



# Peter Machajdik

Slovakia

## THE SOONER THE LATER (percussion quartet)

### 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 Janák#269ek 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:** THE SOONER THE LATER (percussion quartet)  
**Composer:** Machajdik, Peter  
**Copyright:** Copyright © Peter Machajdik  
**Publisher:** Machajdik, Peter  
**Instrumentation:** Mallet quartet  
**Style:** Contemporary  
**Comment:** Composed 2022 Duration c. 9 mins.

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

Prohibited distribution on other website.



- listen to the audio
- share your interpretation
- comment
- contact the artist

Peter Machajdík



# **THE SOONER THE LATER**

percussion quartet

[www.machajdik.com](http://www.machajdik.com)

[free-scores.com](http://free-scores.com)

Commissioned by Percutissimo Ensemble  
Premiere: 19 October 2022  
Sala Capitol - Filarmonica "Banatul", Timișoara, Romania  
Percutissimo Ensemble

Please send information about any public or online performance(s) of **THE SOONER THE LATER** before the concert(s) to the composer via <https://www.machajdik.com/public.html>

Your information about the concert(s) will be put on Peter Machajdik's official website <https://www.machajdik.com>

Please mention the support from **SOZA** (SLOVAK PERFORMING AND MECHANICAL RIGHTS SOCIETY) in the programme leaflets, booklets, posters etc., whenever you decide to perform this composition:

**THE SOONER THE LATER WAS COMPOSED WITH A GRANT FROM SOZA**

(of course, the note about the support may be translated into the language of the country, in which the composition should be performed).

Also please use the logo of SOZA, if possible.

The logo can be found on and downloaded from <https://www.machajdik.com/logo.html>

According to the General Terms and Conditions you need to apply all concert information to the author rights society (performance rights organization) in the country of the public performance of **THE SOONER THE LATER** [e.g., GEMA, PRS, PPL, AKM, SACEM, ASCAP, OSA, BUMA STEMRA, SESAC, SOCAN, CMRRA, SIAE, SADAIC, SABAM, APRA, SUISA, UCMR-ADA, IMRO, TONO, KODA, SOZA, TEOSTO, STIM, ZAIKS, AKKA-LAA, MSG, STEF, WAMI, AEPI, AMUS, JASRAC 「日本音楽著作権協会」, SOKOJ, HDS-ZAMP, SGAE, ARTISJUS, SAZAS, EAU, LATGA, MUSICAUTOR, KOMCA (한국음악저작권협회), MCSC (中国音乐著作权协会), VCPMC, COMPASS, MACA (作曲家、作家及出版社協會), ACUM (אגודת), CASH (香港作曲家及作詞家協會), UACRR (УААСР), IPRS, MUST, BOIC, RAO (PAO)].

For a recording of **THE SOONER THE LATER** you are kindly requested to send a sample of a sound file to Peter Machajdik via <https://www.machajdik.com/public.html>

Thanks!

For information about the composer, please visit <https://www.machajdik.com>

# EXPLANATIONS

The image displays three musical staves in 4/4 time, each with a key signature of one flat (Bb). The notation is as follows:

- Staff 1:** Cymbal (marked with an 'x'), Tenor Drum, Wood Block I, and Wood Block II. The notes are: Cymbal (beat 1), Wood Block I (low) (beat 2), Wood Block II (high) (beat 3), and Tenor Drum (beat 4).
- Staff 2:** China Cymbal (marked with an 'x'), 2 Bongos, and 2 Congas. The notes are: Conga I (beat 1), Conga II (beat 2), Bongo I (beat 3), and Bongo II (beat 4).
- Staff 3:** Tenor Drum and 3 Toms (or Roto Toms). The notes are: Tom I (beat 1), Tom II (beat 2), Tom III (beat 3), and Tenor Drum (beat 4).

Tenor Drums, Toms, Congas and Bongos are played with Sticks

This piece was made possible with a grant from SOZA  
(SLOVAK PERFORMING AND MECHANICAL RIGHTS SOCIETY)

# THE SOONER THE LATER

(2022)

c. 7'30"

Peter Machajdik

\*1961

makh.eye.deek

マハイジック

马海迪克

마하이디크

$\text{♩} = \text{c. } 126$

Cymbal  
Tenor Drum  
Wood Block I.  
Wood Block II.

Vibraphone

China Cymbal  
2 Bongos  
2 Congas

Tenor Drum  
3 Toms (or Roto Toms)

I.

II.

III.

IV.

*ppp* ————— *f*

I.

II.

III.

IV.

*ppp* ————— *f*

11

I. 

II. 

III. 

IV. 

*ppp*  $\longleftarrow$   $\longrightarrow$  *f*

15

I. 

II. 

III. 

IV. 

*ppp*  $\longleftarrow$   $\longrightarrow$  *f*

18

I. 

II. 

III. 

IV. 

21

I. 

II. 

III. 

IV. 

24

I. 

II. 

III. 

IV. 

27

I. 

II. 

III. 

IV. 



30

I.

II.

III.

IV.

33

I.

II.

III.

IV.

*ppp*  $\longrightarrow$  *f* *ppp*  $\longrightarrow$  *f*

*sfz f*  
*Red. sempre (fino alla m. 50)*

37

I.

II.

III.

IV.

*p*  $\longrightarrow$  *f* *sfz* *f*  $\longrightarrow$  *pp*

41

I.

II.

III.

IV.

45

I.

II.

III.

IV.

48

I.

II.

III.

IV.

53

I. *sfz*

II. *sfz* *Red. sempre (fino alla m. 64)* *sfz f*

III. *sfz* *f* *sfzp* *f* *sfz*

IV. *sfz* *f* *sfzp* *f* *sfz*

57

I.

II. *sfz* *f*

III. *sfz*

IV. *sfz*

*sfp* *sfp* *sfp* *sfp* *f*

61

I.

II. *sfz* \*

III. *sfzp* *f*

IV. *sfz* *f*

*sfp* *sfp* *sfp* *sfp* *f*

65

I.

II.

III.

IV.

Musical score for measures 65-68. The score is for four staves (I, II, III, IV). Staff I is a drum set part with two snare drums. Staff II is a treble clef staff. Staff III and IV are bass clef staves. The music features triplets and dynamic markings such as *sfzp*, *f*, and *sfz*. There are also accents and slurs over the notes.

69

I.

II.

III.

IV.

Musical score for measures 69-73. The score is for four staves (I, II, III, IV). Staff I is a drum set part. Staff II is a treble clef staff with a melodic line and a 5-measure rest. Staff III and IV are bass clef staves. The music includes dynamic markings like *sfz*, *f*, *sfp*, and *pp*. A tempo change to *rit.* is indicated at the end of the section. A note in measure 73 says "Red. *f* sempre (fino alla m. 149)".

74

a tempo

rit.

a tempo

I.

II.

III.

IV.

Musical score for measures 74-77. The score is for four staves (I, II, III, IV). Staff I is a drum set part. Staff II is a treble clef staff with a melodic line and triplets. Staff III and IV are bass clef staves. The music includes dynamic markings like *pp* and *pp*. A tempo change to *rit.* is indicated at the start of the section, and a return to *a tempo* is indicated at the end.

play the cymbal near its bell (near its centre)

80 Pattern 1

I. Cymbal notation for 'Pattern 1' (measures 80-83).  
II. Treble clef, notes, dynamics *mp* and *mf*.  
III. Drum set notation with *dd* and *dw*.  
IV. Bass drum notation with *ddd* and *dw*.

84 Pattern 1

I. Cymbal notation for 'Pattern 1' (measures 84-87).  
II. Treble clef, notes, dynamics *mp*.  
III. Drum set notation with *dd* and *dw*.  
IV. Bass drum notation with *dd* and *dw*.

88 Pattern 1

I. Cymbal notation for 'Pattern 1' (measures 88-91).  
II. Treble clef, notes, dynamics *f*, triplets (3).  
III. Drum set notation with *dw* and *dd*.  
IV. Bass drum notation with *dw* and *dd*.

92 **Pattern 1** **Pattern 1**

I. **Pattern 1** **Pattern 1**

II. 3 3

III. *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp*

IV. *mp* *pp* *mp* *pp* *mp* *p* *mp* *p*

96 **Pattern 1** normal strike (near the edge)

I. **Pattern 1** normal strike (near the edge)

II. 3 3

III. *mp* *pp* *mp* *pp* *mf* *pp*

IV. *mp* *p* *f* *p* *f* *p* *sfz* *mf*

100 **GO TO THE BACK OF THE VIBRAPHONE**

I. **GO TO THE BACK OF THE VIBRAPHONE**

II. 6 6 *f*

III. *f* 3 3 *ppp* *f* *ff*

IV. *f* 3 3 5 *ppp* *ff*

104

Musical score for measures 104-106. The score is for four staves (I, II, III, IV). Staff I is a grand staff with treble and bass clefs. Staff II is a single treble clef. Staff III is a grand staff with treble and bass clefs. Staff IV is a single bass clef. The music features various dynamics including *sfz*, *mf*, and *f*. There are also articulation marks like accents and slurs. A sixteenth-note run with a slur and a '6' fingering is present in measure 105. A triplet of eighth notes is in measure 106.

107

Musical score for measures 107-110. The score is for four staves (I, II, III, IV). Staff I is a grand staff with treble and bass clefs. Staff II is a single treble clef. Staff III is a grand staff with treble and bass clefs. Staff IV is a single bass clef. The music features various dynamics including *mp*, *ppp*, *f*, and *ff*. There are also articulation marks like accents and slurs. A triplet of eighth notes is in measure 107. A quintuplet of eighth notes is in measure 108. A *ppp* dynamic is marked in measure 109. A *ff* dynamic is marked in measure 110. A *sfz* dynamic is marked in measure 110. The score includes two boxes labeled "PLAYER I." and "PLAYER II." in measure 108.

111

Musical score for measures 111-114. The score is for four staves (I, II, III, IV). Staff I is a grand staff with treble and bass clefs. Staff II is a single treble clef. Staff III is a grand staff with treble and bass clefs. Staff IV is a single bass clef. The music features various dynamics including *sfz* and *f*. There are also articulation marks like accents and slurs. A sixteenth-note run with a slur and a '6' fingering is present in measure 111. A triplet of eighth notes is in measure 112. A triplet of eighth notes is in measure 113. A quintuplet of eighth notes is in measure 114.

114

Musical score for measures 114-117. The score is for four parts: I (Drum), II (Trumpet), III (Tuba), and IV (Percussion). Part I has rests. Part II has a melodic line with accents and dynamics *mp*, *sfz*, and *f*. Part III has a melodic line with accents and dynamics *ppp*, *f*, *ff*, *sfz*, *sfz*, and *f*. Part IV has a rhythmic accompaniment with accents and dynamics *ppp*, *ff*, *sfz*, *sfz*, and *f*.

118

Musical score for measures 118-120. The score is for four parts: I (Drum), II (Trumpet), III (Tuba), and IV (Percussion). Part I has rests. Part II has a melodic line with sixteenth-note runs, accents, and dynamics *sfz* and *f*. Part III has a melodic line with accents and dynamics *ppp*. Part IV has a rhythmic accompaniment with accents and dynamics *ppp*.

121

Musical score for measures 121-124. The score is for four parts: I (Drum), II (Trumpet), III (Tuba), and IV (Percussion). Part I has rests. Part II has a melodic line with accents and dynamics *fp*, *ff*, and *sfz*. Part III has a melodic line with accents and dynamics *f*, *ff*, and *sfz*. Part IV has a rhythmic accompaniment with accents and dynamics *ppp*, *ff*, and *sfz*. A box in Part II contains the text "PLAYER I. MOVES TO TENOR DRUM" at the start of measure 122.



127

I.

II.

III.

IV.

Musical score for measures 127-131. Part II (treble clef) contains a melodic line with triplets and a mezzo-forte (*mf*) dynamic marking. Parts I, III, and IV (bass clef) contain rests.

132

I.

II.

III.

IV.

Musical score for measures 132-136. Part II (treble clef) contains a complex melodic line with quintuplets and triplets. Parts I, III, and IV (bass clef) contain rests.

137

I.

II.

III.

IV.

Musical score for measures 137-141. Part II (treble clef) contains a melodic line with triplets and quintuplets. Part III (bass clef) contains a triplet starting in measure 140. Part IV (bass clef) contains rests. A piano (*p*) dynamic marking is present in Part III.

140

I.

II.

III.

IV.

Musical score for measures 140-142. Part II (T1) features triplets and a quintuplet. Part III (T2) features a quintuplet and triplets. Part IV (T3) features triplets.

143

I.

II.

III.

IV.

*p* 3 5

Musical score for measures 143-145. Part II (T1) features triplets and a quintuplet. Part III (T2) features a quintuplet. Part IV (T3) features triplets and a quintuplet, starting with a piano (*p*) dynamic.

146

I.

II.

III.

IV.

CYMBAL

TENOR DRUM

*sfz* *ff*

*sfz* \*

*sfz*

Musical score for measures 146-148. Part I (C) includes Cymbal and Tenor Drum parts. Part II (T1) has rests. Part III (T2) features triplets and a quintuplet. Part IV (T3) features triplets and a quintuplet. Dynamics include *sfz* and *ff*.

151

I. *ppp* *ff*

II.

III. *f* *sfz*

IV. *ppp* *f* *sfz*

156

I. *ppp* *ff* *ppp*

II.

III. *ppp* *f* *ff*

IV. *ff*

161

I. *ff* *ppp*

II.

III. *ff*

IV. *ppp* *ff* *ppp* *ff*

165

I. *ff* *ppp*

II.

III.

IV. *ppp* *ff*

169

I. *ff* *ppp*

II.

III. *sfz* *f*

IV. *ppp* *ff*

173

I. *ff* *ppp*

II.

III. *ppp* *f* *sfz* *f*

IV. *ppp* *ff*

177

I. *ff* *ppp*

II.

III. *ppp* *f*

IV. *ppp* *ff*

181

I. *ff* *ppp*

II.

III. *ppp* *f*

IV. *ppp*

185

I. *sfz*

II. *sfz* *f* *sfz* *sfz* *f*

III. *sfzp* *f* *p*

IV. *f* *ppp* *f* *p* *f*

*Red. sempre (fino alla m. 198)*

189

I.

II.

III.

IV.

*sfz* *sfz* *f* *sfz* *f* *sfz* *sfzp* *ff*

193

I.

II.

III.

IV.

*ff* *ppp* *f* *sfz* *f* *sfz* *sfzp* *ff* *sfz* *sfz* *ff* *ff*

196

I.

II.

III.

IV.

*ff* *ppp* *mp* *sfz* *sfzp* *f* *sfzp* *f* *f* *sfz* *sfzp* *f* *fp* *f*

200

I.  $\text{H } \frac{5}{4}$   $\frac{4}{4}$   $ff$

II.  $\text{G } \frac{5}{4}$   $\frac{4}{4}$   $(mp)$

III.  $\text{H } \frac{5}{4}$   $\frac{4}{4}$   $sfzp$   $f$

IV.  $\text{H } \frac{5}{4}$   $\frac{4}{4}$   $sfz$   $f$

202

I.  $mf$   $f$   $sfz$

II.  $sfz$   $sfz$

III.  $sfzp$   $f$   $sfz$   $sfz$

IV.  $sfzp$   $f$   $sfz$   $f$   $sfz$   $sfz$

205

I.  $ff$   $mf$   $f$

II.  $f$

III.  $sfzp$   $ff$   $sfzp$   $ff$   $sfz$   $ff$

IV.  $fff$   $sfzp$   $ff$   $sfz$   $f$

I.  $\text{sfz}$   $\text{sfz sfz}$   $\text{sfz}$

II.  $\text{sfz sfz}$   $\text{sfz sfz}$   $\text{sfz}$

III.  $\text{sfz sfz}$   $\text{sfz sfz}$   $\text{sfz}$

IV.  $\text{sfz sfz}$   $\text{sfz sfz}$   $\text{sfz}$

Please contact the composer ahead of any public performance(s) of **THE SOONER THE LATER** via <https://www.machajdik.com/public.html>

Your information about the concert(s) will be put on Peter Machajdik's official website <https://www.machajdik.com>

For parts contact <https://www.machajdik.com/contact.html>

According to the General Terms and Conditions you need to apply all concert information to the author rights society (performance rights organization) in the country of the public performance of the **THE SOONER THE LATER** [e.g., GEMA, PRS, ASCAP, SACEM, AKM, CMRRA, SOCAN, BUMA STEMRA, SESAC, BMI, SODRAC, SABAM, SIAE, SUISA, STIM, IMRO, TEOSTO, NCB, Koda, TONO, MSG, SPA, OSA, SOZA, SGAE, ARTISJUS, APRA AMCOS, AMUS, ZAIKS, SOKOJ, HDS-ZAMP, SACM, UCMR-ADA, LATGA, AKKA-LAA, AMUS, GEA, AUTODIA, STEF, SAZAS, EAU, MUSICAUTOR, JASRAC 「日本音楽著作権協会」, IPRS, SADAIC, UNISON, ABRAMUS, KOMCA (한국음악저작권협회), WAMI, UACRR (YAACP), MCSC (中国音乐著作权协会), CASH (香港作曲家及作词家协会), MACA (作曲家、作家及出版社协会), MESAM, SAMRO, ALBAUTOR, ANCO, FILSCAP, VCPMC, AGADU, MUST (社團法人中華音樂著作權協會), ACUM (ΑΓΠ"Δ), MACP, BOIC, RAO (PAO)].

For a recording of **THE SOONER THE LATER** for percussion quartet you are kindly requested to send a sample of a sound file to Peter Machajdik via <https://www.machajdik.com/public.html>

Thanks!



Composed with 