

EXPLANATIONS

The image shows three staves of musical notation in 4/4 time, each with a key signature of one sharp (F#). The notation consists of quarter notes on the first, second, third, and fourth beats of each measure.

Staff 1: Labeled with "Cymbal", "Tenor Drum", "Wood Block I.", and "Wood Block II.". The notes are: Cymbal (marked with an 'x'), Wood Block I (low), Wood Block II (high), and Tenor Drum.

Staff 2: Labeled with "China Cymbal", "2 Bongos", and "2 Congas". The notes are: Conga I, Conga II, Bongo I, and Bongo II.

Staff 3: Labeled with "Tenor Drum" and "3 Toms (or Roto Toms)". The notes are: Tom I, Tom II, Tom III, and Tenor Drum.

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

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(SLOVAK PERFORMING AND MECHANICAL RIGHTS SOCIETY)

THE SOONER THE LATER

(2022)

c. 7'30"

Peter Machajdik

*1961

$\text{♩} = \text{c. } 126$

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*

II

I. 

II. 

III. 

IV. 

PERUSAL SCORE
not for performances

ppp ————— *f*

15

I. 

II. 

III. 

IV. 

ppp ————— *f*

18

I. 

II. 

III. 

IV. 

41

I. *l.v.*

II.

III. *sfzp < f* *sfzp < f* *sfzp < f*

IV. *sfz* *pp* *f*

PERUSAL SCORE
not for performances

45

I. *sfz* *sfz*

II. *sfz* *f*

III. *sfzp < f* *sfz*

IV. *sfzp < f* *sfz*

48

I. *sfz*

II. *l.v.* *sfz* *

III. *sfzp < f* *sfzp < f*

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

53

I. *l.v.* *sfz* *sfz* *l.v.* *sfz* *l.v.*

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

III. *l.v.* *sfz* *f* *sfzp* *f* *sfz* *l.v.* *sfz* *l.v.*

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

And. sempre (fino alla m. 64)

57

I. *l.v.* *sfz* *l.v.*

II. *l.v.* *sfz* *f* *sfz* *f*

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

IV. *sfz* *sfz*

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

PERUSAL SCORE
not for performances

61

I. *l.v.* *sfz* *l.v.*

II. *l.v.* *sfz* *sfz* *** *sfz* *f*

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

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

65

I. *l.v.*

II. *sfz*

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

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

69

I. *l.v.* rit.

II. *sfz* *l.v.* *sfp < f*

III. *sfz* *pp* *3*

IV. *sfz*

And. f sempre (fino alla m. 149)

sfp sfp sfp

PERUSAL SCORE

not for performances

74

I. a tempo rit. a tempo *pp*

II. *pp* *3* *3* *3*

III. *3*

IV. *3*

play the cymbal near its bell (near its centre)

80 **Pattern 1** **Pattern 1**

I. *mp*

II. *mf*

III.

IV. *ppp* *mp* *ppp* *mp* *pp*

84 **Pattern 1** **Pattern 1**

I.

II. *pp* *mp* *pp*

III.

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

88 **Pattern 1** **Pattern 1**

I.

II. *f*

III.

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

PERUSAL SCORE
not for performances

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

I. **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) *l.v.*

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

II. 3 3 *sfz* *l.v.*

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

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 *f* *l.v.*

III. *f* *ppp* *f* *ff* *l.v.*

IV. *f* *ppp* *ff*

104

Musical score for measures 104-106. The score is for four staves (I, II, III, IV). Staff I is a drum set part with a snare drum. Staff II is a treble clef staff with a melodic line. Staff III is a bass clef staff with a bass line. Staff IV is a bass clef staff with a bass line. The music starts with a *sfz* dynamic. At measure 105, there is a *sfz* dynamic and a *mf* dynamic. At measure 106, there is a *f* dynamic. The music features a sixteenth-note run in staff II, a triplet in staff III, and a triplet in staff IV. There are also *l.v.* markings and a *f* dynamic marking in staff II.

107

Musical score for measures 107-110. The score is for four staves (I, II, III, IV). Staff I is a drum set part with a snare drum. Staff II is a treble clef staff with a melodic line. Staff III is a bass clef staff with a bass line. Staff IV is a bass clef staff with a bass line. The music starts with a *sfz* dynamic. At measure 108, there is a *mf* dynamic. At measure 109, there is a *f* dynamic. At measure 110, there is a *ff* dynamic. The music features a triplet in staff III, a quintuplet in staff IV, and a *mp* dynamic marking in staff II. There are also *l.v.* markings and a *ppp* dynamic marking in staff III.

111

Musical score for measures 111-114. The score is for four staves (I, II, III, IV). Staff I is a drum set part with a snare drum. Staff II is a treble clef staff with a melodic line. Staff III is a bass clef staff with a bass line. Staff IV is a bass clef staff with a bass line. The music starts with a *sfz* dynamic. At measure 112, there is a *f* dynamic. At measure 113, there is a *f* dynamic. At measure 114, there is a *f* dynamic. The music features a sixteenth-note run in staff II, a triplet in staff III, and a quintuplet in staff IV. There are also *l.v.* markings and a *sfz* dynamic marking in staff II.

114

I.

II.

III.

IV.

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

PERUSAL SCORE
not for performances

118

I.

II.

III.

IV.

sfz *f* *ppp*

121

I.

II.

III.

IV.

fp *ff* *sfz* *l.v.* *mp* *l.v. sempre*

PLAYER I. MOVES TO CYMBAL AND TENOR DRUM

127

I.

II.

III.

IV.

132

I.

II.

III.

IV.

PERUSAL SCORE
not for performances

137

I.

II.

III.

IV.

140

I.

II. *l.v.*

III.

IV.

PERUSAL SCORE

not for performances

143

I.

II. *l.v.*

III.

IV. *p*

146

I. **CYMBAL** *sfz* *l.v.* **TENOR DRUM** *ff*

II.

III. *sfz* *l.v.* *

IV. *sfz*

151

I. *ppp* *ff*

II.

III. *f* *sfz*

IV. *ppp* *f* *sfz*

156

I. *ppp* *ff* *ppp*

II.

III. *ppp* *f* *ff*

IV. *ff*

PERUSAL SCORE
not for performances.

161

I. *ff* *ppp*

II.

III. *ff* *lv*

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

165

I. *ff* *ppp*

II.

III. *lv.*

IV. *ppp* *ff*

PERUSAL SCORE
not for performances

169

I. *ff* *ppp*

II.

III. *lv.* *sfz* *f*

IV. *ppp* *ff*

173

I. *ff* *ppp*

II.

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

IV. *ppp* *ff*

177

I. *ff* *ppp*

II.

III. *ppp* *f* *lv.*

IV. *ppp* *ff*

181

I. *ff* *ppp*

II.

III. *lv.* *ppp* *f* *lv.*

IV. *ppp*

185

I. *sfz*

II. *sfz* *f* *sfz sfz* *f*
And. sempre (fino alla m. 198)

III. *sfzp* *f* *p*

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

189

I.

II. *sfz* *f* *l.v.*

III. *sfz* *sfzp* < *ff*

IV. *sfz* *f* 3 3 *sfz*

193

I. *ff* *ppp*

II. *f* *l.v.* *sfz* *f*

III. *sfzp* *ff* 3 3 3 *l.v.* *sfz*

IV. *sfzp* *ff* *sfz*

PERUSAL SCORE
not for performances

196

I. *ff* *ppp*

II. *l.v.* *

III. *sfz* *sfzp* < *f* 3 3 *sfzp* < *f* 3 *mp*

IV. *f* 3 3 *sfz* *fp* *f*

200

I. ff

II. (mp)

III. *l.v.* sfzp f

IV. sfz f

202

I. mf f sfz

II. sfz sfz

III. *l.v.* sfzp f sfz sfz sfz 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

208

I. *sfz* *sfz sfz* *sfz*

208

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

208

III. *sfz sfz* *sfz sfz* *sfz*

208

IV. *sfz sfz* *sfz sfz* *sfz*

PERUSAL SCORE
not for performances