



Peter Machajdik

Slovaquie

Quatuor de percussions THE SOONER THE LATER

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 œuvres 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 naturels, instrumentaux, vocaux, retravaillés. Chaque œuvre 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 Résidence... (la suite en ligne)

Sociétaire : GEMA - Code IPI artiste : 910577

Page artiste : https://www.free-scores.com/partitions_gratuites_bluedeepmusic.htm

A propos de la pièce

Titre : Quatuor de percussions THE SOONER THE LATER

Compositeur : Machajdik, Peter

Droit d'auteur : Copyright © Peter Machajdik

Editeur : Machajdik, Peter

Instrumentation : Quatuor d'idiophones

Style : Contemporain

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

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Peter Machajdík



THE SOONER THE LATER

percussion quartet

www.machajdik.com

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>

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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

Cymbal
Tenor Drum
Wood Block I.
Wood Block II.

China Cymbal
2 Bongos
2 Congas

Tenor Drum
3 Toms (or Roto Toms)

The image displays three staves of musical notation, each with a common time signature (indicated by a 'C' with a '4').

- Top Staff:** Labeled "Cymbal" above the staff. It features a single 'X' symbol at the beginning, followed by three eighth-note strokes. Below the staff, the notes are labeled: "Wood Block I (low)", "Wood Block II (high)", and "Tenor Drum".
- Middle Staff:** Labeled "China Cymbal" above the staff. It features a single 'X' symbol at the beginning, followed by four eighth-note strokes. Below the staff, the notes are labeled: "Conga I", "Conga II", "Bongo I", and "Bongo II".
- Bottom Staff:** Labeled "Tenor Drum" above the staff. It features a single 'X' symbol at the beginning, followed by four eighth-note strokes. Below the staff, the notes are labeled: "Tom I", "Tom II", "Tom III", and "Tenor Drum".

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

This piece was made possible with a grant from SOZA
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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

Cymbal

Tenor Drum

Wood Block I.

Wood Block II.

Vibraphone

China Cymbal

2 Bongos

2 Congas

Tenor Drum

3 Toms (or Roto Toms)

$\text{♩} = \text{c. } 126$

The score consists of two systems of musical notation. The first system covers measures 1-4 and includes parts for Cymbal, Tenor Drum, Wood Block I., Wood Block II., Vibraphone, China Cymbal, 2 Bongos, 2 Congas, and Tenor Drum/Toms. The second system covers measures 5-8 and includes parts for I., II., III., and IV. Measures 1-4 begin with various percussive entries followed by sustained notes. Measures 5-8 show rhythmic patterns for each part, with dynamic changes indicated by sfp and sfz.

I.

II.

III.

IV.

4

4

4

4

f

f

8

8

8

8

$\text{fpp} \longrightarrow \text{f}$

$\text{fpp} \longrightarrow \text{f}$

The score consists of two systems of musical notation. The first system covers measures 1-4 and includes parts for I., II., III., and IV. The second system covers measures 5-8 and includes parts for I., II., III., and IV. Measures 1-4 feature eighth-note patterns. Measures 5-8 show more complex rhythmic patterns, with dynamic changes indicated by f, fpp, and f.

THE SOONER THE LATER

II

I.

II.

III.

IV.

This musical score page contains four staves labeled I, II, III, and IV. Staff I consists of two sets of vertical stems with small horizontal strokes. Staff II has a treble clef and a single vertical stem with a short horizontal stroke. Staff III has a treble clef and two vertical stems with horizontal strokes. Staff IV has a treble clef and two vertical stems with horizontal strokes. Vertical dashed lines divide the measures into four groups. Measure 11: Staff I has two pairs of stems. Staff II has one stem. Staff III has one stem. Staff IV has one stem. Measure 12: Staff I has two pairs of stems. Staff II has one stem. Staff III has one stem. Staff IV has one stem. Measure 13: Staff I has two pairs of stems. Staff II has one stem. Staff III has one stem. Staff IV has one stem. Measure 14: Staff I has two pairs of stems. Staff II has one stem. Staff III has one stem. Staff IV has one stem. Measure 15: Staff I has two pairs of stems. Staff II has one stem. Staff III has one stem. Staff IV has one stem. Measures 11-14 are dynamic *ppp*, and measures 15-18 are dynamic *f*.

15

I.

II.

III.

IV.

This musical score page contains four staves labeled I, II, III, and IV. Staff I consists of two sets of vertical stems with small horizontal strokes. Staff II has a treble clef and a single vertical stem with a short horizontal stroke. Staff III has a treble clef and two vertical stems with horizontal strokes. Staff IV has a treble clef and two vertical stems with horizontal strokes. Vertical dashed lines divide the measures into four groups. Measure 15: Staff I has two pairs of stems. Staff II has one stem. Staff III has one stem. Staff IV has one stem. Measure 16: Staff I has two pairs of stems. Staff II has one stem. Staff III has one stem. Staff IV has one stem. Measure 17: Staff I has two pairs of stems. Staff II has one stem. Staff III has one stem. Staff IV has one stem. Measure 18: Staff I has two pairs of stems. Staff II has one stem. Staff III has one stem. Staff IV has one stem. Measures 15-18 are dynamic *ppp*, and measures 19-22 are dynamic *f*.

18

I.

II.

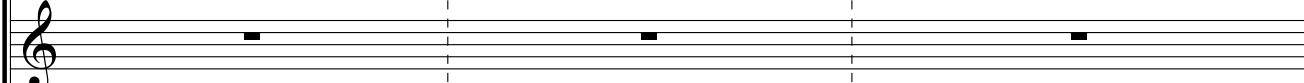
III.

IV.

This musical score page contains four staves labeled I, II, III, and IV. Staff I consists of two sets of vertical stems with small horizontal strokes. Staff II has a treble clef and a single vertical stem with a short horizontal stroke. Staff III has a treble clef and two vertical stems with horizontal strokes. Staff IV has a treble clef and two vertical stems with horizontal strokes. Vertical dashed lines divide the measures into four groups. Measure 19: Staff I has two pairs of stems. Staff II has one stem. Staff III has one stem. Staff IV has one stem. Measure 20: Staff I has two pairs of stems. Staff II has one stem. Staff III has one stem. Staff IV has one stem. Measure 21: Staff I has two pairs of stems. Staff II has one stem. Staff III has one stem. Staff IV has one stem. Measure 22: Staff I has two pairs of stems. Staff II has one stem. Staff III has one stem. Staff IV has one stem. Measures 19-22 are dynamic *ppp*, and measures 23-26 are dynamic *f*.

21

I. 

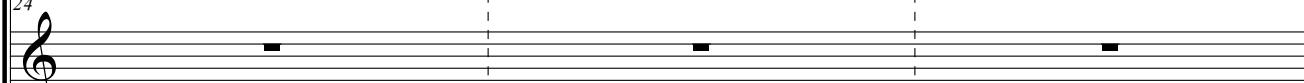
II. 

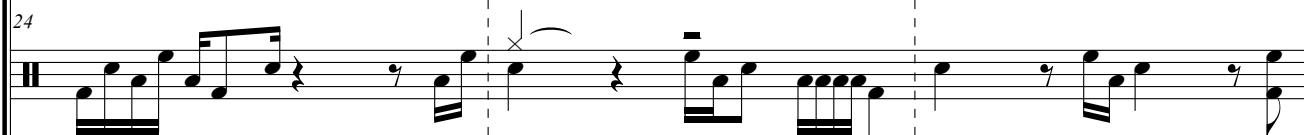
III. 

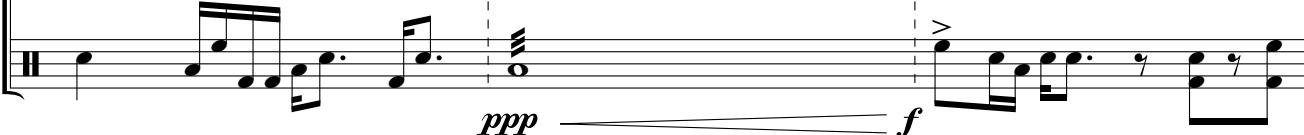
IV. 

24

I. 

II. 

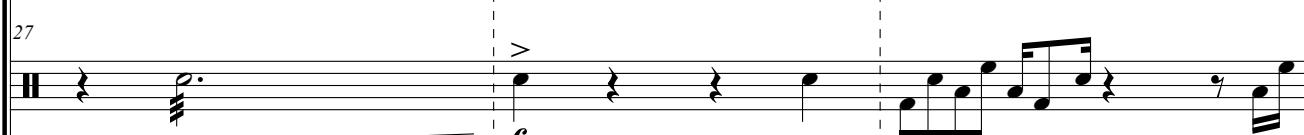
III. 

IV. 

27

I. 

II. 

III. 

IV. 

THE SOONER THE LATER

30

I.

30

II.

30

III.

IV.

33

I.

33

II.

Ad. sempre (fino alla m. 50)

33

III.

IV.

ppp ————— *f*

ppp ————— *f*

37

I.

37

II.

37

III.

f *p* ————— *sfz*

IV.

p ————— *f* *sfz*

f *f* *f*

THE SOONER THE LATER

5

41

I. II. III. IV.

41

I. II. III. IV.

41

> > >

sfp <*f* <*f* <*f*

> > >

sfp <*f* <*f* <*f*

45

I. II. III. IV.

45

I. II. III. IV.

45

> > >

sfp <*f* <*f* <*f*

> > >

sfp <*f* <*f* <*f*

48

I. II. III. IV.

48

> > >

sfp <*f* <*f* <*f*

> > >

sfp <*f* <*f* <*f*

53

I. II. III. IV.

53

II. *ped. sempre (fino alla m. 64)*

III.

IV.

57

I. II. III. IV.

57

III.

IV.

61

I. II. III. IV.

61

III.

IV.

ped. sempre (fino alla m. 64)

sfp sfp sfp *sfp <f*

sfp sfp sfp *sfp <f*

sfp <f

sfp *

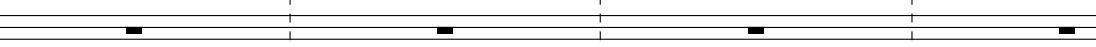
sfzp <f

sfz *f*

65

I. 

II. 

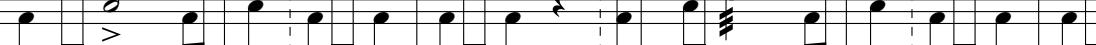
III. 

IV. 

65

I. 

II. 

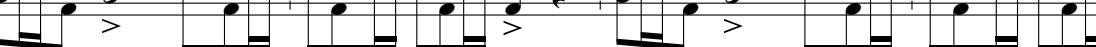
III. 

IV. 

65

I. 

II. 

III. 

IV. 

69

I. 

II. 

Ad. f sempre (fino alla m. 149)

III. 

IV. 

74 a tempo

I. [Musical staff I]

rit.

a tempo

II. [Musical staff II] *pp*

III. [Musical staff III]

IV. [Musical staff IV]

play the cymbal near its bell (near its centre)

Pattern 1

I.

80

mp

II.

80

III.

80

IV.

80

mf

ppp <-- mp --> ppp <-- mp --> pp

Pattern 1

I.

84

II.

84

III.

84

IV.

pp <-- mp --> pp <-- mp --> pp <-- mp --> pp

Pattern 1

I.

88

II.

88

III.

88

mp <-- mp --> pp <-- mp --> pp <-- mp --> pp <-- mp --> pp

IV.

88

f 3 3

<-- mp --> pp <-- mp --> pp <-- mp --> pp <-- mp --> pp

Pattern 1

I.

II.

III.

IV.

Pattern 1

normal strike (near the edge)

I.

II.

III.

IV.

GO TO THE BACK OF THE VIBRAPHONE

I.

II.

III.

IV.

104

I. -

II. 104 $\begin{array}{c} \text{o} \\ \text{s} \\ \text{sfz} \end{array}$

III. 104 $\begin{array}{c} \text{v} \\ \text{s} \\ \text{sfz} \end{array}$ f

IV. 104 $\begin{array}{c} \text{v} \\ \text{s} \\ \text{sfz} \end{array}$ mf f

3

3

107

I. -

II. 107 **PLAYER I.** $\begin{array}{c} \text{v} \\ \text{v} \\ \text{v} \end{array}$

III. 107 **PLAYER II.** $\begin{array}{c} \text{v} \\ \text{v} \\ \text{v} \end{array}$

IV. 107 $\begin{array}{c} \text{v} \\ \text{v} \\ \text{v} \end{array}$ ppp f ff sfz

mp

3

5

ppp ff sfz

III

I. -

II. III $\begin{array}{c} \text{o} \\ \text{v} \\ \text{sfz} \end{array}$

III. III f

IV. III $\begin{array}{c} \text{v} \\ \text{v} \\ \text{v} \end{array}$ sfz f

6

3

3

5

114

I.

II.

III.

IV.

ppp ————— *ff* *sfsz* *sfsz f*

118

I.

II.

III.

IV.

6 *6* *sfsz* *f*

3 *3* *5* *ppp* —————

3

121

I.

II.

III.

IV.

PLAYER I. MOVES TO TENOR DRUM

fp ————— *ff* *sfsz* *mp*

f *ff* *sfsz*

ppp ————— *ff* *sfsz*

THE SOONER THE LATER

127

I. [Musical staff I]

127

II. [Musical staff II]

127

III. [Musical staff III]

IV. [Musical staff IV]

132

I. [Empty staff]

II. 132  5

III. 132 [Empty staff]

IV. [Empty staff]

137

I.

II.

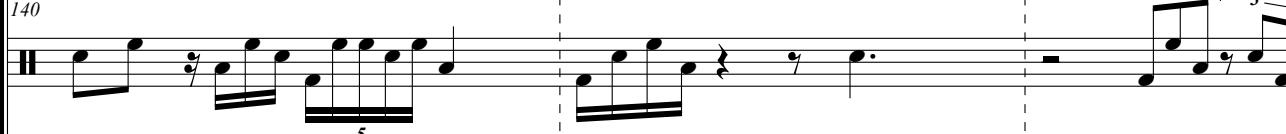
III.

IV.

140

I. [Empty staff]

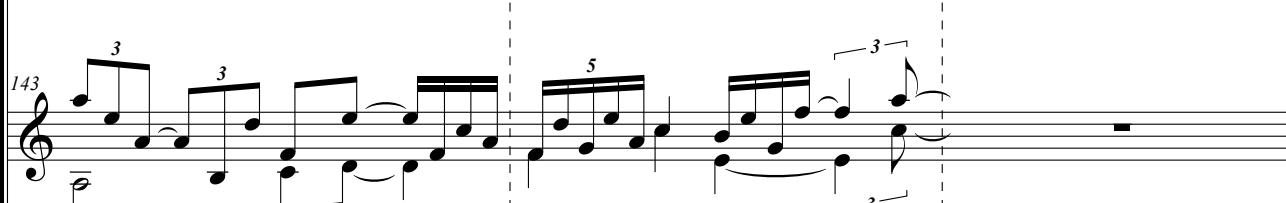
II. 

III. 

IV. [Empty staff]

143

I. [Empty staff]

II. 

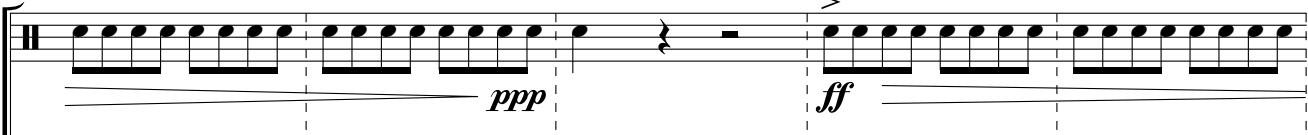
III. 

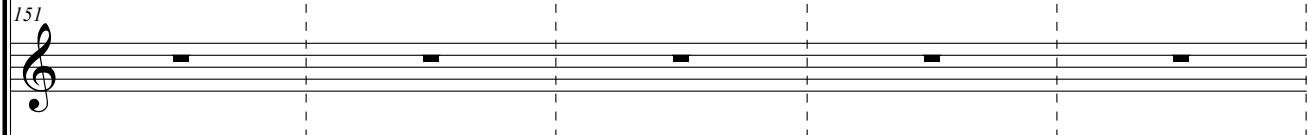
IV. 

146

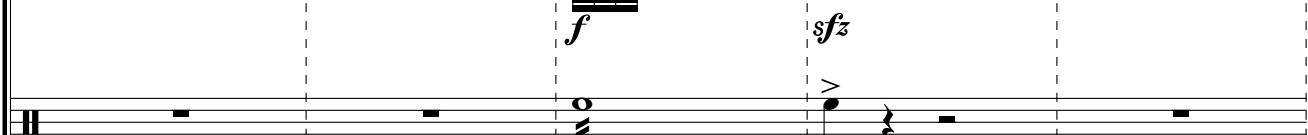
I. <img alt="Musical staff for part I showing measures 146-147. Measures 146-147 have eighth-note pairs with '3' above them. Measures 148-149 have sixteenth-note pairs with '3' above them. Measures 150-151 have eighth-note pairs with '3' above them. Measures 152-153 have sixteenth-note pairs with '3' above them. Measures 154-155 have eighth-note pairs with '3' above them. Measures 156-157 have sixteenth-note pairs with '3' above them. Measures 158-159 have eighth-note pairs with '3' above them. Measures 160-161 have sixteenth-note pairs with '3' above them. Measures 162-163 have eighth-note pairs with '3' above them. Measures 164-165 have sixteenth-note pairs with '3' above them. Measures 166-167 have eighth-note pairs with '3' above them. Measures 168-169 have sixteenth-note pairs with '3' above them. Measures 170-171 have eighth-note pairs with '3' above them. Measures 172-173 have sixteenth-note pairs with '3' above them. Measures 174-175 have eighth-note pairs with '3' above them. 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151

I. 

II. 

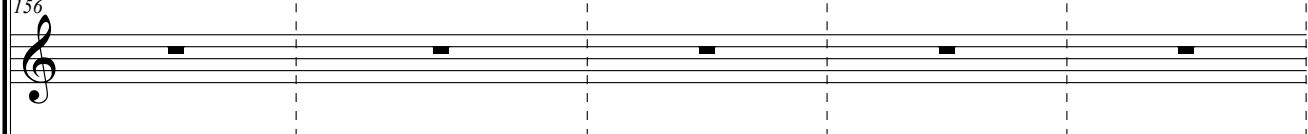
III. 

IV. 

ppp ————— *ff* *sfz*

156

I. 

II. 

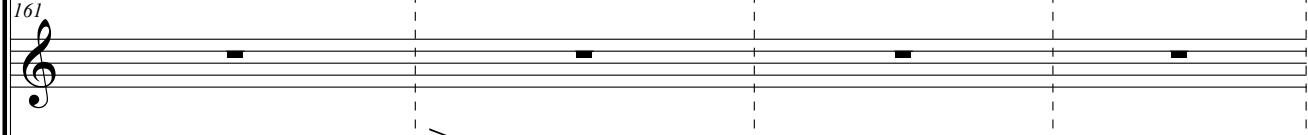
III. 

IV. 

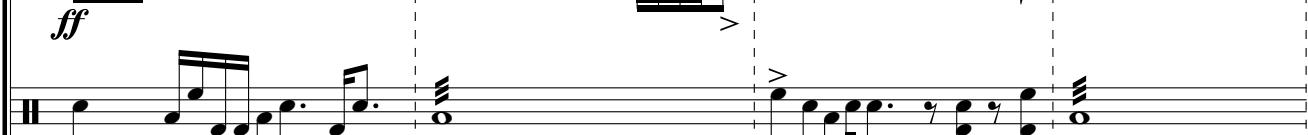
ppp ————— *f* ————— *ff*

161

I. 

II. 

III. 

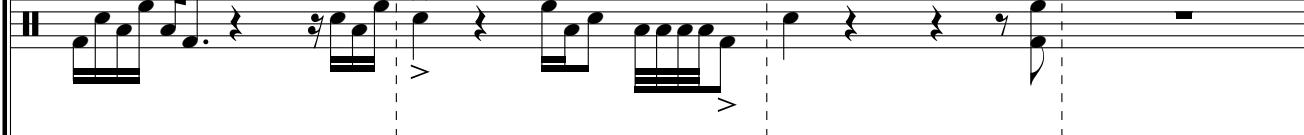
IV. 

ff ————— *ff* *ppp* ————— *ff* *ppp* ————— *ff*

165

I. 

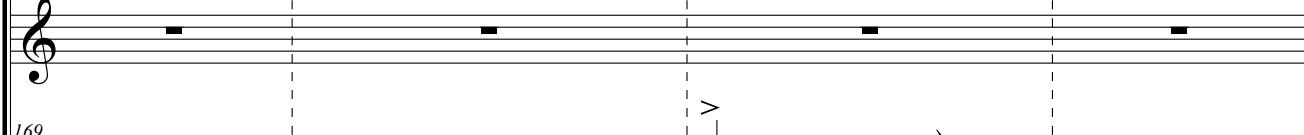
II. 

III. 

IV. 

169

I. 

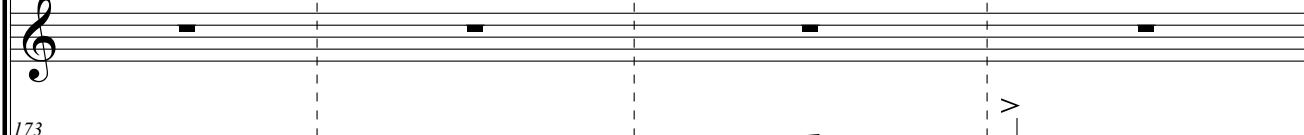
II. 

III. 

IV. 

173

I. 

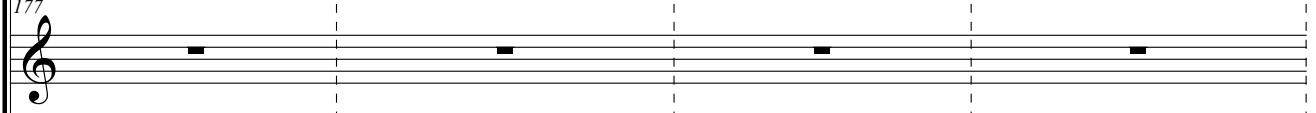
II. 

III. 

IV. 

177

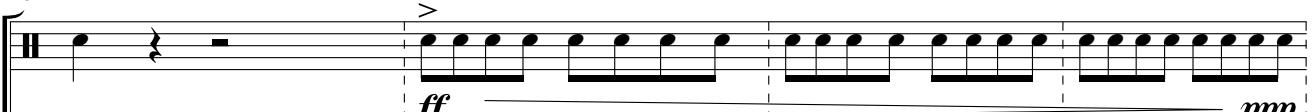
I. 

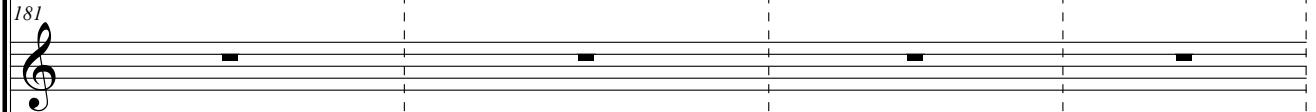
II. 

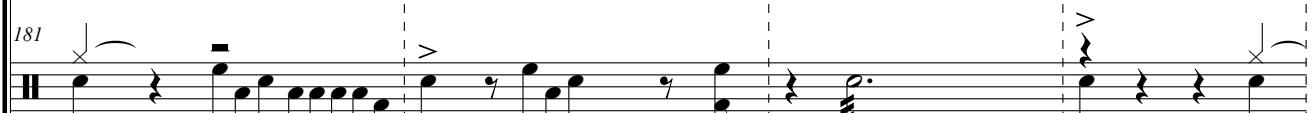
III. 

IV. 

181

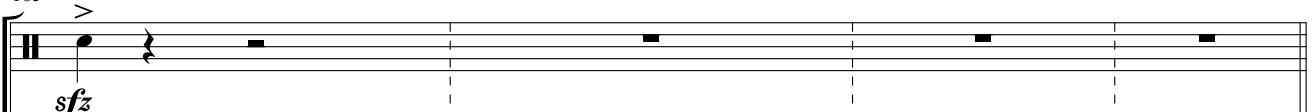
I. 

II. 

III. 

IV. 

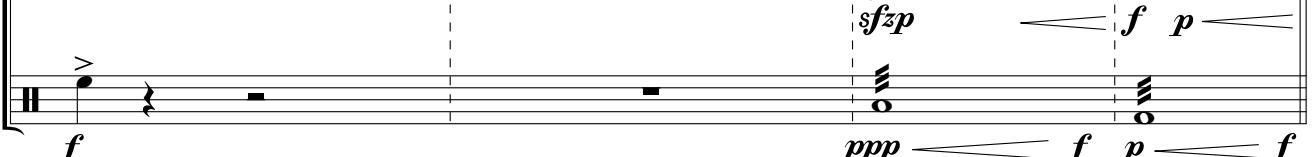
185

I. 

II. 

Ad. sempre (fino alla m. 198)

III. 

IV. 

189

I. II. III. IV.

189 189 189 189

sfsz *sfsz f* *sfsz* *sfsz p < ff*

f *f* *sfsz*

193

I. II. III. IV.

193 193 193 193

ff *f* *sfsz p* *sfsz p*

ff *ff* *f*

ppp *sfsz* *sfsz*

196

I. II. III. IV.

196 196 196 196

ff *sfsz* *sfsz p < f* *f*

ff *sfsz* *sfsz p < f* *sfsz*

ppp *** *mp*

ff *f* *fp*

THE SOONER THE LATER

202

I. *mf*

202

II. *f*

202

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

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

I. 205

II. 205

III. 205

IV.

The musical score consists of four staves, each representing a different percussion instrument. Staff I (bottom) has a bass clef, while staffs II, III, and IV have a treble clef. The score is divided into measures by vertical bar lines. Measure 1 starts with a single note on staff I followed by a rest. Measures 2 and 3 show eighth-note patterns on all staves. Measures 4 and 5 continue the eighth-note patterns. Measures 6 and 7 show sixteenth-note patterns. Measures 8 and 9 conclude the section with eighth-note patterns. The score is annotated with dynamic markings such as 'sfz' (sforzando) and performance instructions like '^' (upward arrow) and '|-' (dash).

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 (YAACΠ), 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 (社团法人中華音樂著作權協會), ACUM (协会), MACP, BOINC, 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 ❤