

# Mars:

## 1. Waiting for rain

PETER BIRD

Largo (♩=44)

Flute

Vibraphone or synthesizer (F3-F6)  
(motor off; resonators open; sustain pedal down throughout piece)

A. *p* Ah.

T. *p* Ah.

B. *mp* Ah. *mf*

Fl. *p* Ah.

Vib. *mp* *p*

S. *legato mp* Wait - ing,

A. *mp* Ah. *p* Ah. *mp* Ah. *p* Ah.

T. *mp* Ah. *p* Ah. *mp* Ah. *p* Ah.

B. *mp* Ah. *p* Ah. *mp* Ah. *p* Ah.

Vib. *mf*

18

S. *mf*  
wait - ing for rain. Wait - - ing, wait - ing for rain.

A. *mf* Ah. *mp* Ah. *mf* Ah.

T. *mf* Ah. *mp* Ah. *mf* Ah.

B. *f* Ah. *mf* Ah. *f* Ah.

Fl. *mf*



24

S. Ah. *f* Wait - ing for rain, for

A. Ah. *f* Ah. *mf* Ah.

T. Ah. *f* Ah. *mf* Ah.

B. Ah. *mf* Ah.

Fl.

30

S. rain, for rain, for rain.

A. Ah. Ah.

T. Ah. Ah.

B. Ah.

Fl.

Vib.

*mf* *mp* *f* *mf* *mp* *f* *mf* *mp* *mp* *p*

35 **A** 1\*,2,3,4 (♩ = 44)

S. Where there is no rain, oh, where there is no

A. Uni. Oh, where there is no rain, No

T. *mf* Where there is no rain, no rain, No

B. *mf* Uni. Where there is no rain, oh, where there is no rain,

Fl. *mp*

Vib. *mf*

40 *mf* *f*  $1^*, 2^*, 3^* (\text{♩} = 47)$  *mf*

S. rain, No rain, There is no life.

A. rain, No rain, There is no life.

T. <sub>8</sub> rain, No rain, There is no life.

B. there is no rain, There is no life.

Fl.

Vib.

45 **B** *mp*  $1^*, 2, 3, 4 (\text{♩} = 50)$

S. There is no life. And where there is no life, where

A. There is no life. And where there is no life, and where there is no

T. <sub>8</sub> There is no life. Where there is no

B. There is no life. Where there is no - life,

Fl. *mf* *mp*

Vib. *mf*

50

S. *mf* there is no life, there is no death. No death. *f* No death.

A. *mf* life, there is no death. No death. *f* No death.

T. *mf* life, there is no death. No death. *f* No death.

B. *mf* no life, there is no death. No death. *f* No death.

Fl. *mf*

Vib.

**C**

56 1\*,2\*,3\*(♩=60) *mp*

S. Where there is no death,

A. *mp* Where there is no death, there is no time. No

T. *p* Ah.

B. *p* Ah.

Fl. *mp*

Vib. *mp*

61

S. there is no time. No time. Where there is no

A. time. Where there is no death, there is no time.

T. *mp* Where there is no death, there is no time.

B. *mf* Where there is no

Fl. *mf*

Vib. *mf*

66

S. death, there is no time. No time.

A. No time. Where there is no death, there is no

T. No time. Where there is no death, there is no

B. death, there is no time. No time.

Fl. *f*

Vib. *f*

71

S. *f*  
Where there is no death, there is no time.

A. *mf*  
time. No time. Where there is no

T. *mf*  
time. No time.

B. *mf* *f* 4  
Where there is no death, there is no time.

Fl.

Vib.

75

S. *f* *mf* **D**  
No time. Where there is no death, there is no

A. *f* *mf*  
death, there is no time. No time.

T. *f* *mf*  
Wait - ing for rain. Wait - ing for

B. *mf* *f*  
No time. Wait - ing, wait - ing for

Fl.

Vib.

80

S. *mf*  
time. Wait - ing for rain.

A. *mp*  
Wait - ing for rain. No time. Wait - ing for

T. *f* *mf* *mp*  
rain. Wait - ing for rain. For

B. *mf* *mp*  
rain. Wait - ing for rain.

Fl.

Vib. *mf*

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84

S. *mp*  
Ah, wait - ing for rain. Ah. Ah.

A. *mf* *mp*  
rain, wait - ing for rain. Wait - ing for rain.

T. *mf* *mp*  
rain, wait - ing for rain. Wait - ing for rain.

B. *mf* *mp*  
Wait - ing for rain. Wait - ing, wait - ing for

Fl. *mp*

Vib.



**E**

rall.

89

Musical score for measures 89-92. The score is in 3/4 time with a key signature of three flats. It features vocal parts for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.), and instrumental parts for Flute (Fl.) and Vibraphone (Vib.). The vocal parts have lyrics "Ah." and "rain." with various dynamics including *p*, *mp*, and *p*. The instrumental parts include a flute line and a vibraphone line with a rhythmic pattern.

93

Musical score for measures 93-96. The score continues with the same instruments and vocal parts. The vocal parts have lyrics "Ah." and dynamics including *pp*, *p*, *mp*, *mf*, and *f*. The instrumental parts continue with the flute and vibraphone.

96 **Largo** (♩.=40)

S. *mf* Wait - - ing, wait - ing for time. *f*

A. *mp* Wait - ing for time. *mf* *f*

T. *mf* Wait - - ing for time. *f*

B. *mp* Wait - - - ing for time. *mf* *f*

Fl. *mp* *mf*

Vib. *ff* *f* *mf*

The image shows a page of a musical score for a vocal ensemble and instruments. The page is numbered 10 at the top left. The score begins at measure 96, marked 'Largo' with a tempo of quarter note = 40. The key signature has three flats (B-flat, E-flat, A-flat). The vocal parts (Soprano, Alto, Tenor, Bass) and Flute parts have lyrics: 'Wait - - ing, wait - ing for time.' The dynamics for the vocal parts are marked as *mf*, *mf*, and *f*. The Flute parts are marked as *mp* and *mf*. The Vibraphone part is marked as *ff*, *f*, and *mf*. The score includes various musical notations such as slurs, ties, and dynamic markings.

# Mars: 2. Roving the wasteland

PETER BIRD

**Presto** ♩ = 160  
Syrto

Flute

**Piano** *mf*

Hijaz scale on C

6

Fl.

Pno.

11 Solo: *mp* *f* *mf*

T. O - - - - K! Scan. Tri -

Fl. *mp*

Pno.

17 *mp*

T. ang-u - late. Nav - i - gate. Roll! Scan. Tri - ang-u - late. Nav - i - gate.

Fl.

Pno.

23

T. Roll! *f* MER - A call - ing

Fl. *mf*

Pno.

29

T. Od - ys - sey. MER - A call - ing Od - ys - sey.

Fl. *tr*

Pno.

35

T. *mf* Sta - tus re - port is un - changed. Be - gin com -

Fl.

Pno. 3 3

40

T. pressed da - ta up - load: *mp* Karsilamas (2,2,2,3)  
4 6 9 9 8 6 5 6 5

Fl. *mp* Karsilamas (2,2,2,3)

Pno. *mp* Karsilamas (2,2,2,3)

43

T. Oh 8— 6 sev-en 4 6 eight-y eight-y 8. 2 6 3 8 5 Oh 9.

Fl.

Pno.

45

T. Hijaz scale on D 3 5 4 8 4 and 3.

Fl. next section: tacit first time:

Pno. Hijaz scale on D

47 Solo:

S. MER - B call - ing Od - ys - sey!\_

Fl.

Pno.

49 *mf*

S. Sta - tus re - port is un - changed.

T. 8 3 5 4 7 6 4 1 5 6 4 5 2 3 5 8 5

Fl. next section: tacit first time:

Pno.

51

S. 8 6 4 5 3 ze-ro and 3 4 3. 5 6 5 4 5 3 ze - ro 4 3 4 3.

T. 4 6 9 9 8 6 5 6 5 8 se-ven 6 sev-en 4 6 eight-y eight-y 8.

Fl. *tr*

Pno.

53 *mp*

S. 5 8 3 6. 4 3 2 7 5 4 5 6 7

T. 2 6 3 8 5 Oh 9. End da - ta. End

Fl. *mp*

Pno. 3

55

S. *mf*  
8 5 7 6 End da - ta. End trans - mis - sion.

T. 8 trans - mis - sion.

Fl.

Pno. *tr*

58 *Syrto*

S. *f*  
Re - sume Ob - jec - tive Heat shield. —

Fl. *tr*

Pno. *Syrto*  
*mp*<sup>3</sup>

63

S. *mf*  
Scan. — Tri - ang - u - late. Nav - i - gate. Roll!

Fl. *mp*

Pno.

69

S. *mp*  
Scan. — Tri - ang - u - late. Nav - i - gate. Roll!

Fl. *mf*

Pno.

75 (♩=♩) fast Kalamatiano

S.

Fl.

Pno. *f* *mf*

82 *mf* *rall.* . . . . .

S. MER - B call - ing Earth. — An - om - a - ly is de -

Fl. *mp* *p* *mf* *rall.* . . . . .  
next section: tacit first time: *tr*

Pno. *mp* *rall.* . . . . .



90 **Moderato** (♩=132)

S. tect - ed. Heat Shield Rock is not made of ba - salt.

Fl. *p*

Pno. **Moderato** (♩=132)

96 **Grave (freely)** **accel.**

S. Spec - tro - scop - ic an - al - y - sis fol - lows: This rock has the

Pno. **Grave (freely)** **accel.**

99 **A tempo** (♩=132)

S. *mp* col - or of the sky.

Fl.

Pno. **A tempo** (♩=132)

# Mars: 3. Spring upon the ice

PETER BIRD

Andante moderato (♩=100)

Bass Solo

Piano

Put-ting the M - E - M

S. Solo

B. Solo

Pno.

Con-firmed. Pres-sure test is Go

in au-to-mat-ic mode for E - V - A. Con-firmed.

S. Solo

B. Solo

Pno.

for both our suits. Con-firmed. More\_ than read - y!

Te - lem - e-try is Go. Are we read - y?

S. Solo

B. Solo

Pno.

Fl.

Let's roll! We have ten\_\_ min-utes be-fore Earth be-gins to in - ter-rupt!

Let's roll!

*pp* *mp*

*f* (jet whistle)

**A**

20 **Largo** (♩.=48)

Pno.

Fl.

Vib.

motor off, resonators open

Fl.

S.

First sun-rise of Spring up - on the ice.

A.

First sun-rise of Spring up - on the ice.

B.

First sun.

Vib.

Fl.

S.

First sun-rise of Spring up - on the ice.

A.

First sun-rise of Spring

T.

First sun-rise... First sun-rise of Spring

B.

First sun - - rise... u - pon the

Vib.

34

Fl.

S.

A.

T.

B.

Vib.

*f.* A mil - lion flow'rs of frost are dia - mond  
up - on the ice. *f.* A mil - lion flow'rs of  
up - on the ice. *f.* First sun - rise; the  
ice. *f.* First sun - - - rise...

38

Fl.

S.

A.

T.

B.

Vib.

bright, *mf* But in short min - utes they sub - lime a -  
frost are dia - mond bright, *mp* Sub - lime a -  
frost is dia - mond bright. *mp* Sub - lime a -  
u - pon the ice. *mf* But in short min - utes they sub - lime a -

42

Fl.

S. *mp*  
way, As shim-mer-ing va-pors\_ mount un-to the sky.

A.  
- way, As shim'-ring va-pors\_ mount un-to the sky.

T.  
- way, As shim'-ring va-pors\_ mount un-to the sky.

B. *mp*  
way, As va-pors\_ mount un-to the sky.

Vib.

46

**B**

B. Solo

Hous-ton: We have ad-e-quate vi-si-bil-i-

Pno. *mf*

Fl. *p*

S.

A.

T.

B.

Vib.

50

S. Solo

B. Solo

Pno.

Fl.

to com-plete the mis-sion. But there

ty to com-plete the mis-sion. But there is bright mist

54

S. Solo

B. Solo

Pno.

Fl.

is bright mist ev - ery - where. Bright\_ mist!\_

ev - ery - where. And\_ re-frac tion\_ makes\_ it seem that\_ the

58

S. Solo

B. Solo

Pno.

Fl.

Bright\_ mist. You did\_ not men - tion the wind.

whole land is mov - ing! Mov - - ing, mov - ing. I did\_ not

*mp*

63

S. Solo

B. Solo

Pno.

Fl.

A.

Vib.

**C**

We've come so far!\_\_\_\_\_

want them to or - der us back; we've come so far!\_\_\_\_\_

*mp*

*mp*

*mf*

*mf*

A cold

67

Fl.

S.

A.

T.

B.

Vib.

*mf*

*mf*

*mp*

*mf*

A cold wind\_\_\_\_\_ ri - ses; a cold wind;

wind ri - ses.\_\_\_\_\_ as the va - pors

The ice\_ a - wakes.\_\_\_\_\_

The ice\_ a -

71

Fl. *p* *tr* *mf*

S. *mf* *f*  
as va - pors pour. Groan. A cold wind

A. *f* *f*  
pour. Groan. Groan.

T. *mf* *f*  
8 The ice a - wakes; the ice a - wakes and starts to groan. Groan.

B. *mf* *f*  
wakes. The ice a - wakes. Groan. Groan.

Vib.



76

Fl. *tr*

S. *mf*  
ri - ses. A cold wind. Ah.

A. *mf*  
A cold wind ri - ses. Va - pors pour. Ah.

T. *mf*  
8 Groan, and sing. And sing.

B. *mf* *mp*  
Groan, and sing. And sing. Sing.

Vib.



82 **D** *accel. poco a poco*

S. Solo

Let's shel - ter in the can - yon. It may be qui - et -

Pno. *mf*

Fl. *p*

A.

B.

86

S. Solo

— there. We need to take some pic - tures, and check it for

B. Solo

Yes, bet - ter in the can - yon; Check it for

Pno.

Fl.

**E**

- **Larghetto** (♩ = 58)

90

S. Solo  
strat-i - graph - y.

B. Solo  
strat-i - graph - y.

Pno.

Fl. *mp*

S. *f* A crack... *p* rings out up -

A. *f* A crack!

T. *f* A crack!

B. *f* A crack... *mf* rings out up -

Vib. *mp* *mf* *f* *mp*

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95

Fl. *mf* trum trum trum trum

S. *mf* on the can - yon floor. *f* And wa - ter gush - es

A. *mf* And wa - ter gush - es

T. *mp* ...can - yon floor. *f* And wa - ter gush - es

B. on the can - yon floor. *f* And wa - ter gush - es

Vib. *mf*

12/8

99 F

B. Solo

Pno.

Fl.

S. *mf*  
from an ic - y spring.

A. *mf*  
from an ic - y spring.

T. *mf*  
from an ic - y spring.

B. *mf*  
from an ic - y spring.

Vib.

Hous - ton! We\_\_have

103

S. Solo

B. Solo

Pno.

Vib. *mp*

Re - peat: We\_\_have li - quid wa - ter\_\_ u -

li - quid wa - ter! We have li - quid wa - ter... Hous - ton: We\_\_have

107

S. Solo  
pon the sur - face! It's soak - ing in, \_\_\_\_\_ and freez - ing fast. \_

B. Solo  
li - quid wa - ter. \_ But it seems to be a tem - por - ar - y stream. \_ It's freez -

Pno.  
*mf* *mp* *p*

Vib.

112

S. Solo  
It's freez - ing fast. \_\_\_\_\_ Wa - - -

B. Solo  
ing fast. It's freez - ing fast. Quick; be - fore\_ it

Fl. *mp*

S. *mp*  
Ah \_\_\_\_\_ Ah \_\_\_\_\_

A. *mp*  
Ah \_\_\_\_\_ Ah \_\_\_\_\_

Vib. *(mp)*

**G**

117

S. Solo  
ter! Wa - ter, wa - ter! I can-not be-lieve

B. Solo  
freez - es up, I'll take a sam - ple. We've come so far...

Fl.  
*mf*

S.  
Oh Ah Ah

A.  
Oh Ah Ah *mp*

T.  
*mp* Ah Ah

B.  
Oo Ah *mf*

Vib.

122

S. Solo  
our luck. Wa - ter!

B. Solo  
I real - ly want to touch it, to dip my hand in-to the

Fl.

S.  
Oh Ah Oh

A.  
Oh Oh

T.  
Oh Oh

B.  
Oo Oh *mp*

Vib.

126

S. Solo: Stop! Stop! You know it's death if you un-lock

B. Solo: spring! Wa - ter!

Fl. *f*

S. *p* Oh *p*

A. Oh Oh

T. *p* Oh Oh Ah

B. *mp* Oo Oh Oh

Vib.

Detailed description: This page of a musical score covers measures 126 through 129. It features eight staves: S. Solo (Soprano Solo), B. Solo (Bass Solo), Fl. (Flute), S. (Soprano), A. (Alto), T. (Tenor), B. (Bass), and Vib. (Vibraphone). The S. Solo part has lyrics: "Stop! Stop! You know it's death if you un-lock". The B. Solo part has lyrics: "spring! Wa - ter!". The Fl. part begins with a forte (*f*) dynamic. The vocal parts (S., A., T., B.) have various vocalizations: "Oh", "Ah", "Oo". The Vib. part provides a rhythmic accompaniment. The score includes various musical notations such as rests, notes, slurs, and dynamic markings like *p* (piano) and *mp* (mezzo-piano).

130 **rall.**

S. Solo  
your glove! \_\_\_\_\_ You can - not

B. Solo  
So \_\_\_\_\_ close\_

Fl. *mf* *mf*

S. *pp* *p*  
Oh \_\_\_\_\_ Oh \_\_\_\_\_

A. \_\_\_\_\_ Ah \_\_\_\_\_ Oh \_\_\_\_\_

T. \_\_\_\_\_ Oh \_\_\_\_\_

B. *p*  
Ah \_\_\_\_\_ Oh \_\_\_\_\_

Vib.

133

S. Solo touch it with your hand.

B. Solo and yet so far!

Fl.

S. Oh Ah.

A. Oh Ah.

T. Oh Ah.

B. Ah.

Vib.

Detailed description: This page of a musical score, numbered 15, contains measures 133 through 136. The score is written for a vocal soloist (S. Solo) and a bass soloist (B. Solo), with a full vocal ensemble (Soprano, Alto, Tenor, Bass) and a Vibraphone (Vib.). The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The vocal soloist's part begins with the lyrics 'touch it with your hand.' The bass soloist's part begins with 'and yet so far!'. The vocal ensemble parts feature vocalizations 'Oh' and 'Ah.' in the second and third measures. The vibraphone part provides a rhythmic accompaniment with chords and eighth-note patterns. The page number '133' is written above the first measure of the vocal soloist's part.



# Mars:

## 4. A small golden plaque

PETER BIRD

Flute

Andante (♩=90) *mp*

F3-F6  
Vibraphone  
or synthesizer

Andante (♩=90) *mf*

(motor off; resonators open; sustain pedal down throughout piece)

If present, string players should double the vocal parts in this finale.

5

S.

*mf*

Old ones, for - give our foot - prints. Our noise

A.

*mf*

Old ones, old ones, for - give our

Fl.

Vib.

10

S.

and va - pors swirl a - way and leave these words at last. At last.

A.

cairns of trash. Our noise and va - pors swirl a - way

T.

*mp* <

Swirl

Fl.

Vib.

16

**A**

S. *f* Old ones, for - give our foot - prints,

A. at last. *f* Old ones,

T. *mf* a - way at last. *f* Old ones, for - give our

B. *f* Old ones, for -

Fl. *mf* *mp*

Vib. *mf* **A**

22

S. *mf* for - give our cairns of trash. *mp* Old ones, for - give our

A. for - give our foot - prints, *mf* for - give our cairns of trash.

T. *mf* foot - prints, Old ones, *mp* for - give our foot - prints, for - give our

B. *mf* give our foot - prints. Old ones.

Fl. *p*

Vib.

27

**B** *mp* *mf* *f*

S. foot - prints, Our noise and va - pors swirl a -

A. Our noise and va - pors swirl

T. 8 cairns of trash. Our noise and va - pors swirl

B. *mp* *mf* Old ones, for - give our foot - prints. Our noise and va - pors swirl

Fl. *mp*

Vib. **B**

33

S. way and leave these words at last: And leave these

A. *f* a - way and leave these words at last. And va - pors swirl

T. 8 *f* a - way and leave these words at last: Swirl a -

B. *f* a - way Our noise and va - pors swirl

Fl. *mf*

Vib.

38

S. *mf* words, *mp* these words\_ at last: **C**

A. *mf* a - way and leave these words at *mp* last, at last: Oh.

T. *mf* way\_ and leave these words at *f* last: We did not come for glo - ry,

B. *mf* a - way and leave these words at last, at last: Or\_ *mf*

Fl. *p*

Vib. *f* *mf* **C**

44

S. *mf* We did not come for glo - ry, We did not come for

A. *mf* Oh. Oh. We

T. *mf* or for ma - ter - ial needs; We came to learn

B. *mf* for ma - ter - ial needs; Ah. We came

Vib.

50

S. *mf*  
glo - - ry, — or for ma - ter - ial needs, We

A.  
came to learn your sto - ry.

T.  
8 — your sto - ry, And car - ry home the

B.  
to learn your sto - ry, and car - ry home the

Fl. *mp*

56

S.  
came to learn your sto - ry, and car - ry home

A. *mf*  
To learn your sto - ry, And car - ry home the

T. *mf*  
8 seeds. And car - ry home the

B. *mf*  
seeds. To learn your sto - ry, We came to

Fl. *mp*

Vib. *f*

63

S. the seeds. We came to learn your sto - ry,

A. seeds. We came to learn your sto -

T. seeds. Car - ry home. We came to learn

B. learn your sto - ry. We came to learn your sto -

Fl.

Vib.

69

S. And car - ry home the seeds. We *f*

A. ry, and car - ry home the seeds. We *f*

T. - your sto - ry, car - ry home the seeds. We *f*

B. - ry, car - ry home the seeds. We *f*

Fl. *mf*

Vib. *f*

**D**

75 **Larghetto** (♩=66)

S. *mf* *tutti*  
 did not come for glo - ry, or for ma - ter - ial needs.

A. *mf*  
 did not come for glo - ry; for ma - ter - ial needs.

T. *mf*  
 8 did not come for glo - ry; for ma - ter - ial needs.

B. *mf*  
 did not come for glo - ry, or for ma - ter - ial needs.

Fl. *mp*

Vib. **D** **Larghetto** (♩=66)

80

S. *mp* *mf*  
 We came to learn your sto -

A. *mp* *mf*  
 We came to learn your sto - ry,

T. *mp* *mf*  
 8 We came to learn your sto - ry,

B. *tutti* *mp* *mf*  
 We came to learn your sto -

Fl. *p* *mp*

Vib.

84

S. *tutti*  
- ry, And\_ car - ry\_ home\_ the\_ seeds.\_

A. *tutti*  
And\_ car - ry\_ home\_ the\_ seeds.\_

T. *tutti*  
And\_ car - ry\_ home\_ the\_ seeds.\_

B. *tutti*  
ry, and\_ car - ry\_ home\_ the\_ seeds.\_

Fl. *mf*

Vib.

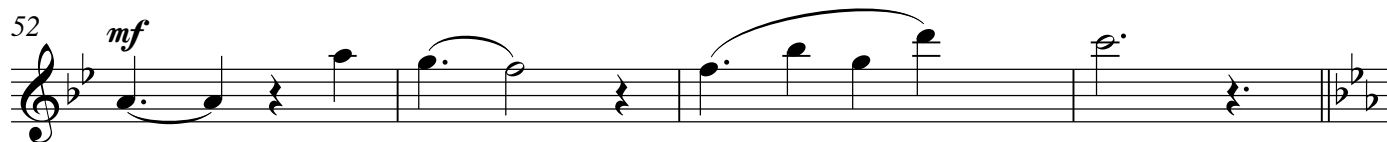
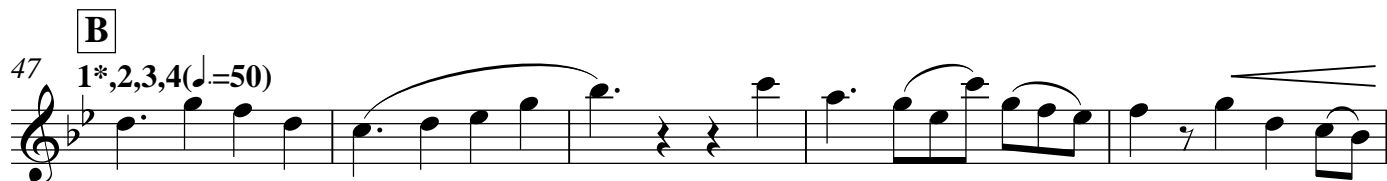
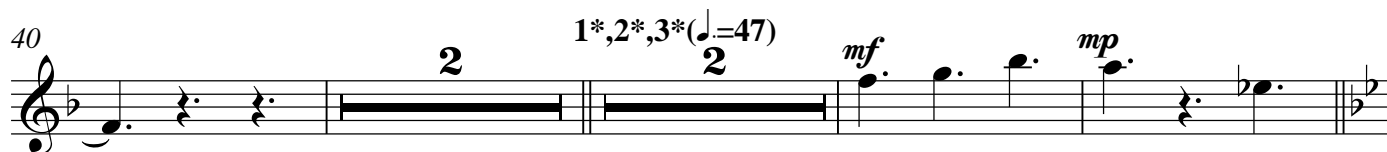
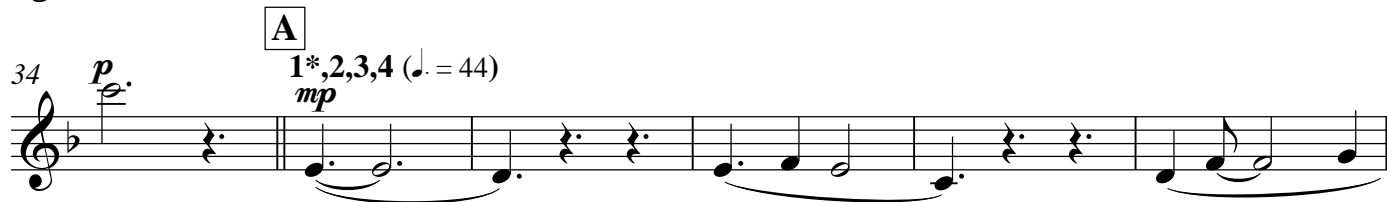
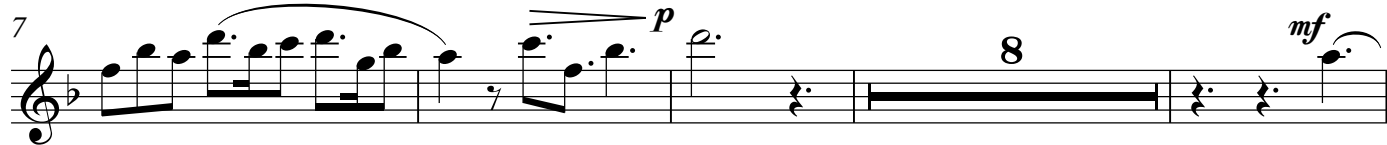


Flute

# Mars: 1. Waiting for rain

PETER BIRD

Largo (♩=44)



Flute

61 *mf*

67 *f*

73 **4** **D** *f* *mf*

81 *mp*

87 *rall.* **E**

91 *p*

96 **Largo** (♩=40) *mp* *mf*

Flute

# Mars: 2. Roving the wasteland

PETER BIRD

**Presto**  $\text{♩} = 160$   
Syrto **2**

*mf*

9

*tr* **2** *mp*

17

23

*mf*

30

**2** *mp*

36

**6**  $(\text{♩} = \text{♩})$  *mp*

43

**3**

45

*mf* next section: tacit first time:

47

next section: tacit first time:

51 *tr* *tr*

53 *mp*

55

58 (♩=♩) *tr* 3 *mp*

67

72 (♩=♩) *mf*

76 2 *mp*

84 next section: tacit first time: *rall.* *tr* 2 *mf* *p*

91 Moderato (♩=132) 4 Grave (freely) 2 accel. 4

99 A tempo (♩=132)

Flute

# Mars: 3. Spring upon the ice

PETER BIRD

Andante moderato (♩=100) **14** *f* (jet whistle) **3**

20 **A** *mp* *tr* *mf*

25

30

35 *tr*

40

44

47 **B** **2**

49 *p*

54

59

64 **C** *mp*

68 *mf* *p* *tr*

73 *(tr)* *mf*

78 *tr*

82 **D** *p* *accel.*

87 **E** *Larghetto* (♩. = 58) *mp* *mf* *tr*

97 *tr* *tr* *tr*  $\frac{12}{8}$   $\frac{9}{8}$



Flute

Mars:

4. A small golden plaque

PETER BIRD

Andante (♩=90)

*mp*

7

14

19

A

24

29

B

35

40



## Flute

52 *mp*

Musical notation for measures 52-58. The key signature has two sharps (F# and C#). The melody starts with a quarter rest, followed by quarter notes G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7. There are slurs over the first six notes and the last six notes. The piece concludes with a quarter rest followed by quarter notes G5, A5, B5, C6, D6, E6.

59

Musical notation for measures 59-65. The melody begins with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7. Slurs are present over the last six notes of measure 59 and the first six notes of measure 60. The piece ends with a quarter rest followed by quarter notes G5, A5, B5, C6, D6, E6.

66

Musical notation for measures 66-71. The melody starts with a quarter note G4, followed by quarter notes A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7. Slurs are placed over the last six notes of measure 66 and the first six notes of measures 67, 68, and 69. The piece ends with a quarter note G5.

70 *mf*

Musical notation for measures 70-74. The melody begins with a quarter note G4, followed by quarter notes A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7. Slurs are placed over the last six notes of measure 70 and the first six notes of measures 71, 72, and 73. The piece concludes with a quarter note G5.

75 **D** *Larghetto* (♩=66) *mp*

Musical notation for measures 75-80. The key signature changes to one sharp (F#). The tempo is marked *Larghetto* with a quarter note equal to 66 beats per minute. The melody starts with a quarter note G4, followed by quarter notes A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7. Slurs are placed over the last six notes of measure 75 and the first six notes of measures 76, 77, and 78. The piece ends with a quarter note G5.

81 *p* *mp*

Musical notation for measures 81-84. The melody begins with a quarter note G4, followed by quarter notes A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7. Slurs are placed over the last six notes of measure 81 and the first six notes of measures 82, 83, and 84. The piece ends with a quarter note G5.

85 *mf*

Musical notation for measures 85-91. The melody starts with a quarter note G4, followed by quarter notes A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7. Slurs are placed over the last six notes of measure 85 and the first six notes of measures 86, 87, and 88. The piece concludes with a quarter note G5.

F3-F6  
Vibraphone  
or synthesizer

# Mars:

## 1. Waiting for rain

PETER BIRD

**Largo** (♩ = 44)

*mf*

(motor off; resonators open; sustain pedal down throughout piece)

6 *mp* *p*

10 *mf*

17 **A** 1\*,2,3,4 (♩ = 44) *mf*

38 **5** 1\*,2\*,3\* (♩ = 47) *f* *mf*

47 **B** 1\*,2,3,4 (♩ = 50) **8**

Vibraphone

**C**

1\*,2\*,3\*(♩=60)  
*mp*

Musical staff 56-61: Treble clef, key signature of three flats (B-flat, E-flat, A-flat), 3/4 time signature. The staff contains six measures of music. The first three measures feature chords: G-flat major (B-flat, D-flat, F), E-flat major (G-flat, B-flat, D-flat), and C-flat major (E-flat, G-flat, B-flat). The last three measures feature chords: A-flat major (C-flat, E-flat, G-flat), F major (A-flat, C, E-flat), and D-flat major (F, A-flat, C).

Musical staff 62-67: Treble clef, key signature of three flats, 3/4 time signature. The staff contains six measures of music. The first three measures feature chords: B-flat major (D-flat, F, A-flat), G-flat major (B-flat, D-flat, F), and E-flat major (G-flat, B-flat, D-flat). The last three measures feature chords: C-flat major (E-flat, G-flat, B-flat), A-flat major (C-flat, E-flat, G-flat), and F major (A-flat, C, E-flat).

Musical staff 68-72: Treble clef, key signature of three flats, 3/4 time signature. The staff contains five measures of music. The first measure features a chord: D-flat major (F, A-flat, C). The following four measures feature eighth-note patterns: D-flat, E-flat, F, G-flat; E-flat, F, G-flat, A-flat; F, G-flat, A-flat, B-flat; and G-flat, A-flat, B-flat, C.

Musical staff 73-76: Treble clef, key signature of three flats, 3/4 time signature. The staff contains four measures of music. The first measure features eighth-note patterns: D-flat, E-flat, F, G-flat; E-flat, F, G-flat, A-flat; F, G-flat, A-flat, B-flat; and G-flat, A-flat, B-flat, C. The following three measures feature chords: D-flat major (F, A-flat, C), E-flat major (G-flat, B-flat, D-flat), and C-flat major (E-flat, G-flat, B-flat).

**D**

Musical staff 77-82: Treble clef, key signature of three flats, 3/4 time signature. The staff contains six measures of music. The first three measures feature eighth-note patterns: D-flat, E-flat, F, G-flat; E-flat, F, G-flat, A-flat; F, G-flat, A-flat, B-flat; and G-flat, A-flat, B-flat, C. The last three measures feature chords: D-flat major (F, A-flat, C), E-flat major (G-flat, B-flat, D-flat), and C-flat major (E-flat, G-flat, B-flat).

Musical staff 83-87: Treble clef, key signature of three flats, 3/4 time signature. The staff contains five measures of music. The first three measures feature eighth-note patterns: D-flat, E-flat, F, G-flat; E-flat, F, G-flat, A-flat; F, G-flat, A-flat, B-flat; and G-flat, A-flat, B-flat, C. The last two measures feature chords: D-flat major (F, A-flat, C) and E-flat major (G-flat, B-flat, D-flat).

**E**

rall.

Musical staff 88-91: Treble clef, key signature of three flats, 3/4 time signature. The staff contains four measures of music. The first three measures feature eighth-note patterns: D-flat, E-flat, F, G-flat; E-flat, F, G-flat, A-flat; F, G-flat, A-flat, B-flat; and G-flat, A-flat, B-flat, C. The last measure features a chord: D-flat major (F, A-flat, C).

Musical staff 92-95: Treble clef, key signature of three flats, 3/4 time signature. The staff contains four measures of music. The first three measures feature eighth-note patterns: D-flat, E-flat, F, G-flat; E-flat, F, G-flat, A-flat; F, G-flat, A-flat, B-flat; and G-flat, A-flat, B-flat, C. The last measure features a chord: D-flat major (F, A-flat, C).

Musical staff 96-100: Treble clef, key signature of three flats, 3/4 time signature. The staff contains five measures of music. The first three measures feature eighth-note patterns: D-flat, E-flat, F, G-flat; E-flat, F, G-flat, A-flat; F, G-flat, A-flat, B-flat; and G-flat, A-flat, B-flat, C. The last two measures feature chords: D-flat major (F, A-flat, C) and E-flat major (G-flat, B-flat, D-flat).

Largo (♩=40)

*ff*

*f*

*mf*

Vibraphone

# Mars: 3. Spring upon the ice

PETER BIRD

Andante moderato (♩=100)

Largo (♩=48)

**A**

motor off, resonators open

19

*mf* *mp*

Ped. \_\_\_\_\_ ^

23

*mf* *f*

Ped. \_\_\_\_\_ ^ (pedal ad lib.)

27

32

37

41

45

**B**

17

Vibraphone

65 **C** *mp* *mf*

Musical staff 65-68: Treble clef, key signature of two flats. Measure 65 starts with *mp* and a hairpin crescendo leading to *mf* at measure 66. A box labeled 'C' is above measure 66. The staff contains eighth and sixteenth notes.

69

Musical staff 69-72: Treble clef, key signature of two flats. Continuation of the eighth and sixteenth note patterns from the previous staff.

73 **5**

Musical staff 73-76: Treble clef, key signature of two flats. Measure 73 has a fermata. Measures 74-76 contain chords with a fermata over the final measure. A box labeled '5' is above measure 76.

82 **D** **E** *accel.* *mp* *mf* *f.* *Larghetto* (♩ = 58) *mp*

Musical staff 82-84: Treble clef, key signature of two flats. Measure 82 has a fermata. Measure 83 has a fermata with a box labeled 'D' above it. Measure 84 has a fermata with a box labeled 'E' above it. The tempo changes to *Larghetto* (♩ = 58) starting at measure 84. Dynamics include *mp*, *mf*, *f.*, and *mp*.

95 *mf* **12/8**

Musical staff 95-98: Treble clef, key signature of two flats. Measure 95 has a fermata. Measure 96 has a fermata with a box labeled '9' above it. The time signature changes to 12/8 at measure 97. Dynamics include *mf*.

99

Musical staff 99-101: Treble clef, key signature of two flats. Continuation of the 12/8 time signature.

102 **F** *mp*

Musical staff 102-105: Treble clef, key signature of two flats. Measure 102 has a fermata with a box labeled 'F' above it. Dynamics include *mp*.

106

Musical staff 106-108: Treble clef, key signature of two flats. Continuation of the melodic line.

109

Musical staff 109-111: Treble clef, key signature of two flats. Continuation of the melodic line.

Vibraphone

114 **G** *(mp)*

119

124

128

rall.

132

135

F3-F6  
Vibraphone  
or synthesizer

# Mars:

## 4. A small golden plaque

PETER BIRD

Andante (♩=90)

*mf*

(motor off; resonators open; sustain pedal down throughout piece)

5

10

15

19 **A**

24

29 **B**

34

39 **C**

Vibraphone

46

7

59

65

72

**D**  
*f* **Larghetto** (♩=66)

77

81

84

88



Piano

# Mars: 2. Roving the wasteland

PETER BIRD

**Presto** ♩ = 160  
*Syrto* *Hijaz scale on C*

mf

3

6

11

16

22

28

*tr*

34

3

v

39

3

9/4

42 (♩=♩)  
Karsilamas (2,2,2,3)

9/4

44

3

tr.

46 Hijaz scale on D

4

48

4

50

52

54

57

(♩=♩)  
Syrto

*mp* 3

61

66

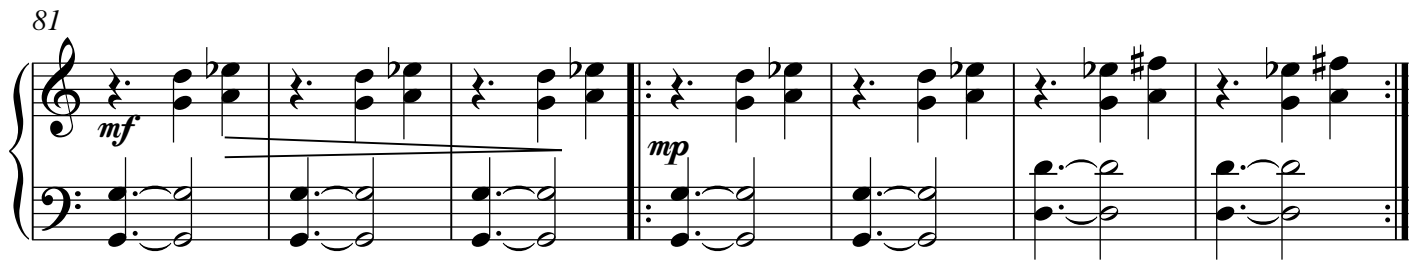
71



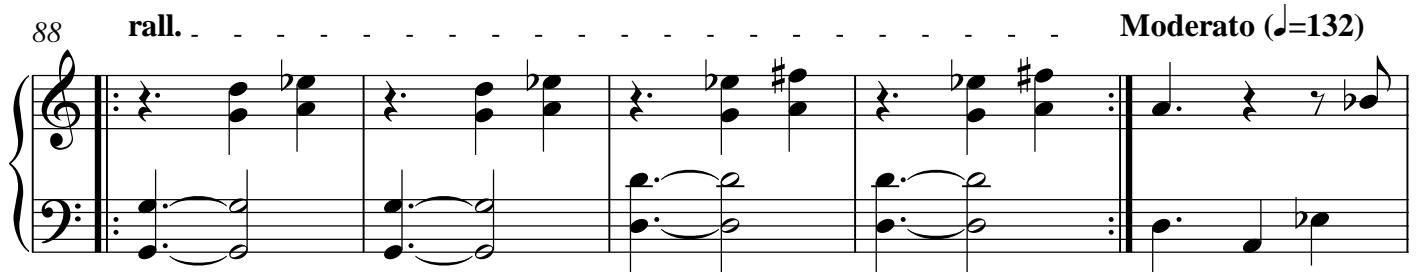
75 *(♩=♩)* **fast Kalamatiano**  
*f*



81 *mf* *mp*



88 **rall.** ----- **Moderato (♩=132)**



93 **Grave (freely)** **accel.** -----



99 ----- **A tempo (♩=132)**



Piano

# Mars: 3. Spring upon the ice

PETER BIRD

Andante moderato (♩=100)

Musical notation for measures 1-4. The piece is in 4/4 time. The right hand features a melodic line with eighth notes and rests, starting with a piano (*p*) dynamic. The left hand provides a steady accompaniment of quarter notes.

Musical notation for measures 5-8. The right hand continues the melodic pattern with eighth notes and rests. The left hand accompaniment remains consistent with quarter notes.

Musical notation for measures 9-12. The right hand begins with a rest in measure 9, then resumes the melodic line. The left hand accompaniment continues with quarter notes.

Musical notation for measures 13-17. The right hand has a melodic line with a crescendo leading to a piano (*pp*) dynamic in measure 15. The left hand accompaniment continues with quarter notes.

Musical notation for measures 18-26. The tempo changes to Largo (♩=48). The right hand has a melodic line with a mezzo-piano (*mp*) dynamic. The left hand accompaniment continues with quarter notes. A section marked 'A' spans measures 21-26, with a 26-measure repeat sign in both hands.

47 **B**

*mf*

51

55

62

*mp*

66 **C** **D**

*mf*

83 *accel.*

87

Musical notation for measures 87-90. The piece is in 3/8 time. The right hand plays a melody of eighth notes with some rests, while the left hand provides a steady accompaniment of eighth notes.

**E**

Larghetto (♩ = 58)

91

Musical notation for measures 91-94. Measure 91 continues the previous texture. Measures 92 and 93 are marked with a fermata and a '5' above and below the staff, indicating a five-measure rest. Measure 94 features a fermata and a '3' above and below the staff, indicating a three-measure rest.

**F**

102

Musical notation for measures 102-106. The right hand plays chords, and the left hand plays chords. A dynamic marking of *f* (forte) is present at the beginning of measure 102.

107

Musical notation for measures 107-113. The right hand plays chords, and the left hand plays chords. Dynamic markings include *mf* (mezzo-forte), *mp* (mezzo-piano), and *p* (piano). Measures 112 and 113 are marked with a fermata and a '2' above and below the staff, indicating a two-measure rest.

**G**

114

Musical notation for measure 114. The right hand has a fermata and a '18' above the staff, indicating an 18-measure rest. The left hand has a fermata and a '3' above the staff, indicating a three-measure rest. The tempo marking *rall.* (rallentando) is present.