



Zoe Gougousidis

OUROBOROS

for Wind Band

SAMPLE SCORE

OUROBOROS

Ouroboros was composed by Zoe Gougousidis in 2023. It was selected for the Sydney Conservatorium of Music Wind Band Reading Competition in 2023, where it was workshopped.

This score is a **transposing** score.
Duration: c. 13 minutes 15 seconds.

Instrumentation:

Piccolo
Flute (2)
Oboe (2)
Cor Anglais
Clarinet in Eb
Clarinet in Bb (3)
Bass Clarinet in Bb
Bassoon (2)
Contrabassoon
Soprano Saxophone
Alto Saxophone
Tenor Saxophone
Baritone Saxophone

Trumpet in Bb (3)
Horns in F (4)
Tenor Trombone (2)
Bass Trombone
Euphonium (2)
Tuba (2)

Timpani
Percussion 1 (Temple Blocks, Snare Drum, Tambourine, Ratchet, Vibraphone, Vibraphone (bowed))
Percussion 2 (Bongos, Tom-toms, Vibraslap, Egg Shaker, Ratchet, Mark Tree, Vibraphone)
Percussion 3 (Bass Drum, Triangle, Tubular Bells, Glockenspiel, Tambourine)
Percussion 4 (Rainstick, Gong, Suspended Cymbal, Whip, Guiro, Tubular Bells, Vibraslap, Marimba)

This work is inspired by the ouroboros - an ancient symbol depicting a snake or dragon eating its own tail, which represents everlasting cycles. The main cycle it is associated with is the cycle of life and death. There are four main sections in this piece, with each reflecting a stage of this cycle - I. Beginning, II. Growth, III. Decay, IV. Renewal.

I. Beginning

This section of the work represents the start of time. The orchestration and instrumental entries are based on the historical creation of the different wind band instruments. The first entry is a solo flute cadenza, as there are ancient examples of flutes dated between 43000 and 35000 years ago.

The next entry is the percussion, using drums and wooden instruments. This continues, with every instrument used in the piece being added in the estimated historical order. Saxophones and euphoniums are the last to be added, as they were created in the 1840s. This section should have a mysterious and ancient feel, with a lack of consistent pulse in the opening flute cadenza and trio. The pulse becomes more evident as the section continues. As more instruments are added, the harmony becomes more dissonant and full - swirling beneath the melody, which builds and becomes more chaotic as the section continues.

II. Growth

This section represents life and growth - it's bright, lively and energetic, and aims to have sincerity and vibrancy to the sound. The section opens with an energetic oompah line that becomes fragmented throughout, alongside a fast paced melody consisting predominantly of running semiquavers and largely major harmony. There are moments of dissonance and syncopated rhythm which represent the chaos of life, with another section inspired by a waltz - incorporating a high register tuba solo, which represents love. Overall, this section should be bright, vibrant and have a strong sense of fun, representing the desire to live a full, long and joyous life.

III. Decay

Decay represents deterioration towards the end of life, leading towards eventual death. Despite this macabre inspiration, the section should not have a sense of doom or fear - rather focussing on a sense of peace, and the comfort in reminiscing on a good life. Overall, this section should be warm, sonorous and open, with a focus on tension and release in the harmony. The harmony is based almost entirely on tone colour and feel rather than rhythm or motivic development, and is stylistically inspired by choral music and hymn settings. The section ends with brass chords that represent breathing - the inhale and exhale of tension and release, which get softer as the section closes. This is paired with bass drum that imitates a heart beat. Both of these die away until they eventually come to a stop as the section ends, representing the end of life. The more tense moments throughout this section use dissonance, thicker textures and louder dynamics to represent the uneasiness, sadness and fear that is often associated with death, and the softer, more consonant harmony and moments of clear melodic movement reflects a sense of contentment and peacefulness.

IV. Renewal

The final section is based on the motifs and structure of the first section - it acts as the reversal of the opening, beginning with a full instrumentation and removing instruments based on the timeline of their historical creation. It begins with a reiteration of the chaotic end to the first section, before developing the triplet motif that also first appears in the opening. The next section utilises fewer instruments, and becomes a retrograde of the opening, as well as using some revoicings and re-orchestrations. This continues until the flute again performs a cadenza. This creates symmetry with the beginning of the work, and is written so that the ending can seamlessly transition back into the start of the piece, beginning the cycle again.

Note that this is merely conceptual, and the work is not intended to be repeated in actual performance.

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I. Beginnings

Mysterious $\downarrow = 60$

Piccolo

Flute 1
solo
p freely, molto rubato
3
6
flz.
fp \leftarrow *ff*
ord.
p
6
3
flz.
fp
end solo

Oboe 1
2

Cor Anglais

Clarinet in E \flat

Clarinet in B \flat 1
2

Clarinet in B \flat 3

Bass Clarinet in B \flat

Bassoon 1
2

Contrabassoon

Soprano Saxophone

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

Trumpet in B \flat 1
2

Trumpet in B \flat 3

Horn in F 1
2

Horn in F 3
4

Tenor Trombone 1
2

Bass Trombone

Euphonium 1
2

Tuba 1
2

Timpani

I. Beginnings

Mysterious $\downarrow = 60$

Percussion 1
Temple Blocks
p \leftarrow *fp* \leftarrow *f*
p \leftarrow *fp* \leftarrow *f*

Percussion 2
Bongos
p

Percussion 3
Bass Drum
p

Percussion 4
Rain Stick
p

2

3

4

5

6

Pic. *p* freely, con rubato

Fl. 1 ord. *p* freely, con rubato

Fl. 2 *p* freely, con rubato

Ob. 1

Ob. 2

C. A.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph. 1

Euph. 2

Tba. 1

Tba. 2

Timp.

Perc. 1 *mf*

Perc. 2 *mf* Tom-toms

Perc. 3 *mf*

Perc. 4 *mf*

7 8 9 10 11 12 13 14

3

A

Picc. *p* *pp*

Fl. 1 *p* *pp* a.2 *mp*

Fl. 2 *p* *pp* a.2 *mp*

Ob. 1 *mp*

Ob. 2 *mp*

C. A.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt. 1 *p* *mp* *p*

Tpt. 2 *p* *mp* *p*

Tpt. 3 *p* *mp* *p*

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1 *mp* *p*

Tbn. 2 *mp* *p*

B. Tbn.

Euph. 1

Euph. 2

Tba. 1

Tba. 2

Timp.

A

Perc. 1

Perc. 2

Perc. 3

Perc. 4 *mf* Gong

15 16 17 18 19 20 21

Picc.

Fl. 1
2

Ob. 1
2

C. A.

E♭ Cl.

Cl. 1
2

Cl. 3

B. Cl.

Bsn. 1
2

Cbsn.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt. 1
2

Tpt. 3

Hn. 1
2

Hn. 3
4

Tbn. 1
2

B. Tbn.

Euph. 1
2

Tba. 1
2

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Picc. *ff*

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

C. A. *ff*

E♭ Cl. *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Cl. 3 *mf* *ff*

B. Cl. *mf* *ff*

Bsn. 1 *ff*

Bsn. 2 *ff*

Cbsn. *ff*

Sop. Sax. *mp* *ff*

Alto Sax. *mp* *ff*

Ten. Sax. *mp* *ff*

Bari. Sax. *mp* *ff* *p*

Tpt. 1 *ff* *p*

Tpt. 2 *ff* *p*

Tpt. 3 *ff* *p*

Hn. 1 *fp* *f* *ff* *p*

Hn. 2 *fp* *f* *ff* *p*

Hn. 3 *fp* *f* *ff* *p*

Hn. 4 *fp* *f* *ff* *p*

Tbn. 1 *mf* *ff* *p*

Tbn. 2 *mf* *ff* *p*

B. Tbn. *fp* *f* *ff* *p*

Euph. 1 *fp* *f* *ff* *p*

Euph. 2 *fp* *f* *ff* *p*

Tba. 1 *fp* *f* *ff* *p*

Tba. 2 *fp* *f* *ff* *p*

Timp. *ff*

Perc. 1 *fp* *f* *ff*

Perc. 2 *fp* *f* *ff*

Perc. 3 *ff*

Perc. 4 *ff*

Snare Drum

Suspended Cymbal