

# OUROBOROS

written for the Lost Dog New Music Ensemble  
dedicated to my new niece, Sallie Jady Podgursky

Jeremy Podgursky

♩=144 Gritty; mechanical

Alto Flute

Bass Clarinet in Bb

Violin I

Violoncello

Piano

\* silently depress and hold with the sostenuto pedal

- \* wedge shaped note-heads for the clarinet indicate tongue ram, x-shaped note-heads indicate percussive key clicks, and square note-heads indicate sub-tones
- \* diamond shaped note-heads for the flute indicate whistle/whisper tone
- \* x-shaped note-head for strings indicates scratch tone (extreme bow pressure)
- \* all grace notes happen BEFORE the beat
- \* accidentals are octave specific and last for the length of the measure in which they appear. Courtesy accidentals are provided during particularly busy sections.
- \* accents should be performed within specified dynamic range

A. Fl.

B. Cl.

Vln. I

Vc.

Pno.

sub-tone; sempre





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♩=144 High gear

4

39

A. Fl. *mf*

B. Cl. *> mp <* *mf* *mp <* *mf* *mp <* *mf*

Vln. 1 *mf*

Vc. *mf*

Pno. *mp*

♩=144 High gear

release sostenuto pedal

Ped. ↓  
*w/una corda*

Ped. ↓  
*sim.*

♩=144 Tempo 1

45

48

A. Fl. *mp* *mf*

B. Cl. *mf <* *f* *mf <* *f* *mf <*

Vln. 1 *mf* *mf*

Vc. *ord.* *mf* *mf*

♩=144 Tempo 1

Ped. ↓  
*(still with una corda)*

Ped. ↓

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51 ♩ = 144 5

A. Fl. *mf* *f* *mf*

B. Cl. *f* *mf* *f* *mf*

Vln. 1 *mf* *f* *mp* *mf*

Vc. *mf* *f* *mp* *mf*

Pno. *mf* *mf*

*Red.*  
(uc)

55 ♩ = 144 58

A. Fl. *mf* *f* *f* *mp*

B. Cl. *f* *mf* *ff* *mf*

Vln. 1 *mf* remove mute *f* *mp*

Vc. *mf* *f*

Pno. *mf* *f*

*Red.*  
(uc) *Red.*  
tre corda only

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6

60

A. Fl. *sfz* *sfz* *f* *p sub.*

B. Cl. *ff* *mf* *ff* *mf* *ff*

Vln. 1 *f* *f* *mp* build to scratch tone

Vc. *sfz* *sfz* *f* *p sub.*

Pno. *f* *f* *f*

Ped.         

65 fluttertongue

A. Fl. *ff* *fff* *ff* *f*

B. Cl. *n* *fff*

Vln. 1 *f* *fff* *ff* *fff*

Vc. *ff* *fff* *f*

Pno. *sfz*

Ped.

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♩=144 Sputtering; twitching 7

70

72

A. Fl. *ff* *f*

B. Cl. *ff* *f* *ff* *f* *ff*

Vln. 1

Vc. *ff* *ff* *f*

Pno. *f* *f* *ff*

*Red.*

*Red.*

*Red.*

*secco*

♩=144 Sputtering; twitching

72

73

A. Fl.

B. Cl. *f*

Vln. 1 *pizz.* *mp sempre*

Vc. *pizz.* *mp sempre*

Pno. *f* *mf* *mp sempre*

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8

77  $\text{♩} = 144$

A. Fl. *ff*

B. Cl. *sfz*

Vln. 1 *mf* *ff* arco

Vc. *f* arco

Pno. *sfz* *Ped.*

81  $\text{♩} = 144$  (85)

A. Fl. *f* *mf* *p*

B. Cl. *mf* *p* *mf*

Vln. 1 *pizz.* *mf* *p*

Vc. *ff* *mf* *p*

Pno. *f* *mf* *mp* *p*  $\text{♩} = 144$  (85)

*Ped.*

Please Do Not Duplicate



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10

99

A. Fl.

B. Cl.

Vln. 1

Vc.

Pno.

103

A. Fl.

B. Cl.

Vln. 1

Vc.

Pno.



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12

115

A. Fl. *mf* *p sub.* *ff* *ff* *f* *ff* *f*

B. Cl. *f* *f*

Vln. I *sfz* *p sub.* *ff* *ff* *3*

Vc. *sfz* *p sub.* *ff* *mf* *mf*

Pno. *mf* *mf* *mf*

strum pizz. *b*

119

120 ♩ = 144

A. Fl. *ff* *ff* *f*

B. Cl. *f* *ff* *ff* *mp*

Vln. I *ff* *ff* *ff* *ff*

Vc. *ff* *ff* *p sub.*

Pno. *ff* *ff*

arco *b*

strum pizz. *b*

sost. *tre corda Red.* *Red.*

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♩=132 A bit slower

124

A. Fl. *mp* *ff* molto!

B. Cl. *mf*

Vln. 1 arco *mp* *f* pizz.

Vc. *mp* *f* *ff* *mf sub.*

Pno. *mp* *mf* *f*

128

131

A. Fl. *ff* *mp*

B. Cl. *f* *ff* *mf* *f*

Vln. 1 strum *ff* arco *ff* *mp*

Vc. *mp* *ff* *mp*

Pno. *f* *mp* *ff* *mp*

Red.

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14 133

A. Fl.

B. Cl.

Vln. I

Vc.

Pno.

*ff* *mp*

*f* *ff* *mp*

*ff* *mf sub.* *mp* *f* *ff p sub.*

*mf* *f* *mf*

strum pizz. *sfz* arco

Ped. Ped.

137

A. Fl.

B. Cl.

Vln. I

Vc.

Pno.

*ff*

*f* *ff* *mp* *f*

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

strum pizz. *mf* arco

*mp* *mf* *mp*

*3*

Ped. Ped.

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141  $\text{♩} = 144$  Tempo 1 15

A. Fl. *mf* *mp* *ff* 5 3

B. Cl. *sffz*

Vln. 1 *mp* *mf* *mp* *sffz* strum pizz. *ff* 3

Vc. *mf* *sffz* *pizz.; sempre*

Pno. *sffz*

144  $\text{♩} = 144$  Tempo 1

A. Fl. *f* *ff* *f* 3 5 5

B. Cl. *sffz*

Vln. 1 *f* *arco* *f* *ff* 3 5

Vc. *sffz*

Pno. *sffz*

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16

147

A. Fl. *ff* *f* *ff* *p sempre*

B. Cl. *ffz* *p*

Vln. 1 *pizz.* *strum* *arco* *p sempre*

Vc. *sim.* *ffz* *p*

Pno. *ffz* *pp*

150

A. Fl. *p* *p* *p*

B. Cl. *p* *p* *p*

Vln. 1 *p* *p* *p*

Vc. *pp* *pp* *pp*

152

152

153

A. Fl. *p* *pp* *pp*

B. Cl. *p* *p* *p*

Vln. I *pp*

Vc. *p* *p* *p*

Pno. *pp* *pp* *pp*

159

A. Fl. *mf* *fff* *ff mp sub.*

B. Cl. *pp* *fff* *sffz* *like a nursery rhyme*

Vln. I *p* *fff* *ff mp sub.*

Vc. *pp* *fff* *f* *arco; (scratch tone)*

Pno. *pp* *fff* *mf*

162 ♩ = 144

Red. I Red.

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18

163

A. Fl.

B. Cl.

Vln. 1

Vc.

Pno.

*mf*

*joval; clown-like*

*f*

*ff*

*mp*

*ff*

*f*

*mf*

*mf*

167

A. Fl.

B. Cl.

Vln. 1

Vc.

Pno.

*f*

*mp*

*f*

*ff*

*mp*

*f*

*f*

*mf*

*f*

*Ped.*

171

A. Fl. *f* *mp* *mf* *mf*

B. Cl. *ff* *mf* *f* *mf*

Vln. 1 *f* *mp* *mf* *mf*

Vc. *ff* *mf* *mf*

172

Pno. *mf* *f* *mf* *f*

*Ped.* *senza pedal*

175

A. Fl. *mf* *mf* *mp*

B. Cl. *f*

Vln. 1 *mf* *mf* *mp*

Vc. *mf* *mf* *ff*

Pno. *mf* *f* *f* *mf*

*Ped.* *Ped.*

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20

179

A. Fl. *mf* *ff* *mp*

B. Cl. *mp* *sempre*

Vln. 1 *mf* *ff* *mp* *pizz.*

Vc. *ff* *mp* *pizz.*

Pno. *f* *mf* *f* *mp*

*Ped.*

182

184

A. Fl. *mp* *sempre*

B. Cl. *mf*

Vln. 1 *mp* *sempre*

Vc. *mp* *sempre*

Pno. *p* *mp* *sempre*

*Ped.*

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185 21

A. Fl. *ff*

B. Cl. *ff* *sffz*

Vln. I *ff* arco

Vc. *sfz* *sffz*

Pno. *ff* *ff* *f* *ff*

*Ped.*

188

A. Fl. *sfz* *sfz* *sffz* *sffz*

B. Cl. *ff* *sffz* *sffz*

Vln. I *fff* *sfz* *sffz* *sffz*

Vc. *arco* *ferocious!* *f* *fff*

*♩=144 With fortitude*

*♩=144 With fortitude*

Pno. *fff* *f* *ff* *ff* *fff* *f*

*Ped.*

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22 192

A. Fl. *ffz* **196** To Fl. *ffz*

B. Cl. *ffz* *mf* *ff* To Cl.

Vln. 1 *ffz* *ffz*

Vc. *ffz* *ffz*

Pno. *ff* *ff* **196** *hesitating; clumsy; ham-fisted; with a cubist swing*

Ped. Ped. Ped. Ped.

198

A. Fl.

B. Cl.

Vln. 1

Vc.

Pno. *ff* *fff* *ff*

Ped. Ped. Ped. Ped.

203

A. Fl.

B. Cl.

Vln. 1

Vc.

Pno.

*f*

*fff*

Ped.

207

A. Fl.

B. Cl.

Vln. 1

Vc.

Pno.

as if ripping something

grad. to scratch tone

sim.

gliss.

*sfz*

*pp*

*ff*

*p sub.*

*ff*

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24 210

A. Fl.

B. Cl.

Vln. 1

Vc.

Pno.

*mp* *mf* *sfz* *sfz sfz*

*pp* *ff* *pp sub.* *fff*

*pizz.* *sempre*

*f* *ff*

Ped.

214

A. Fl.

B. Cl.

Vln. 1

Vc.

Pno.

*mf* *f*

*pp* *mf* *pp sub.* *3* *ff*

Ped.

218 **220** ♩=144 Off-kilter; bizarre

A. Fl.

B. Cl.

Vln. 1

Vc.

Pno.

*p* *molto!* *ff*

*pp* *ff* *pp sub.* *ff* *p* *sfz*

*pizz.*

Ped.

224

A. Fl.

B. Cl.

Vln. 1

Vc.

Pno.

Flute

Clarinet in B $\flat$

*mp* *mf* *mf* *mf*

*p* *sfz* *mp < f* *mp < f* *mp < mf*

*f*

*bow sim.*

Ped.

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26

230

Fl. *secco.* **232** *f*

Cl. *secco* *f*

Vln. 1 *f* *ff* *f sempre*

Vc. *mf* *ff* *ff* *mf* *ff* *mf* *ff* *mf* *ff*

Pno. **232** *f* *ff* *f* *ff* *mf* *ff* *mf* *ff* *mf* *ff*

235

Fl. *p* *f*

Cl. *p* *f*

Vln. 1 *ffz*

Vc. *mf* *ff* *mp* *ff* *mp* *ff* *ffz*

Pno. *ff*

*Ped.*



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28

247

Musical score for measures 247-250. The score is in 4/8 time and features five staves: Flute (Fl.), Clarinet (Cl.), Violin I (Vln. 1), Violoncello (Vc.), and Piano (Pno.).

- Fl.:** Measures 247-250. Dynamics: *mf*. Includes a slur over measures 248-250.
- Cl.:** Measures 247-250. Dynamics: *mf*. Includes a slur over measures 248-250.
- Vln. 1:** Measures 247-250. Dynamics: *mf*, *mf*, *sfz*, *sfz*. Includes a slur over measures 248-250 and an *arco* marking in measure 250.
- Vc.:** Measures 247-250. Dynamics: *p* *mf*, *p* *mf*, *mp* *f*, *mf* *f*. Includes a slur over measures 248-250.
- Pno.:** Measures 247-250. Dynamics: *mf*, *ff*. Includes a slur over measures 248-250 and a *Red.* marking at the end of measure 250.

247

Musical score for measures 251-254. The score is in 4/8 time and features five staves: Flute (Fl.), Clarinet (Cl.), Violin I (Vln. 1), Violoncello (Vc.), and Piano (Pno.).

- Fl.:** Measures 251-254. Dynamics: *f* *ff*, *ff*, *ff* *fff*. Includes triplets in measures 251 and 253.
- Cl.:** Measures 251-254. Dynamics: *f* *ff*, *ff*, *ff* *fff*. Includes triplets in measures 251 and 253.
- Vln. 1:** Measures 251-254. Dynamics: *sfz*, *sfz*, *sfz*. Includes a *8va* marking in measure 251.
- Vc.:** Measures 251-254. Dynamics: *ff*, *sfz*, *sfz*.
- Pno.:** Measures 251-254. Dynamics: *ff*, *sfz*, *sfz*. Includes a *secco* marking in measure 251 and *Red.* markings at the end of measures 252, 253, and 254.

259

Musical score for measures 256-260. The score is for five instruments: Flute (Fl.), Clarinet (Cl.), Violin I (Vln. I), Viola (Vc.), and Piano (Pno.). The key signature is B-flat major (two flats). The time signature is 4/8. The score is marked with dynamic levels: *ff* (fortissimo) and *fff* (fortississimo). The Flute part features a melodic line with accents and a crescendo leading to a *fff* dynamic. The Clarinet part has a similar melodic line. The Violin I and Viola parts play a rhythmic accompaniment of eighth notes, marked *sffz* (sforzando). The Piano part provides harmonic support with chords and bass lines, also marked *sffz*. A watermark 'Please Do Not Duplicate' is visible across the score.

259

Musical score for measures 261-265. The score is for five instruments: Flute (Fl.), Clarinet (Cl.), Violin I (Vln. I), Viola (Vc.), and Piano (Pno.). The key signature is B-flat major (two flats). The time signature is 4/8. The score is marked with dynamic levels: *ff* (fortissimo) and *fff* (fortississimo). The Flute and Clarinet parts feature melodic lines with accents and triplets, marked *ff* and *fff*. The Violin I and Viola parts play a rhythmic accompaniment of eighth notes, marked *sffz*. The Piano part provides harmonic support with chords and bass lines, also marked *sffz*. A watermark 'Please Do Not Duplicate' is visible across the score.

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30

265

Fl.

*f* ————— *ff*      *f* ————— *ff*      *f* ————— *ff*

To B. Cl.

Cl.

Vln. I

*f* ————— *ff*      *f* ————— *ff*      *f* ————— *ff*

Vc.

pizz.      *mf*      sempre      *mp*

Pno.

*mf*      *mp*

269

To A. Fl.

Fl.

Cl.

Vln. I

Vc.

*mp*      *p*      *pp*

269

Pno.

*mp*      *p*      *pp*

277 *c. 5"* **281** ♩=144 Dreamy; lush

Fl.

Cl. Bass Clarinet in B $\flat$

*n.*

Vln. 1

Vc.

Pno. *ppp*

*Ped.*

284

Fl.

B. Cl. *mp* *mf* *mp* *mf*

Vln. 1 *mp* *mf*

Vc. *arco* *mp* *mf*

Pno. *mp*

*Ped.*

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32

291

Fl.

B. Cl.

Vln. 1

Vc.

Pno.

c. 3"

299

Fl.

B. Cl.

Vln. 1

Vc.

*mp* *p* *mf*

*n* *p* *mp* *mf* *mp* *p* *mf*

299

Pno.

*mp*

Red.

308

Fl.

B. Cl.

Vln. I

Vc.

Pno.

c. 2" 313

*n.*

*n.*

*mf*

*f*

*sfz*

*sfz*

Red.

316

Fl.

B. Cl.

Vln. I

Vc.

Pno.

*sfz*

*ff*

*mp*

*ff*

*mp*

*ff*

*mp*

sul A arco

325

331

Fl. *f* *p* *mp*

B. Cl. *mp* *mf* *mp*

Vln. 1 *f* *p* *mp*  
sul A  
sul D

Vc. *mp*

Pno. *mp*  
Ped.

335

Fl. *f* *ff* *mp* *ppp* *mp*

B. Cl. *ff*

Vln. 1 *f* *ff* *mp* *ppp* *mp*  
sul A  
sul D

Vc. *ff*

Pno.

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poco rit. . . . . ♩=126 A deeper breath poco accel. . . . . -35

344

Fl. *f* *pp* *molto!* *sfz* *p sub.* *f* *p sub.*

B. Cl. *n.* *pp* *f* *p sub.* *f* *p sub.*

Vln. 1 *f* *pp* *molto!* *sfz* *p sub.* *f* *p sub.*

Vc. *sfz* *p sub.* *f* *p sub.*

Pno. *sfz*

348

poco rit. . . . . ♩=126 A deeper breath poco accel. . . . .

353

Fl. *f* *p* *pp* *mf* *ff* *mp*

B. Cl. *mf*

Vln. 1 *f* *p* *pp* *mf* *ff* *mp*

Vc. *mf* *ff*

Pno. *mf* *ff*

144 Gaining momentum

*sul tasto* → *ord.* → *sul pont.*

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36 359 **360**

Fl. *sffz* *mf* *p* *ff* *sfz*

B. Cl. *mp* *sffz* *mf* *n.* *sfz*

Vln. I *sffz* *mf* *p* *ff* *sfz*

Vc. *sffz* *mf* *n.* *sfz*

**360**

Pno. *mp* *sffz* *sfz*

*Ped.*

366 **370**

Fl. *mf* *ff* *mp*

B. Cl. *mf* *ff* *pp* *p* *mf* *pp*

Vln. I *mf* *ff* *mp* *sul 3 pont.*

Vc. *mf* *ff* *mp* *pp*

**370**

Pno. *mf* *mp*

*Ped.*

372

Fl.

B. Cl.

Vln. 1

Vc.

Pno.

*n.* *pp* *mf* *pp* *pp*

*mp* *pp*

*mp*

*Red.*

378

380

Fl.

B. Cl.

Vln. 1

Vc.

Pno.

*mf* *mp* *mf* *mp* *mf* *mp* *pp*

*mf* *mf* *mf* *f* *mf* *pp*

*mf* *mf* *mp* *mf*

*ord. V*

*n.*

380

3

*Red.*

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38 383

Fl. *p* *f* *pp* *f* *f* *secco*

B. Cl. *n.* *mp* *mf* *mp* *mf*

Vln. I *p* *f* *pp* *f* *f* *pizz.*

Vc. *mp*

Pno. *mp*

3 5 *sul pont.*

Detailed description: This block contains the musical score for measures 383 to 385. It features five staves: Flute (Fl.), Bass Clarinet (B. Cl.), Violin I (Vln. I), Violoncello (Vc.), and Piano (Pno.). The music is in 2/4 time, with a key signature of one flat (B-flat major/D minor). Measure 383 starts with a 3/4 time signature change. The Flute part has dynamics *p*, *f*, *pp*, *f*, and *f*, with a *secco* marking. The Bass Clarinet part has dynamics *n.*, *mp*, *mf*, *mp*, and *mf*. The Violin I part has dynamics *p*, *f*, *pp*, *f*, and *f*, with a *pizz.* marking. The Violoncello part has dynamics *mp* and *mf*. The Piano part has a dynamic of *mp*. There are various articulations like accents and slurs, and performance instructions like *sul pont.* and *pizz.*.

386

Fl. *pp* *mp*

B. Cl. *f* *mp* *f*

Vln. I *pp* *mp* *arco; ord.*

Vc. *f* *ff* *f* *ff*

Pno. *mf* *f* *mp* *f*

3 3 3 3

Detailed description: This block contains the musical score for measures 386 to 389. It features five staves: Flute (Fl.), Bass Clarinet (B. Cl.), Violin I (Vln. I), Violoncello (Vc.), and Piano (Pno.). The music is in 2/4 time, with a key signature of one flat. Measure 386 starts with a 2/4 time signature change. The Flute part has dynamics *pp* and *mp*. The Bass Clarinet part has dynamics *f*, *mp*, and *f*. The Violin I part has dynamics *pp* and *mp*, with a marking *arco; ord.*. The Violoncello part has dynamics *f* and *ff*. The Piano part has dynamics *mf*, *f*, *mp*, and *f*. There are various articulations like accents and slurs, and performance instructions like *arco; ord.*.

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390

Fl. *f* *p* *ff* 5 5

B. Cl.

Vln. I *f* *p* *warping; melting* *mf* *f* *sul A* *gliss.*

Vc.

Pno. *mp* *f* *sfz*

Ped.

392

Fl. *mp* *sfz* *ff* 5

B. Cl. *mf* *f* *ff*

Vln. I *ff* *sfz* *ff* *gliss.*

Vc. *sfz* *ff*

Pno. *mp* *mf* *mf sfz*

Ped.

393  $\text{♩} = 126$  Broad  $\text{♩} = 144$  Tempo 1

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40 *poco rit.* ..... ♩=126 *A little slower* *poco accel.* .....

395

Fl. *mf* *5* *mp* *sffz* *pp sub.* *3* *5* *ff*

B. Cl. *pp* *n.* *mp* *ff* *pp sub.* *ff* *n.*

Vln. 1 *gliss.* *5* *mf* *mp* *sffz* *pp sub.* *3* *5* *ff* *sul pont.*

Vc. *mf* *mp* *sffz* *pp sub.* *ff*

Pno. *poco rit.* ..... ♩=126 *A little slower* *poco accel.* .....

*mp* *sffz*

399 ..... ♩=144 *Tempo 1*

Fl. *mf* *3* *mf* *mp* *mf* *mf* *f*

B. Cl. *p* *3* *mf* *mp* *mf* *mf* *f*

Vln. 1 *mf* *mf* *f*

Vc. *mf* *mf* *f*

Pno. *mf* *mf* *mp*

8<sup>va</sup> *5*

Ped.

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403 405 41

Fl. *f* *ff* *mp*

B. Cl. *mp* *mf* *mp < mf mp <*

Vln. I *pizz.* *sfz* *sfz* *arco; ord.* *gliss.* *mf* *ff*

Vc. *ff* *ff* *mp* *mf*

Pno. *ff* *mf*

406

Fl. *f*

B. Cl. *mf* *mp* *f*

Vln. I *pizz.* *sfz* *sfz*

Vc. *mf* *f* *ff*

Pno. *mf* *mf* *ff*

8vb. Ped.



415 *poco rit.*  $\text{♩} = 132$  With ironic Wagnerian angst

Fl. *f*

B. Cl. *mp* *f*

Vln. 1

Vc. *f* *ff*

Pno. *f* *ff*

*8va*  
*Ped.*

419 *poco rit.*  $\text{♩} = 120$  Suspended

Fl. *f* *fff*

B. Cl. *f* *fff*

Vln. 1 *ff* *fff* *pp sub.*

Vc. *f* *fff*

Pno. *f* *fff*

*8va*  
*Ped.*

*poco rit.*  $\text{♩} = 120$  Suspended

Pno. *f* *fff*

*8va*  
*Ped.*

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44

♩=144 Tempo 1

423

Fl.

B. Cl.

Vln. 1

Vc.

*p* *ff* *mp*

*fff* *p sub.* *ff* *mp*

♩=144 Tempo 1

Pno.

*mp* *f*

Ped. Ped.

To Fl. poco rit.

♩=120 Furtive

426

Fl.

B. Cl.

Vln. 1

Vc.

*sfz* *sfz*

*ff*

pizz. *sfz* *sfz*

pizz. *ff* *mp* *p*

arco

poco rit.

♩=120 Furtive

Pno.

*ff* *ff* *mp*

lightly pedal each new harmony

Ped.

430

c. 4" **433** ♩=112 Moving forward; absurd

Fl.

B. Cl.

Vln. 1

Vc.

Pno.

*pizz.* *like a mouse*

*mf* *p*

*mp* *mf*

*with light pedal changing every new harmony*

435

Fl.

B. Cl.

Vln. 1

Vc.

Pno.

*mp* *mf* *mp*

438

Fl.

B. Cl.

Vln. I

Vc.

Pno.

*mf* *mp sub.* *mf*

440

Fl.

B. Cl.

Vln. I

Vc.

Pno.

442

pizz. *mp*

pizz. *mp*

*mp* *f* *ff* *mp quasi-legato*

3

443

Fl.

B. Cl.

Vln. I

Vc.

Pno.

*mf* *mp* *mf*

Detailed description: This system of musical notation covers measures 443, 444, and 445. The Flute and Clarinet parts are mostly rests. The Violin I and Violoncello parts feature eighth-note triplets with dynamic markings of *mf* and *mp*. The Piano part consists of chords and triplets in both staves, with dynamic markings of *mf* and *mp*. The time signature changes from 3/4 to 4/4 and back to 3/4.

446

Fl.

B. Cl.

Vln. I

Vc.

Pno.

*mp* *mf* *mf*

Detailed description: This system of musical notation covers measures 446, 447, and 448. The Flute and Clarinet parts are mostly rests. The Violin I and Violoncello parts feature eighth-note triplets with dynamic markings of *mp* and *mf*. The Piano part consists of chords and triplets in both staves, with dynamic markings of *mp* and *mf*. The time signature changes from 3/4 to 2/4 and back to 3/4.

Ouroboros - Podgursky

48

449

Fl.

B. Cl.

Vln. 1

Vc.

Pno.

*mp* *mf* *mp*

This system contains measures 449, 450, and 451. The Flute and Bass Clarinet parts are silent. The Violin I part features a melodic line with triplet markings and dynamic markings of *mf* and *mp*. The Violoncello part has a similar melodic line with dynamic markings of *mp* and *mf*. The Piano part consists of chords and triplets with dynamic markings of *mp* and *mf*. The time signature changes from 4/4 to 2/4 to 3/4.

452

Fl.

B. Cl.

Vln. 1

Vc.

Pno.

*f* *mf* *f* *mf*

This system contains measures 452, 453, and 454. The Flute and Bass Clarinet parts are silent. The Violin I part has a melodic line with triplet markings and dynamic markings of *f* and *mf*. The Violoncello part has a melodic line with dynamic markings of *mf* and *mf*. The Piano part consists of chords and triplets with dynamic markings of *f* and *mf*. The time signature changes from 3/4 to 2/4 to 4/4.

454 456 Flute

B. Cl. Clarinet in B $\flat$

Vln. 1

Vc.

Pno.

456

*mf* *f* *ff* *mf*

*continue pedaling every change of harmony*

*velvety; in the distance* *p* *mf* *mp*

*velvety; in the distance* *p* *mf* *mp*

*throaty; gritty; froggy* *arco* *mp* *mf* *mp*

*throaty; gritty; froggy* *arco* *mp* *mf* *mp*

Pno. *f* *mp*

459

Fl. *f* *p*

Cl. *f* *p*

Vln. 1 *mp* *mf* *mp*

Vc. *mp* *mf* *mp*

Pno. *f* *mp*

Detailed description: This system contains measures 459 and 460. Measures 459-460 are in 4/4 time. Flute and Clarinet play a melodic line with triplets, starting with a forte (*f*) dynamic and moving to piano (*p*) in measure 460. Violin 1 and Violoncello play a rhythmic accompaniment with accents, moving from mezzo-forte (*mf*) to mezzo-piano (*mp*). Piano accompaniment features chords with triplets, starting forte (*f*) and moving to mezzo-piano (*mp*) in measure 460.

461

Fl. *f* *mp*

Cl. *f* *mp*

Vln. 1 *mp* *mp* *f* *mp*

Vc. *mp* *mp* *f* *mp*

Pno. *f* *mf*

Detailed description: This system contains measures 461, 462, and 463. Measures 461-462 are in 4/4 time, and measure 463 is in 3/4 time. Flute and Clarinet play a melodic line with accents, starting forte (*f*) and moving to mezzo-piano (*mp*) in measure 463. Violin 1 and Violoncello play a rhythmic accompaniment with accents, moving from mezzo-piano (*mp*) to forte (*f*) in measure 462 and back to mezzo-piano (*mp*) in measure 463. Piano accompaniment features chords with triplets, starting forte (*f*) and moving to mezzo-forte (*mf*) in measure 463.

464

Fl. *f*

Cl. *f*

Vln. 1 *mp* *f*

Vc. *mp* *f*

Pno. *ff*

Detailed description: This system covers measures 464 and 465. The Flute and Clarinet parts feature a melodic line with triplets and a dynamic shift from *f* to *f*. The Violin I and Violoncello parts have a similar dynamic shift from *mp* to *f*. The Piano accompaniment consists of chords and moving lines in both hands, with a dynamic of *ff*. The time signature changes from 3/4 to 2/4 and back to 3/4.

466

Fl. *mp* *ff*

Cl. *mp* *ff*

Vln. 1 *mf* *f* *sfz* *sfz* *f* *ff*

Vc. *mf* *f* *sfz* *sfz* *f* *ff*

Pno. *mf* *ff*

Detailed description: This system covers measures 466 and 467. The Flute and Clarinet parts have a dynamic shift from *mp* to *ff*. The Violin I and Violoncello parts show a dynamic progression from *mf* through *f*, *sfz*, and *ff*. The Piano accompaniment continues with chords and moving lines, with a dynamic of *ff*. The time signature changes from 3/4 to 2/4 and back to 3/4.

Ouroboros - Podgursky

52

470

469

Fl. secco; sneaky *mp*

Cl. secco; sneaky *mp*

Vln. I pizz. *mf sempre*

Vc. pizz. *mf sempre*

Pno. *ff* *mf sempre*

470

471

Fl. *mf* *mf* *f* *mp* *mp*

Cl. *mf* *mf* *f* *mp* *mp*

Vln. I *sffz* *mf*

Vc. *sffz* *mf*

Pno. *sffz sffz* *mf*

8<sup>vb</sup>-----

473

Fl. *mf* *f* *ff* *sfz* *mp* *mp* *mf*

Cl. *mf* *sfz* *ff* *mp* *mp* *mf*

Vln. I *f* *sfz* *mf*

Vc. *f* *sfz* *mf*

Pno. *f* *mf*

475

Fl. *mp* *mf* *mf* *ff* *mf sempre*

Cl. *mp* *mf* *ff* *mf sempre*

Vln. I *f* *sfz* *mf sempre*

Vc. *f* *sfz* *mf sempre*

Pno. *f* *ff* *mf*

8vb

477

Fl. *mp* *mf* *mf sempre*

Cl. *mp* *mf* *mf sempre*

Vln. I *mp* *mf*

Vc. *mp* *mf*

Pno. *mp* *mf*

480

Fl. *mp*

Cl. *mp*

Vln. I *mp*

Vc. *mp*

Pno. *mp*

Please Do Not Duplicate

483

Fl. *mf* *mf sempre* *mp*

Cl. *mf* *mf sempre* *mp*

Vln. I *mf* *mp*

Vc. *mf*

Pno. *mf* *mp*

485

$\text{♩} = 120$  Cubist; primal

Fl. *p* *pp possible* *fff startling!*

Cl. *p* *pp possible* *fff startling!*

Vln. I *p* *pp* *ppp*

Vc. *pp*

Pno. *p* *pp*

Piccolo *fff startling!*

Ouroboros - Podgursky

56

491

Picc. *ff*

Cl. *ff*

Vln. 1 *ff* arco almost scratch tone; extremely heavy bow pressure

Vc. *sfz* arco almost scratch tone; extremely heavy bow pressure

Pno. *ff*

Ped.

491

Picc. *fff* *f* *ff*

Cl. *fff* *f* *ff*

Vln. 1 *sfz* *sfz* pizz.  $\circ$

Vc. *mf* *ff* *ff* *ff* dry; croaking

Pno. *molto!*

Ped.

Ouroboros - Podgursky

496 57

Picc. *sffz* *ff*

Cl. *sffz* *ff*

Vln. 1 arco *sffz* *ff*

Vc. *fff* *ff*

Pno. *sffz*

pedal sim.

498

Picc. *ffp* *fff* *f*

Cl. *ffp* *fff* *f*

Vln. 1 *ff* *fff* *ff* *ff*

Vc. *fff* *f* *ff* *sffz*

Pno. *fff*

*grad. to scratch tone*

*pizz.*

*8vb...*

Ouroboros - Podgursky

58

501

Picc. *ff*

Cl. *ff*

Vln. 1 *ff* arco

Vc. *ff*

Pno. *ff*

501

Picc. *ff*

Cl. *ff*

Vln. 1 *ff* pizz.  $\phi$

Vc. *sfz* *f* *ff* *fff* *ff* *fff*

Pno. *ff*

*ferocious; unhinged*

504

Ouroboros - Podgursky

508 59

Picc. *fff*

Cl. *fff*

Vln. I *fff*

Vc. *fff*

Pno. *fff*

512

Picc. *ffff*

Cl. *ffff*

Vln. I *ffff*

Vc. *ffff*

Pno. *ffff*

514

Picc. *ffff*

Cl. *ffff*

Vln. I *ffff*

Vc. *ffff*

Pno. *ffff*

Ped.

Ouroboros - Podgursky

60

516

Picc. *fff* *ffff* *fff* *mf* *apologetic* *c. 8"*

Cl. *fff* *ffff* *fff* *mf* *apologetic*

Vln. 1 *fff* *ffff*

Vc. *fff* *ffff*

Pno. *fff* *ffff* *c. 8"*

*Red.*

\* silently depress white and black note cluster and hold with sostenuto pedal. Continue to hold through m. 523. Preceding pedal markings are for damper pedal.

519 ♩=96 Spacious; cosmic

Picc.

Cl.

Vln. 1

Vc.

519 ♩=96 Spacious; cosmic

Pno. *mp sempre*

*tre corda Red.* *sim. Red.* *Red.*

524

Picc. *pp possible*

Cl. *slow, wide vibrato*

Vln. 1 *slow, wide vibrato con sordino; sul A*

Vc. *slow, wide vibrato sul tasto*

Pno. *p cresc. 7* *mf 3* *sost.* *Ped.* *no corda Ped.*

528

Picc. *p* *c. 4"* *529* *pp possible*

Cl. *p* *n.* *sim.*

Vln. 1 *p* *n.* *sim.*

Vc. *p* *n.* *sim.*

Pno. *p cresc. 7* *mp* *f* *3* *3* *529* *Ped.*

Ouroboros - Podgursky

62 532

Picc. *p* *mf* *n.*

Cl. *p* *mf* *n.*

Vln. 1 *p* *mf* *f* *p* *n.*  
*gliss.* *gliss.* *sul pont.* *sul tasto*

Vc. *p* *mf* *n.* *mp*  
*ord.*

Pno. *p* *f*

536

Picc. *mp* *pp* *n.*

Cl. *mp* *pp* *n.*

Vln. 1 *mf* *f* *p* *n.*  
*gliss.* *gliss.* *sul tasto*

Vc. *mf* *f* *mp* *n.*  
*5* *3* *3*

Pno. *mp* *f*

Ouroboros - Podgursky

538

Picc. *pp* *mf* *pp* *mp* *pp*

Cl. *pp* *mf* *pp* *mp* *pp*

Vln. 1 *pp* *p* *mf* *p* *pp* *mp* *pp*

Vc. *f* *p* *p* *f* *p*

Pno. *mp* *secco; glitchy*

540

Picc. *pp* *mp* *pp* *pp*

Cl. *pp* *mp* *pp* *pp*

Vln. 1 *pp* *mp* *pp* *pp*

Vc. *mf* *mp* *mf* *f*

Pno. *mp* *mp*



Ouroboros - Podgursky

550 65

Fl. *pp possible*

Cl. *playful, yet secretive; not quite sub-tone, but not aggressive; sempre*

Vln. 1 *pp*

Vc. *pp*

Pno. *mp* *mf*

*Red.*

*playful, yet secretive; not quite whisper tone, but not aggressive; sempre*

554

Fl. *p* *mf* *mp* *mf* *n.*

Cl. *n.* *n.* *mf* *f*

Vln. 1 *p*

Vc. *p*

Pno.

Ouroboros - Podgursky

66 556

Fl. *f* *mf* *f* *n.*

Cl. *n.* *mf* *f* *n.*

Vln. 1 *mp* *n.*

Vc. *mp* *n.*

Pno.

8

This system contains measures 556 and 557. The Flute part starts with a dynamic of *f*, moves to *mf*, then back to *f*, and ends with a *n.* (natural) dynamic. The Clarinet part starts with a *n.* dynamic, then moves to *mf*, *f*, and ends with *n.*. The Violin I part has a *mp* dynamic. The Violoncello part has a *mp* dynamic. The Piano part is mostly silent. A rehearsal mark '8' is placed above the Violin I staff.

558

Fl. *n.* *mf* *n.*

Cl. *mp* *mf* *p*

Vln. 1 *n.* *mf* *p*

Vc. *n.* *mf* *p*

Pno. *mp*

8va

3

This system contains measures 558 and 559. The Flute part starts with a *n.* dynamic, then moves to *mf*, and ends with *n.*. The Clarinet part starts with a *mp* dynamic, then moves to *mf*, and ends with *p*. The Violin I part starts with a *n.* dynamic, then moves to *mf*, and ends with *p*. The Violoncello part starts with a *n.* dynamic, then moves to *mf*, and ends with *p*. The Piano part starts with a *mp* dynamic. A rehearsal mark '558' is circled at the beginning of the system. A '3' (triple) is marked above the Flute and Violoncello staves. An '8va' (octave up) marking is placed above the Violin I staff.



*poco rit.*

564

Fl. *mp* *f* *n.*

Cl. *n.* *p* *mf* *n.*

Vln. 1 *n.* *mf* *p*

Vc. *n.* *mf* *p* ord.

Pno. *mp* *p*

*poco rit.*

$\text{♩} = 72$  Benevolent; embracing

567

Fl. *slow, wide vibrato* *n.* *mp* *n.*

Cl. *slow, wide vibrato* *n.* *mp* *n.*

Vln. 1 *sul tasto; slow, wide vibrato* *n.* *mp* *n.*

Vc. *sul tasto; slow, wide vibrato* *n.* *mp* *n.*

$\text{♩} = 72$  Benevolent; embracing

567

Pno. *mf* *p cresc.* *mp* *mf*

Ped.

571

Fl. *mp* *n.*

Cl. *mp* *n.*

Vln. I *mp* *n.*

Vc. *mp* *n.*

Pno. *p* *p cresc.*

574

Fl. *pp* *mp* *slow, but narrower vibrato*

Cl. *n.* *p* *mp* *slow, but narrower vibrato*

Vln. I *n.* *p* *ord.; normal vibrato; senza sordino* *sempre quasi-cadenza; tenderly*

Vc. *n.* *pp* *p* *mp* *ord.; slow, but narrower vibrato*

Pno. *mp* *mf* *warm, round tone*

Ped.

Ouroboros - Podgursky

70 578

Fl. *n.* **579**

Cl. *n.*

Vln. 1 *mp* *mf* *mp* *n.*

Vc. *n.* *n.*

Pno. **579** *mp*

581

Fl. *mp* *n.*

Cl. *mp* *n.*

Vln. 1 *p* *mp* *mf* *pp*

Vc. *mp* *pp*

Pno. *p cresc.*



589

Fl. *n.*

Cl. *n.*

Vln. 1 *mp* *mf* *p*

Vc. *pp*

Pno. *mp*

Detailed description: This system contains measures 589 and 590. The Flute and Clarinet parts feature long, sustained notes marked with a fermata and a breath mark (*n.*). The Violin I part has a melodic line with sixteenth-note patterns, marked with *mp*, *mf*, and *p*, and includes sixteenth-note groupings labeled '6' and '5'. The Violoncello part has a long note marked with a fermata and *pp*. The Piano part has a few notes in the right hand and rests in the left hand, marked with *mp*.

591

Fl. *n.* *pp*

Cl. *n.* *pp*

Vln. 1 *mp* *mp* *fp*

Vc. *n.* *p*

Pno. *poco rit.*

Detailed description: This system contains measures 591 and 592. Measures 591-592 are marked with a circled '591'. The Flute and Clarinet parts have notes marked with a fermata and a breath mark (*n.*), with dynamics *pp* in measure 592. The Violin I part has a melodic line with dynamics *mp*, *mp*, and *fp*, and includes sixteenth-note groupings labeled '6' and '5'. The Violoncello part has notes marked with a fermata and a breath mark (*n.*), with dynamics *p* in measure 592. The Piano part has a few notes in the right hand and rests in the left hand, with a *poco rit.* marking in measure 592. The time signature changes from 4/4 to 3/4 in measure 592.

593

Fl. *n.* *fp* *pp* *n.*

Cl. *n.* *mp* *fp* *pp* *n.*

Vln. 1 *mp* *p* *pp* *mp* *melting; warping*

Vc. *n.* *mp* *fp* *pp*

Pno. *pp possible* *p* *mp*

(♩=60) ♩ =72 Suspended

598

Fl.

Cl.

Vln. 1 *p* *pp* *ppp*

Vc. *ppp*

Pno. *mf*

601

601 *light; springy; sneaky; bring out top note*

shallow, flutter pedaling; change every new harmony

Ouroboros - Podgursky

74

602

Fl.

Cl.

Vln. 1

Vc.

Pno.

*at the tip; creaky; metallic; fragile; sempre*

*pp*

*p*

*pp*

*p*

Red.

605

Fl.

Cl.

Vln. 1

Vc.

Pno.

*ppp*

*pp*

*ppp*

*mf*

*p*

*mp*

609

Fl.

Cl.

Vln. 1

Vc.

Pno.

*p*

*pp*

*ppp*

*p*

*mp*

*p*

3

3

612

Fl.

Cl.

Vln. 1

Vc.

Pno.

*p*

*pp*

*ppp*

*p*

*pp*

*pp*

3

tr

n.

Ped.