

**Song of Mars  
for Choir and Tape  
To Gonçalo Lourenço and  
to Odyssea Chorus**

## Maestoso

Serban NICHIFOR  
30-V-2004

J = 120

S.

A.

T.

B.

Tape

*sempre molto legato e cantabile*

*A-*

*sempre molto legato e cantabile*

*A-*





56

S.

A.

T.

B.

Tape

The score is a multi-page musical composition. This page (56) contains 12 measures of music. The instrumentation includes voices (Soprano, Alto, Tenor, Bass) and a tape part. The tape part is particularly prominent, featuring dense, fast-paced patterns of eighth and sixteenth notes with various slurs and grace notes. The vocal parts provide harmonic support, with the bass line being particularly active. The key signature changes frequently, reflecting the complex harmonic structure of the piece. Measure 56 begins with a dynamic marking of *f*.

69

S.

A.

T.

B.

Tape

f

f

f

f

f

f

f

p

f

83

S.

A.

T.

B.

Tape

98

S.

A.

T.

B.

Tape

The score consists of ten staves. The top five staves are for the orchestra: Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), and Tape. The bottom five staves are for the tape. The Tape staves show continuous rhythmic patterns with many grace notes and slurs. The vocal parts (S., A., T., B.) have melodic lines with various note values and rests. Dynamic markings include ff (fortissimo) and f (forte). The score is in 2/4 time and has a key signature of one sharp.

110

S.

A.

T.

B.

Tape

A page from a musical score, numbered 123 at the top left. The score is for a large ensemble, including voices (Soprano, Alto, Tenor, Bass) and tape. It also includes multiple staves for various percussion instruments, such as triangles, glockenspiels, and bass drums. The music is written in 12 measures. Measure 3 is specifically highlighted with a circled '3' above each note. The score is written in a standard musical notation style with black ink on white paper.

139.

S. A. T. B. Tape

$\text{♩} = 64 \quad \text{♩} = 58 \quad \text{♩} = 52 \quad \text{♩} = 46 \quad \text{♩} = 42$

This page of musical notation represents a complex composition for voice and tape. The vocal parts (Soprano, Alto, Tenor, Bass) are written on the top four staves using standard musical notation with quarter notes and rests. The fifth staff, labeled 'Tape', uses a unique system of vertical bars with horizontal strokes and dots to represent electronic or recorded sounds. The following staves introduce more intricate rhythms, including eighth-note groups and sixteenth-note figures. Key signatures change frequently, particularly in the later staves, which feature sharp and double-sharp symbols. The composition ends with a final staff showing a series of eighth-note groups.

**Song of Mars  
for Choir and Tape  
Choir Part**

Serban NICHIFOR  
30-V-2004

Maestoso

*J = 120*

S.

A.

T.

B.

*sempre molto legato e cantabile*

*11*

S.

A.

T.

B.

*sempre molto legato e cantabile*

*ff*

*ff*

*20*

S.

A.

T.

B.

*sempre molto legato e cantabile*

*ff*

28

S.

A.

T.

B.

36

S.

A.

T.

B.

43

S.

A.

T.

B.

50

Soprano (S.) vocal line: Rest, then eighth notes in groups of three.

Alto (A.) vocal line: Eighth notes in groups of three, followed by a sixteenth-note pattern.

Tenor (T.) vocal line: Rest throughout.

Bass (B.) vocal line: Rest throughout.

55

Soprano (S.) vocal line: Rest.

Alto (A.) vocal line: Eighth notes in groups of three.

Tenor (T.) vocal line: Eighth notes in groups of three, dynamic *f*.

Bass (B.) vocal line: Eighth notes in groups of three.

60

Soprano (S.) vocal line: Rest.

Alto (A.) vocal line: Rest.

Tenor (T.) vocal line: Eighth notes in groups of three.

Bass (B.) vocal line: Eighth notes in groups of three.

65

S.

A.

T.

B. *f*

70

S.

A.

T.

B. *f*

75

S.

A.

T.

B.

This block contains three systems of musical notation. Each system has four staves labeled Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The music is written in common time. Measure 65 begins with a bass note followed by eighth-note patterns. Measure 70 begins with a treble dynamic 'f' followed by eighth-note patterns. Measure 75 begins with a treble dynamic 'f' followed by eighth-note patterns. The notation uses a mix of common and sharp keys.

80

S.  
A.  
T.  
B.

*f*

*ff*

87

S.  
A.  
T.  
B.

*ff*

*f*

93

S.  
A.  
T.  
B.

*f*

*ff*

98

S.

A.

T.

B.

103

S.

A.

T.

B.

108

S.

A.

T.

B.

113

S. *ff*

A.

T. *ff*

B. *f*

118

S.

A. *ff*

T. *f*

B. *ff*

123

S.

A.

T.

B.

128

S.

A.

T.

B.

134

S.

A.

T.

B.

134

S.

A.

T.

B.

142

S. A. T. B.

$\text{♩} = 64 \quad \text{♩} = 58 \quad \text{♩} = 52 \quad \text{♩} = 46 \quad \text{♩} = 42$