



Peter Machajdik

Slovakia

CONCERTO FOR TWO BAYANS AND 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 ORCHESTRA (Double Bayan Concerto)
Composer: Machajdik, Peter
Copyright: Copyright © Peter Machajdik
Publisher: Machajdik, Peter
Instrumentation: symphonic band, accordion, flageolet
Style: Contemporary
Comment: DURATION c. 22'00" 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

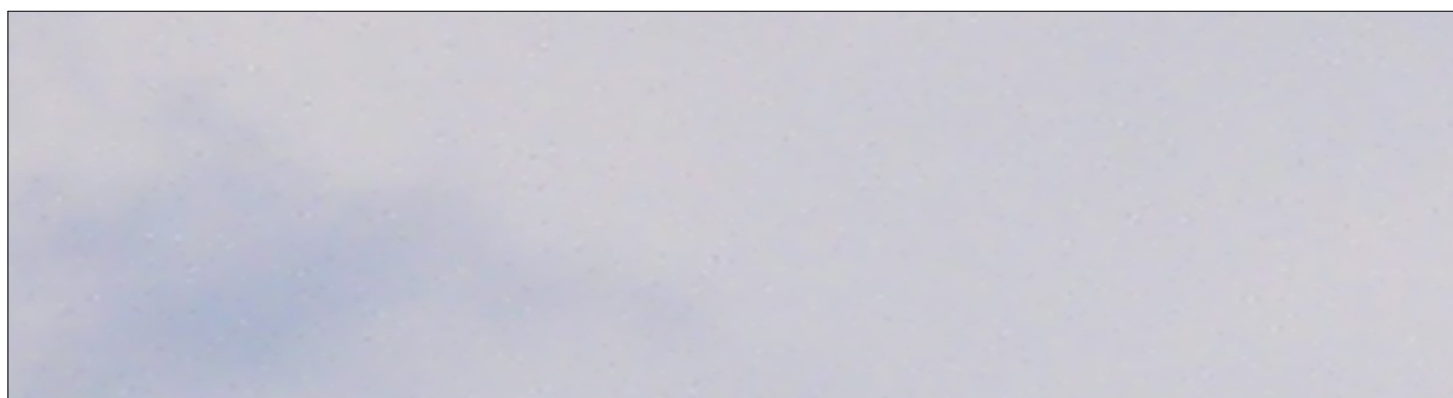
Peter Machajdik on [free-scores.com](https://www.free-scores.com)

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Peter Machajdík



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

FULL SCORE

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 the complete score and parts visit
<https://www.machajdik.com/BAYAN.html>

CONCERTO FOR TWO BAYANS AND ORCHESTRA (Double Bayan Concerto)

Peter Machajdík

*1961

TRANSPosed SCORE

c. 22'00"

[2008]

DIN A3

makh.eye.deek

マハイジック

马海迪克

마하이디크

♩ = 94

The score is for a 4/4 piece with a tempo of 94 beats per minute. The instrumentation includes Flauti I + II, Oboi I + II, Clarinetto in B \flat , Clarinetto basso, Fagotti I + II, Corni in f I + II, Trombe in b I + II, Timpani, Batteria (Vibrafono), Pianoforte (mp una corda), Bayan I 1, Bayan II 2, Violini I (mf), Violini II (p to mf), Viole (p to mf), Violonelli (mf), and Contrabbassi. The Vibrafono part features a rhythmic pattern of eighth notes. The Pianoforte part is marked mp una corda and includes the instruction 'Ped. sempre (fino alla m. 16)'. The Bayan parts are currently blank. The string parts (Violini, Viole, Violonelli) have melodic lines with dynamic markings and accents.

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GEMA SOZA

www.machajdik.com

Fl. I + II

Ob. I + II

Cl. in B \flat

Cl. b.

Fg. I + II

Cr. I + II

Tr. I + II

Timp.

Batt.

Pf.

Bayan I 1

Bayan II 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

1

Fl. I + II

Ob. I + II

Cl. in B \flat

Cl. b.

Fg. I + II

Cr. I + II

Tr. I + II

Timp.

Batt.

Pf.

Bayan I 1

Bayan II 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

Con sforzo e marcato

muta in tam-tam

ff

ff

ff

ff

ff

Fl. I + II

Ob. I + II

Cl. in B \flat

Cl. b.

Fg. I + II

Cr. I + II

Tr. I + II

Timp.

Batt.

Pf.

Bayan I 1

Bayan II 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp f

pppp

pp

con sord.

tam-tam

fff

16

ricochet

bellows shake

B.B.

B.B.

Con sforzo e marcato

div.

div.

pppp

pppp

f

f

f

f

2 ♩ = 90 (Pacato)

Fl. I + II

Ob. I + II

Cl. in B \flat

Cl. b.

Fg. I + II

Cr. I + II

Tr. I + II

Timp.

Batt. *muta in campane tubolari*

Pf.

Bayan I 1 *mp quasi organo*

Bayan II 2 *mp quasi organo*

Vln. I

Vln. II *pp*

Vla. *pp*

Vc.

Cb.

*

Fl. I + II

Ob. I + II

Cl. in B \flat

Cl. b.

Fg. I + II

Cr. I + II

Tr. I + II

Timp.

Batt.

Pf.

Bayan I 1

Bayan II 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

52

poco

pp

R V

R V

R V R V

R V R V

R V

R V R V

R V R V

*

61

Fl. I + II

Ob. I + II

Cl. in B \flat

Cl. b.

Fg. I + II

Cr. I + II

Tr. I + II

Timp.

Batt.

Pf.

Bayan I 1

Bayan II 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

II.

f

legno

6

Fl. I + II

Ob. I + II

Cl. in B \flat

Cl. b.

Fg. I + II

Cr. I + II

Tr. I + II

Timp.

Batt.

Pf.

Bayan I 1

Bayan II 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

ff

fff

ppp

gran cassa

muta in camp. tub.

ricochet

Con sforzo e marcato

div.

Fig. I muta in Contrafagotto (possibile)

lascia vibrare

uniti

76 **G.P.** **7**

Fl. I + II

Ob. I + II

Cl. in B \flat

Cl. b.

Fg. I + II

Cr. I + II

Tr. I + II

Timp.

Batt.

Pf.

Bayan I 1

Bayan II 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

ppp

mp

cantabile

pp ⁶

uniti

8 **Pacato**

84

Fl. I + II *p* *mf*

Ob. I + II *mp* *p* *mf*

Cl. in B \flat *mp*

Cl. b.

Fg. I + II

Cr. I + II *p*

Tr. I + II

Timp.

Batt. *f* **campane tubolari**

Pf. *f*

Bayan I I *f* **S.B.**

Bayan II 2 *f*

Vln. I *pizz.* *p* *arco* *mp*

Vln. II *pizz.* *p* *arco* *mp*

Vla. *pizz.* *p* *arco* *mp*

Vc. *pizz.* *p* *arco* *mp*

Cb. *p*

90

Fl. I + II

Ob. I + II

Cl. in B \flat

Cl. b.

Fg. I + II

Cr. I + II

Tr. I + II

Timp.

Batt.

Pf.

Bayan I 1

Bayan II 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

9 Deciso

Fl. I + II

Ob. I + II

Cl. in B \flat

Cl. b.

Fg. I + II

Cr. I + II

Tr. I + II

Timp.

Batt.

Pf.

Bayan I 1

Bayan II 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

97

Fl. I + II

Ob. I + II

Cl. in B \flat

Cl. b.

Fg. I + II

Cr. I + II

Tr. I + II

Timp.

Batt.

Pf. *lascia vibrare*

Bayan I 1

Bayan II 2

Vln. I *div.*

Vln. II *div.*

Vla.

Vc.

Cb. V

105 Flauto I. muta in piccolo II.

Fl. I + II

Ob. I + II

Cl. in B \flat

Cl. b.

Fg. I + II

Cr. I + II

Tr. I + II

Timp.

Batt.

Pf.

Bayan I 1

Bayan II 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

10

Fl. I + II

Ob. I + II

Cl. in B \flat

Cl. b.

Fg. I + II
II.
p

Cr. I + II

Tr. I + II

Timp.

Batt.
109 **legno**
p

Pf.

Bayan I 1

Bayan II 2

Vln. I
109 *p* *sim.*

Vln. II
p *sim.*

Vla.
p *sim.*

Vc.
p *sim.*

Cb.
p

11 Con sforzo e marcato

I. Picc.
II. Fl. *fff*

Ob. I + II *fff*

Cl. in B \flat *fff*

Cl. b. *fff*

Cfg.
Fg. *fff*

Cr. I + II *fff*

Tr. I + II *fff*

Timp. *fff*

Batt. *113* muta in marimbafono

Pf.

Bayan I 1

Bayan II 2

Vln. I *113* Con sforzo e marcato *fff* *sim.*

Vln. II *fff* *sim.*

Vla. *fff* *sim.*

Vc. *fff*

Cb. *fff*

12

Piccolo muta in flauto

Fl. I + II

Ob. I + II

Cl. in B \flat

Cl. b.

Fg. I + II

Cfg. muta in fagotto

Cr. I + II

Tr. I + II

Timp.

Batt.

117

117

marimbafono

f (Rubber)

Pf.

Bayan I 1

117

f sempre

Bayan II 2

117

f sempre

Vln. I

Vln. II

Vla.

Vc.

Cb.

125

Fl. I + II

Ob. I + II

Cl. in B \flat

Cl. b.

Fg. I + II

Cr. I + II

Tr. I + II

Timp.

Batt.

Pf.

Bayan I 1

Bayan II 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

div.

13

This page of the musical score covers measures 129 through 132. The instruments and parts are as follows:

- Fl. I + II:** Flute I and II parts, both are silent (indicated by a horizontal line) in these measures.
- Ob. I + II:** Oboe I and II parts. Measure 129 begins with a first ending bracket (marked '1.') and a forte (*f*) dynamic. The oboes play a melodic line with eighth-note patterns.
- Cl. in B♭:** Clarinet in B-flat part, silent.
- Cl. b.:** Clarinet in bass part, silent.
- Fg. I + II:** Bassoon I and II parts, silent.
- Cr. I + II:** Cor Anglais I and II parts, silent.
- Tr. I + II:** Trumpet I and II parts, silent.
- Timp.:** Timpani part, silent.
- Batt.:** Snare drum part, playing a steady eighth-note rhythmic pattern.
- Pf.:** Piano part. The right hand plays a complex melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment. The dynamic is marked *f sempre*.
- Bayan I 1:** First Bayan part, playing a melodic line with slurs and accents.
- Bayan II 2:** Second Bayan part, playing a melodic line with slurs and accents.
- Vln. I:** Violin I part, playing a melodic line with slurs and accents.
- Vln. II:** Violin II part, playing a melodic line with slurs and accents, marked *div.* (divisi).
- Vla.:** Viola part, playing a rhythmic accompaniment.
- Vc.:** Violoncello part, playing a rhythmic accompaniment.
- Cb.:** Contrabass part, playing a rhythmic accompaniment.

14

Fl. I + II

Ob. I + II

Cl. in B \flat

Cl. b.

Fg. I + II

Cr. I + II

Tr. I + II

Timp.

Batt.

Pf.

Bayan I 1

Bayan II 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

136

Fl. I + II

Ob. I + II

Cl. in B \flat

Cl. b.

Fg. I + II

Cr. I + II

Tr. I + II

Timp.

Batt.

Pf.

Bayan I 1

Bayan II 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

ff

fff

G.P.

(Wood)

15

This page of the musical score covers measures 142 to 145. The instruments listed on the left are: Fl. I + II, Ob. I + II, Cl. in B \flat , Cl. b., Fg. I + II, Cr. I + II, Tr. I + II, Timp., Batt. (with the instruction "muta in vibrafono" at measure 142), Pf. (Piano), Bayan I 1, Bayan II 2, Vln. I, Vln. II, Vla., Vc., and Cb. The score is in 4/4 time. Measures 142 and 143 are mostly rests for the orchestral instruments, while the two Bayans play a complex rhythmic pattern. In measures 144 and 145, the Bayans play a melodic line with a forte (*f*) dynamic, while the rest of the orchestra remains silent.

146

Fl. I + II

Ob. I + II

Cl. in B \flat

Cl. b.

Fg. I + II

Cr. I + II

Tr. I + II

Timp.

Batt.

Pf.

Bayan I 1

Bayan II 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This page of the musical score, numbered 146, features a variety of instruments. The woodwind section (Flutes, Oboes, Clarinets, Bassoon) and brass section (Horns, Trumpets) are currently silent, indicated by horizontal lines with a flat sign. The percussion section (Timpani, Bass Drum) and Piano are also silent. The two Bayan instruments are the primary focus, with Bayan I 1 playing a complex, rhythmic melody in the right hand and a supporting bass line in the left hand. Bayan II 2 plays a similar but more intricate rhythmic pattern. The string section (Violins I and II, Viola, Violoncello, and Contrabass) is silent, also indicated by horizontal lines with a flat sign.

16 17

Fl. I + II *mf* *sfz*

Ob. I + II

Cl. in B \flat

Cl. b.

Fg. I + II *mp* *sfz*

Cr. I + II *p* *poco* *p* *f*

Tr. I + II *sfz*

Timp.

Batt. *f* *vibrafono*

Pf.

Bayan I I *sfz* *f*

Bayan II 2 *sfz* *f*

Vln. I *mf sempre*

Vln. II *mf sempre*

Vla. *mf sempre*

Vc. *mf sempre*

Cb. *mf sempre*

154

Fl. I + II

Ob. I + II

Cl. in B \flat

Cl. b.

Fg. I + II

Cr. I + II

Tr. I + II

Timp.

Batt. muta in legno

Pf.

Bayan I 1

Bayan II 2

Vln. I *uniti* *p* 6

Vln. II

Vla.

Vc.

Cb.

158

Fl. I + II

Ob. I + II

Cl. in B \flat

Cl. b.

Fg. I + II

Cr. I + II

Tr. I + II

Timp.

Batt.

Pf.

Bayan I 1

Bayan II 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

ff

fff

f

162

Fl. I + II *fff*

Ob. I + II *ff*

Cl. in B \flat *ff*

Cl. b. *ff*

Fg. I + II *fff*

Cr. I + II *fff*

Tr. I + II

Timp. *fff*

Batt.

Pf.

Bayan I 1

Bayan II 2

Vln. I *fff* div.

Vln. II *fff*

Vla. *fff*

Vc. *fff*

Cb. *fff*

165

19

Fl. I + II

Ob. I + II

Cl. in B \flat

Cl. b.

Fg. I + II

Cr. I + II

Tr. I + II

Timp.

Batt.

Pf.

Bayan I 1

Bayan II 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

fff

legno

p

20

Fl. I + II

Ob. I + II

Cl. in B \flat

Cl. b.

Fg. I + II

Cr. I + II

Tr. I + II

Timp.

Batt.

Pf.

Bayan I 1

Bayan II 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

Con sforzo e marcato

mf

f

ff

a2

S.B.

6

21 Lento ♩ = 40 (Lamentoso)

This page of the musical score covers measures 179 to 188. The tempo is marked 'Lento' with a quarter note equal to 40 beats, and the mood is 'Lamentoso'. The score includes parts for Flutes I & II (Fl. I + II), Oboes I & II (Ob. I + II), Clarinets in Bb (Cl. in Bb), Clarinet in B (Cl. b.), Bassoon I & II (Fg. I + II), Cor Anglais I & II (Cr. I + II), Trumpets I & II (Tr. I + II), Timpani (Timp.), and Snare Drum (Batt.). The woodwind and brass parts are mostly silent, with some initial activity in measures 179-182. The Snare Drum part includes dynamic markings *sfz*, *ppp*, and *pp*, and a performance instruction 'muta in crotali' in measure 182. The Piano (Pf.) part is silent throughout. The two Bayan parts (Bayan I 1 and Bayan II 2) are prominent, starting at *fff* and moving to *ppp*. Bayan I 1 includes a 'vibrato' marking in measure 182. Bayan II 2 features sixteenth-note runs in measures 179-182. The Violin I (Vln. I) part starts at *ff* and moves to *ppp* in measure 182, with a 'solo' marking in measure 184. Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.) parts all start at *ff* and move to *ppp* in measure 182. The Violin II, Viola, and Violoncello parts have 'pizz.' markings in measure 182. The Contrabass part has 'pizz.' markings in measures 182 and 184.

22

23

189

Fl. I + II *pp* 1. 3

Ob. I + II G.P. 1. *pp*

Cl. in B \flat G.P. *pp*

Cl. b. G.P.

Fg. I + II G.P.

Cr. I + II *ppp* a2 con sord. G.P.

Tr. I + II G.P.

Timp. G.P.

Batt. *pp* muta in camp. tub. G.P.

Pf. *pp una corda* G.P.

Ped. sempre (fino alla m. 234)

Bayan I 1 *pp* G.P.

Bayan II 2 *vibrato pp* G.P.

Vln. I *pp* *div. enter gently* *pp* *poco* G.P. solo *pp*

Vln. II *pp* *solo arco* *pp* *div. enter gently* *poco* G.P. uniti *pp*

Vla. *pp* *arco* *enter gently* G.P.

Vc. *pp* *div. enter gently* *arco* *pp* G.P.

Cb. *pp* *arco enter gently* G.P.

24 Tranquillo

Fl. I + II: 199, *ppp*, *p*
 Ob. I + II: *p*
 Cl. in B \flat :
 Cl. b.:
 Fg. I + II: I., *pp*
 Cr. I + II: II. con sord., *pp*
 Tr. I + II:
 Timp.: *pp*, *gliss.*, 3
 Batt.: *pp*, campane tubolari, muta in marimbafono
 Pf.: *pp*
 Bayan I 1: *pp*, non vibrato
 Bayan II 2: *pp*, non vibrato
 Vln. I: div. con sord.
 Vln. II: div. con sord.
 Vla.:
 Vc.: uniti con sord.
 Cb.:

210

Fl. I + II *pp* *1. tr*

Ob. I + II *ppp* *p* *ppp* *1.*

Cl. in B \flat

Cl. b. *pp*

Fg. I + II *ppp* *ppp < f > ppp* *1.*

Cr. I + II *con sord.* *ppp*

Tr. I + II

Timp. *3*

Batt. *marimbafono* *arco (bowed)* *pp* *mp*

Pf. *p*

Bayan I 1 *pppp* *mp* *p*

Bayan II 2 *p* *pp*

Vln. I *sul ponticello* *ord.* *solo* *p*

Vln. II *uniti* *pp*

Vla. *con sord.* *sola* *p*

Vc.

Cb.

25 Calmo

Fl. I + II *pp* *ppp* *p* *ppp*

Ob. I + II

Cl. in B \flat

Cl. b.

Fg. I + II *pp*

Cr. I + II

Tr. I + II

Timp.

Batt. arco (bowed) muta in tam-tam *pp* *p*

Pf.

Bayan I 1 *pppp* *ppp*

Bayan II 2 *ppp* *pppp* *ppp*

Vln. I div.

Vln. II div.

Vla. *tutte* *ppp*

Vc. *ppp* *gliss.*

Cb. *ppp*

26 27

Fl. I + II

Ob. I + II

Cl. in B \flat

Cl. b.

Fg. I + II

Cr. I + II

Tr. I + II

Timp.

Batt.

Pf.

Bayan I 1

Bayan II 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

28

Fl. I + II

Ob. I + II

Cl. in B \flat

Cl. b.

Fg. I + II

Cr. I + II

Tr. I + II

Timp.

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

Pf. *p tre corde*
And. sempre (fino alla m. 281)

Bayan I 1

Bayan II 2

Vln. I *senza sord.* *pp*

Vln. II

Vla. *senza sord.* *p*

Vc. *senza sord.* *pp*

Cb.

29 *Molto lento* **30** *Andante* ♩ = 94

Fl. I + II

Ob. I + II

Cl. in B \flat

Cl. b.

Fg. I + II

Cr. I + II

Tr. I + II

Timp.

Batt. campane tubolari *ppp* ³

Pf.

Bayan I 1 *p*

Bayan II 2 *pp* \leftarrow *p*

Vln. I *pp* *enter gently uniti*

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

Vla. *pp* \leftarrow *mp* *enter gently*

Vc. *pp*

Cb. *pp*

280

Fl. I + II

Ob. I + II

Cl. in B \flat

Cl. b.

Fg. I + II

Cr. I + II

Tr. I + II

Timp.

Batt.

Pf.

Bayan I 1

Bayan II 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

33

gran cassa

mp

fff

muta in legno

legno

p

281

mf

gliss.

div.

p

p

p

p

p

286

Fl. I + II

Ob. I + II

Cl. in B \flat

Cl. b.

Fg. I + II

Cr. I + II

Tr. I + II

Timp.

Batt.

Pf.

Bayan I 1

Bayan II 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

The score is written for a full orchestra and two Bayans. It begins at measure 286. The time signature changes from 3/4 to 4/4, then to 3/4, and finally to 4/4. The Bayan parts feature intricate sixteenth-note patterns, often marked with a '6' for a sixteenth-note group. The string parts provide a rhythmic foundation with various patterns of eighth and sixteenth notes. The woodwinds and brass are mostly silent in this section.

35

Fl. I + II

Ob. I + II

Cl. in B \flat

Cl. b.

Fg. I + II

Cr. I + II

Tr. I + II

Timp.

Batt.

Pf.

Bayan I 1

Bayan II 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

marimbafono

mf (Hard yarn)

36

296

Fl. I + II

Ob. I + II

Cl. in B \flat

Cl. b.

Fg. I + II

Cr. I + II

Tr. I + II

Timp.

Batt.

Pf.

Bayan I 1

Bayan II 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf sempre

f sempre

unite

mf sempre

f sempre

mf sempre

mf sempre

f sempre

37

Fl. I + II

Ob. I + II

Cl. in B \flat

Cl. b.

Fg. I + II

Cr. I + II

Tr. I + II

Timp.

Batt.

Pf.

Bayan I 1

Bayan II 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

f sempre

mf sempre

ff

div.

304

Fl. I + II

Ob. I + II

Cl. in B \flat

Cl. b.

Fg. I + II

Cr. I + II

Tr. I + II

Timp.

Batt.

Pf.

Bayan I 1

Bayan II 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

307

Fl. I + II

Ob. I + II
mf sempre

Cl. in B \flat

Cl. b.

Fg. I + II

Cr. I + II

Tr. I + II

Timp.

Batt.

Pf.
mf

Bayan I 1

Bayan II 2

Vln. I

Vln. II
div.

Vla.

Vc.

Cb.

38

Fl. I + II

Ob. I + II

Cl. in B \flat

Cl. b.

Fg. I + II

Cr. I + II

Tr. I + II

Timp.

Batt.

Pf.

Bayan I 1

Bayan II 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

ff

sim.

muta in gran cassa

312

Fl. I + II

Ob. I + II

Cl. in B \flat

Cl. b.

Fg. I + II

Cr. I + II

Tr. I + II

Timp.

Batt.

Pf.

Bayan I 1

Bayan II 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

f *fff*

gran cassa

The musical score on this page is for the 39th measure of a piece. It is a concert score for two Bayans and an orchestra. The instruments listed are:

- Fl. I + II:** Flute I and II parts, starting with a measure rest and then playing notes. Dynamic: *sffz*.
- Ob. I + II:** Oboe I and II parts, starting with a measure rest and then playing notes. Dynamic: *sffz*.
- Cl. in Bb:** Clarinet in Bb, starting with a measure rest and then playing notes. Dynamic: *sffz*.
- Cl. b.:** Clarinet in B, starting with a measure rest and then playing notes. Dynamic: *sffz*.
- Fg. I + II:** Bassoon I and II parts, starting with a measure rest and then playing notes. Dynamic: *sffz*.
- Cr. I + II:** Trumpet I and II parts, starting with a measure rest and then playing notes. Dynamic: *sffz*.
- Timp.:** Timpani, starting with a measure rest and then playing notes. Dynamic: *sffz*.
- Batt.:** Bass Drum, starting with a measure rest and then playing notes. Dynamic: *sffz*.
- Pf.:** Piano, featuring triplet patterns in both hands. Dynamic: *sffz*.
- Bayan I 1:** Bayan I part 1, featuring complex rhythmic patterns and triplets. Dynamic: *sim.*
- Bayan II 2:** Bayan II part 2, featuring complex rhythmic patterns and triplets. Dynamic: *sim.*
- Vln. I:** Violin I, starting with a measure rest and then playing notes. Dynamic: *sffz*.
- Vln. II:** Violin II, starting with a measure rest and then playing notes. Dynamic: *sffz*.
- Vla.:** Viola, starting with a measure rest and then playing notes. Dynamic: *sffz*. Includes a *gliss.* marking.
- Vc.:** Violoncello, starting with a measure rest and then playing notes. Dynamic: *sffz*.
- Cb.:** Double Bass, starting with a measure rest and then playing notes. Dynamic: *sffz*.

The score includes various musical notations such as slurs, accents, and dynamic markings. The Bayan parts are highly rhythmic and technically demanding, featuring many triplets and sixteenth-note patterns. The orchestra parts are generally harmonic and provide a strong accompaniment.

subito ppp

326 **40** ♩ = 40

Fl. I + II *fff*

Ob. I + II *fff*

Cl. in B♭ *fff*

Cl. b. *fff*

Fg. I + II *fff*

Cr. I + II *fff*

Tr. I + II *fff*

Timp. *fff* *tutta forza* muta in crotali *crotali* *ppp*

Batt. *fff* *tutta forza* *p*

Pf. *fff* *tutta forza* *p* *8va* *al fine*

Bayan I 1 *pp*

Bayan II 2

Vln. I *fff* *ppp* *uniti*

Vln. II *fff* *ppp* *uniti*

Vla. *fff* *ppp* *uniti*

Vc. *fff* *ppp* *uniti*

Cb. *fff*

337

Fl. I + II

Ob. I + II

Cl. in B \flat

Cl. b.

Fg. I + II

Cr. I + II

Tr. I + II

Timp.

Batt.

Pf.

Bayan I 1

Bayan II 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

ppp

inconspicuously

con sord.

campane tubolari

loco

pp

ppp

sul tasto

div.

gliss.

B.B.

347

Fl. I + II

Ob. I + II

Cl. in B \flat

Cl. b.

Fg. I + II

Cr. I + II

Tr. I + II

Timp.

Batt.

Pf.

Bayan I 1

Bayan II 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

II. I.

gliss.

347 muta in legno

legno

ppp

3

pppp

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