisi).
- Vla.**: Viola, playing sixteenth-note patterns with a *mf* dynamic.
- Vc.**: Violoncello, playing sixteenth-note patterns with a *mf* dynamic.
- D.B.**: Double Bass, playing a simple bass line with a *mf* dynamic.

100

Timp.

Perc. muta in legno

Pno.

Acc. 1

Acc. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.







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: Rests in all measures.

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

**Pno.** (Piano) part: Rests in all measures.

**Acc. 1** (Accompaniment 1) part: Rests in all measures.

**Acc. 2** (Accompaniment 2) part: Rests in all measures.

**Vln. I** (Violin I) part: *p* (piano), *sim.* (sforzando). Measures 109-112: eighth-note patterns.

**Vln. II** (Violin II) part: *p* (piano), *sim.* (sforzando). Measures 109-112: eighth-note patterns.

**Vla.** (Viola) part: *p* (piano), *sim.* (sforzando). Measures 109-112: eighth-note patterns.

**Vc.** (Violoncello) part: *p* (piano), *sim.* (sforzando). Measures 109-112: eighth-note patterns.

**D.B.** (Double Bass) part: *p* (piano). Measures 109-112: eighth-note patterns.

Measures 109-112 are divided into four measures with time signatures: 3/4, 3/4, 4/4, and 3/4.

112 **11**

Timp. *fff*

Perc. muta in marimbafono

Pno.

Acc. 1

Acc. 2

Vln. I *fff* Con sforzo e marcato *sim.*

Vln. II *fff* *sim.*

Vla. *fff* *sim.*

Vc. *fff*

D.B. *fff*

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

3 3 3

Vln. II

3 3 3

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

119

Acc. 2

119

Vln. I

Vln. II

Vla.

Vc.

D.B.

*mf sempre*

*mf sempre*



125

Timp.

Perc.

Pno.

125

Acc. 1

Acc. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.



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 the second violin part marked *div.* (divisi) starting in measure 129.



134

Timp.

Perc.

Pno.

Acc. 1

Acc. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

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 score begins with measure 142. The Percussion part includes the instruction "muta in vibrafono". The Piano part is silent. The Accordion 1 part features a melodic line starting with a forte (*f*) dynamic, marked with a slur and a fermata. The Accordion 2 part features a rhythmic accompaniment of eighth notes, also marked with a forte (*f*) dynamic and a slur. The Violin I, Violin II, Viola, Violoncello, and Double Bass parts are silent.

**Measure 143:** The Accordion 1 part continues its melodic line with a slur and a fermata. The Accordion 2 part continues its rhythmic accompaniment. The other instruments remain silent.

**Measure 144:** The Accordion 1 part concludes its melodic phrase with a slur and a fermata. The Accordion 2 part concludes its rhythmic accompaniment. The other instruments remain silent.

145

Timp.

Perc.

Pno.

145

145

Acc. 1

145

Acc. 2

145

Vln. I

Vln. II

Vla.

Vc.

D.B.







154

Timp.

Perc.

Pno.

154

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

This page of the musical score covers measures 160 to 180. The instruments and their parts are as follows:

- Timp.** (Timpani): Measures 160-179 are silent. At measure 180, it plays a rhythmic pattern of eighth notes with accents and a *fff* dynamic.
- Perc.** (Percussion): Silent throughout.
- Pno.** (Piano): Silent throughout.
- Acc. 1** (Accordions 1): Measures 160-179 are silent. At measure 180, it plays a rhythmic pattern of eighth notes with accents and a *fff* dynamic.
- Acc. 2** (Accordions 2): Measures 160-179 are silent. At measure 180, it plays a rhythmic pattern of eighth notes with accents and a *fff* dynamic.
- Vln. I** (Violin I): Measures 160-179 are silent. At measure 180, it plays a rhythmic pattern of eighth notes with accents, a *fff* dynamic, and a *div.* (divisi) instruction.
- Vln. II** (Violin II): Measures 160-179 are silent. At measure 180, it plays a rhythmic pattern of eighth notes with accents and a *fff* dynamic.
- Vla.** (Viola): Measures 160-179 are silent. At measure 180, it plays a rhythmic pattern of eighth notes with accents and a *fff* dynamic.
- Vc.** (Violoncello): Measures 160-179 are silent. At measure 180, it plays a rhythmic pattern of eighth notes with accents and a *fff* dynamic.
- D.B.** (Double Bass): Measures 160-179 are silent. At measure 180, it plays a rhythmic pattern of eighth notes with accents and a *fff* dynamic.

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*





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

21

Lento ♩ = 40 (Lamentoso)

179

*f* *sfz*

*sfz*

muta in crotali

179

*fff* *ppp* *vibrato*

179 *fff* *ppp*

179 *ff* *ppp* *solo*

179 *ff*

179 *ff*

179 *ff*

179 *ff*

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*

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*

*pp* *mp*

muta in marimbafono

marimbafono

arco (bowed)

sul ponticello

ord.

con sord.

solo

sola

6/4 4/4

215 25

**Timp.**

**Perc.**

**Pno.**

**Acc. 1**

**Acc. 2**

**Vln. I**

**Vln. II**

**Vla.**

**Vc.**

**D.B.**

*p*

*pp*

*ppp*

*p*

*pp*

*p*

*ppp*

*ppp*

*ppp*

223

Timp.

Perc. arco (bowed) muta in tam-tam

Pno.

Acc. 1 *pppp* *p* *ppp* *p*

Acc. 2 *pppp* *ppp* *tr*

Vln. I

Vln. II

Vla. *ppp*

Vc. *gliss.* *gliss.* *gliss.* *gliss.*

D.B.

27

231

Timp.

Perc.

Pno.

231 234

Acc. 1

3

Acc. 2

231

*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* (measures 251-252)  
*pp* (measures 253-254)

**Pno.** *p una corda* (measures 253-254)

**Acc. 1** [Mute]

**Acc. 2** [Mute]

**Vln. I** *enter gently uniti*  
*pp* (measure 251)  
*p* (measure 252)  
*poco* (measures 253-254)

**Vln. II** *enter gently uniti senza sord.*  
*pp* (measure 251)  
*p* (measure 252)  
*poco* (measures 253-254)

**Vla.** *enter gently*  
*pp* (measure 251) → *mp* (measure 252)  
*p* (measure 253)  
*poco* (measures 254-255)

**Vc.** *pp* (measure 251)  
*p* (measure 252)

**D.B.** *pp* (measures 251-252)  
*p* (measures 253-254)

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.

vibrafono

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 is arranged in a system of seven staves. The top two staves are for Timp. and Perc., both starting with a measure rest in measure 268. The Perc. staff features a rhythmic pattern of eighth-note triplets. The Pno. staff has a treble clef with eighth-note triplets and a bass clef with measure rests. The Acc. 1 staff has a treble clef with measure rests and a dynamic marking of *p* in measure 272. The Acc. 2 staff has a treble clef with dotted notes and a dynamic marking of *poco* in measure 270. The Vln. I staff has a treble clef with a dynamic marking of *poco* in measure 270. The Vln. II staff has a treble clef with a dynamic marking of *poco* in measure 270. The Vla. staff has a bass clef with a dynamic marking of *poco* in measure 270. The Vc. staff has a bass clef with a dynamic marking of *poco* in measure 270. The D.B. staff has a bass clef with a dynamic marking of *poco* in measure 270.

273 32

Timp. *ff*

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

Pno. *ff* *sffz*

Acc. 1 *fff*

Acc. 2 *fff*

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

Vln. II *ff* *div.*

Vla. *ff*

Vc. *ff*

D.B. *ff*

278

Timp. *mp* *fff*

Perc. *fff*

Pno.

278 281

Acc. 1

Acc. 2

Vln. I *uniti* *gliss.* *div.*

Vln. II *uniti* *gliss.*

Vla. *gliss.*

Vc.

D.B.

*muta in gran cassa*

*gran cassa*

*6*

*3*

*gliss.*

*div.*

283 **33**

Timp.

Perc. *muta in legno* **legno** *p*

Pno.

Acc. 1 *mf*

Acc. 2 *mf*

Vln. I *p*

Vln. II *div. 3* *p*

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*



35

This page of the musical score, page 64, covers measures 293 to 305. The score is arranged in a standard orchestral layout with the following parts from top to bottom:

- Timp.** (Timpani): Rests throughout the measures.
- Perc.** (Percussion): Features a marimbafono part with a rhythmic pattern of eighth notes. The dynamic is marked *mf* (Hard yarn).
- Pno.** (Piano): Rests throughout the measures.
- Acc. 1** (Accompaniment 1): Features a melodic line starting at measure 293 with a dynamic of *f*. The line includes slurs and accents.
- Acc. 2** (Accompaniment 2): Features a melodic line starting at measure 293 with a dynamic of *f*. The line includes slurs and accents.
- Vln. I** (Violin I): Rests throughout the measures.
- Vln. II** (Violin II): Rests throughout the measures.
- Vla.** (Viola): Rests throughout the measures.
- Vc.** (Violoncello): Rests throughout the measures.
- D.B.** (Double Bass): Rests throughout the measures.

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 all three measures.
- Acc. 1 & 2:** Complex rhythmic patterns with accents and slurs.
- Vln. I:** *mf sempre*, *uniti*; melodic line with slurs.
- Vln. II:** *f sempre*, *uniti*; melodic line with slurs.
- Vla.:** *f sempre*; rhythmic accompaniment.
- Vc. & D.B.:** Rhythmic accompaniment.

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 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.

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, also playing a triplet of eighth notes. The Vc. (Violoncello) and D.B. (Double Bass) parts are in two staves each, 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.

313

Timp. *f* *fff* *ff* gran cassa

Perc. *f*

Pno.

313

Acc. 1

6

6

6

6

Acc. 2

6

6

6

Vln. I

3 3 3 3

Con sforzo e marcato

Vln. II

3 3 3 3

Vla.

3 3 3 3

Vc.

3 3 3 3

D.B.

3 3 3 3

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 \* and a *ped.* instruction. The two Accordion parts play a rhythmic triplet pattern. The Violin and Viola parts play a melodic line with triplets, while the Violoncello and Double Bass parts play a similar triplet accompaniment. The dynamic marking *ff* (fortissimo) is indicated for the strings starting in measure 319. The score concludes at measure 324 with a final chord in the strings.



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 pp 3 muta in legno legno ppp

Pno. 343 loco pp

Acc. 1

Acc. 2 343 B.B.

Vln. I 343

Vln. II 343 sul tasto

Vla.

Vc. 343 gliss.

D.B.



349

Timp. *gliss.*

Perc. 3

Pno.

349

Acc. 1 *pppp*

349

Acc. 2

349

Vln. I

Vln. II

Vla.

Vc.

D.B.

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