

Anthony J. Wardzinski

A p s i d e s

for wind quintet

2020

Full Score

Apsides for flute (piccolo), oboe, clarinet (B flat and A), horn in F, and bassoon

- I. *Aphelion*
- II. *Staring and Pointing at the Eclipse*
- III. *Apogee*
- IV. *Perihelion*

Performance time: 10 minutes

Like many people during these times, I find happiness in the outdoors, the beauty and majesty of our world, and the night sky. *Apsides* is a term from astronomy that refers to the points of an orbiting planet or satellite around another body. The movements of this piece are inspired by these points, specifically the orbit of comets around the Sun and the Moon around the Earth. *Aphelion* begins at the farthest point from the sun, distant and cold but sometimes hopeful in its gradual approach towards the Sun. *Staring and Pointing at the Eclipse* is a waltz driven by the madness and absurdity this celestial event sometimes influences here on Earth. *Apogee* is inspired by a sense of distance and the iconic 1968 photo of the Earth rising over the horizon during lunar orbit. *Perihelion* is frantic, the music of a comet orbiting perilously close to the Sun, risking disintegration.

About the Composer

Anthony Wardzinski is a composer and arranger of music for a wide variety of large and chamber ensembles that have been performed across the country and Europe. He studied composition with Roger Bourland, Paul Chihara, George Heussenstamm, Daniel Kessner, Ian Krause, and David Lefkowitz. Dr. Wardzinski received his BM and MM in music composition and theory from California State University, Northridge and a PhD in music composition from University of California, Los Angeles. He currently serves on the faculty of Moorpark College in Southern California.

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Apsides

for wind quintet

I. Aphelion

Anthony J. Wardzinski

Slowly ♩ = 56

Flute: *ppp lontano*, *pp*

Oboe: -

Clarinet in B \flat : *ppp lontano*, *pp*

Horn in F: -

Bassoon: -

A

8

Fl. *p*, *mp*

Ob. *ppp*, *p*, *mp*, *p*, *mp*, *mf*

B \flat Cl. *p*, *mp*

Hn. -

Bsn. -

B

16

Fl. *pp*, *p*

Ob. *p*, *mp*, *pp*, *p*

B \flat Cl. *pp*, *p*

Hn. *mute*, *open*

Bsn. *mf*, *mp*, *p*, *pp*, *più espressivo*, *mp*

semplice

I. Aphelion - Page 2

23 Slightly faster ♩ = 64

Musical score for measures 23-30. The score is for a woodwind ensemble consisting of Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Horn (Hn.), and Bassoon (Bsn.). The tempo is marked 'Slightly faster' with a quarter note equal to 64 beats. The key signature has one sharp (F#). The dynamics range from *mf* to *f*. The Flute, Oboe, and Bass Clarinet parts feature melodic lines with slurs and ties. The Horn and Bassoon parts provide harmonic support with sustained notes and some rhythmic patterns.

C

accel.

Musical score for measures 31-36. The score continues for the woodwind ensemble. The tempo is marked 'accel.' (accelerando). The dynamics are primarily *f* and *ff*. The Flute, Oboe, and Bass Clarinet parts continue with melodic lines, while the Horn and Bassoon parts provide harmonic support. The Flute part has a *ff* dynamic marking in measure 36.

Maestoso ♩ = 72

Musical score for measures 37-44. The score is for the woodwind ensemble. The tempo is marked 'Maestoso' with a quarter note equal to 72 beats. The dynamics are primarily *ff*. The Flute, Oboe, and Bass Clarinet parts feature melodic lines with slurs and ties. The Horn and Bassoon parts provide harmonic support with sustained notes and some rhythmic patterns.

I. Aphelion - Page 3

ritardando -----

43

Fl. *p* *ff* G.P.

Ob. G.P.

B♭ Cl. G.P.

Hn. G.P.

Bsn. G.P.

47 **Slowly** ♩ = 56

Fl. *p* *pp*

Ob. *p* *pp*

B♭ Cl. *pp*

Hn. *pp*

Bsn. *pp*

III. Staring and Pointing at the Eclipse

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Waltz $\text{♩} = 52$

Piccolo
Oboe
Clarinet in B \flat
Horn in F
Bassoon

9

Picc.
Ob.
B \flat Cl.
Hn.
Bsn.

17

Picc.
Ob.
B \flat Cl.
Hn.
Bsn.

III. Staring and Pointing at the Eclipse - Page 5

25

Picc. *f*

Ob. *f*

B♭ Cl. *mf* *ff*

Hn.

Bsn.

32

Picc.

Ob. *ff* *p* *f* *p*

B♭ Cl. *mf* *ff* *p* *f* *p*

Hn.

Bsn. *p* *f* *p*

39

Picc.

Ob. *f*

B♭ Cl. *f*

Hn.

Bsn. *f*

III. Staring and Pointing at the Eclipse - Page 6

46

Picc. *p* *f* *p*

Ob.

B♭ Cl. *pp* *f* *p*

Hn. *p*

Bsn. *p* *f* *p*

53

Picc. *f*

Ob. *f*

B♭ Cl. *f* *mf* *f*

Hn. *f*

Bsn. *f*

59

Picc.

Ob.

B♭ Cl. *p* *f*

Hn. *p* *mf* *p*

Bsn.

III. Staring and Pointing at the Eclipse - Page 7

67

Picc. *f*

Ob. *p* *mf* *f*

B♭ Cl. *p* *mf* *f*

Hn. *mf* *p* *mf*

Bsn. *f*

Detailed description: This system contains measures 67 through 74. The Piccolo part is mostly silent, with a forte (f) dynamic marking in measure 71. The Oboe part begins in measure 67 with a piano (p) dynamic, moving to mezzo-forte (mf) in measure 70 and forte (f) in measure 71. The Bass Clarinet part also starts in measure 67 with piano (p), moving to mf in measure 70 and f in measure 71. The Horn part has a mezzo-forte (mf) dynamic in measure 67, drops to piano (p) in measure 70, and returns to mf in measure 71. The Bassoon part has a forte (f) dynamic in measure 71. The key signature changes from two flats to one flat and one sharp between measures 70 and 71.

75

Picc. *f*

Ob. *f*

B♭ Cl. *ff*

Hn. *f*

Bsn. *ff*

Detailed description: This system contains measures 75 through 81. The Piccolo part has a forte (f) dynamic in measure 75. The Oboe part has a forte (f) dynamic in measure 75. The Bass Clarinet part has a fortissimo (ff) dynamic in measure 75. The Horn part has a forte (f) dynamic in measure 75. The Bassoon part has a fortissimo (ff) dynamic in measure 75. The key signature changes from one flat and one sharp to one flat and two sharps between measures 80 and 81.

82

Picc. *f*

Ob. *f*

B♭ Cl. *f*

Hn. *f*

Bsn. *f*

Detailed description: This system contains measures 82 through 85. The Piccolo part has a forte (f) dynamic in measure 82. The Oboe part has a forte (f) dynamic in measure 82. The Bass Clarinet part has a forte (f) dynamic in measure 82. The Horn part has a forte (f) dynamic in measure 82. The Bassoon part has a forte (f) dynamic in measure 82. The key signature changes from one flat and two sharps to one flat and one sharp between measures 84 and 85.

III. Staring and Pointing at the Eclipse - Page 8

87

Picc.

Ob.

B♭ Cl.

Hn.

Bsn.

ff

ff

ff

ff

ff

ff

ff

p

92

Picc.

Ob.

B♭ Cl.

Hn.

Bsn.

f

pp

f

f

mf

ff

ff

ff

ff

IV. Apogee

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Slowly $\text{♩} = 56$

Musical score for measures 1-4. The score is for five instruments: Flute, Oboe, Clarinet in B \flat , Horn in F, and Bassoon. The key signature has three flats (B \flat , E \flat , A \flat) and the time signature is 3/4. The tempo is marked 'Slowly' with a quarter note equal to 56 beats per minute. The Flute and Clarinet in B \flat parts feature a melodic line starting on a whole note in measure 2, marked *pp*, with a crescendo leading to a fermata in measure 4. The Horn in F part has a rhythmic accompaniment of quarter notes, marked *p* in measure 1 and measure 4. The Oboe and Bassoon parts are silent throughout these measures.

Musical score for measures 5-8. The Flute part continues with a melodic line, marked *pp* in measure 5, with a crescendo leading to a fermata in measure 8. The Clarinet in B \flat part has a melodic line, marked *p* in measure 5, with a crescendo leading to a fermata in measure 8. The Horn in F part continues with a rhythmic accompaniment of quarter notes, marked *p* in measure 5. The Oboe and Bassoon parts are silent throughout these measures.

Musical score for measures 9-12. The Flute part continues with a melodic line, marked *pp* in measure 9, with a crescendo leading to a fermata in measure 12. The Clarinet in B \flat part has a melodic line, marked *pp* in measure 9, with a crescendo leading to a fermata in measure 12. The Horn in F part continues with a rhythmic accompaniment of quarter notes, marked *p* in measure 9. The Oboe and Bassoon parts are silent throughout these measures.

poco allargando----- *a tempo*

14

Fl. *mp* *mf*

Ob. *p* *mp* *mf* *mf*

B♭ Cl. *mp* *mf*

Hn. *mf*

Bsn. *p* *mp* *mf* *mf*

allargando----- *a tempo*

18

Fl. *mf* *f* *f*

Ob. *mf* *f* *f*

B♭ Cl. *mf* *f* *f*

Hn. *f* *f*

Bsn. *f* *f*

allargando----- *a tempo*

22

Fl. *ff* *f* *p*

Ob. *ff* *f* *p*

B♭ Cl. *ff* *f* *p*

Hn. *f* *ff*

Bsn. *ff* *f*

26

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

mp

pp

pp

pp

pp

pp

32

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

pp

p

pp

pp

pp

pp

37

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

pp

pp

pp

pp

pp

pp

poco rit.

IV. Perihelion

Anthony J. Wardzinski

Hurried ♩ = 152

Flute

Oboe

Clarinet in B \flat

Horn in F

Bassoon

5

Fl.

Ob.

B \flat Cl.

Hn.

Bsn.

10

Fl.

Ob.

B \flat Cl.

Hn.

Bsn.

mf *f*

mf *f*

mf

f *mp*

f *mp*

mf *f*

ff *mp*

mp

f *mp*

mf *ff* *f*

mp

f *mp*

mf *ff* *mf*

mf *mp*

mf *mp*

IV. Perihelion - Page 13

14

Fl. Ob. B♭ Cl. Hn. Bsn.

mf *f* *f*

Detailed description: This system contains measures 14 through 17. The Flute (Fl.) part begins with a melodic line in measure 14. The Oboe (Ob.) part has a rhythmic accompaniment of eighth notes. The Bass Clarinet (B♭ Cl.) part has a melodic line. The Horn (Hn.) part has a melodic line starting in measure 15. The Bassoon (Bsn.) part has a melodic line. Dynamics include *mf* for the Horn and *f* for the Oboe and Bassoon.

18

L

Fl. Ob. B♭ Cl. Hn. Bsn.

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

Detailed description: This system contains measures 18 through 22. A rehearsal mark 'L' is placed above measure 18. The Flute (Fl.) part has a melodic line starting in measure 18. The Oboe (Ob.) part has a melodic line starting in measure 18. The Bass Clarinet (B♭ Cl.) part has a melodic line starting in measure 18. The Horn (Hn.) part has a melodic line starting in measure 18. The Bassoon (Bsn.) part has a melodic line starting in measure 18. Dynamics include *mf* for the Flute and Oboe, *ff* for the Bass Clarinet and Bassoon, and *p* for the Horn.

23

Fl. Ob. B♭ Cl. Hn. Bsn.

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

Detailed description: This system contains measures 23 through 26. The Flute (Fl.) part has a melodic line starting in measure 23. The Oboe (Ob.) part has a melodic line starting in measure 23. The Bass Clarinet (B♭ Cl.) part has a melodic line starting in measure 23. The Horn (Hn.) part has a melodic line starting in measure 23. The Bassoon (Bsn.) part has a melodic line starting in measure 23. Dynamics include *f* for the Flute and Oboe, *mp* for the Horn, and *mf* for the Bass Clarinet and Bassoon.

IV. Perihelion - Page 14

M

Fl. *mf* *ff* *mf*

Ob. *mf* *ff* *mf*

B♭ Cl.

Hn.

Bsn. *f*

Fl. *ff* *f*

Ob. *ff* *mf*

B♭ Cl.

Hn.

Bsn.

N

Fl.

Ob. *f*

B♭ Cl.

Hn. *f*

Bsn. *mp* *mf*

IV. Perihelion - Page 15

40 O

Fl. *f* *ff* *p*

Ob. *ff*

B♭ Cl. *ff* *p*

Hn. *ff*

Bsn. *f* *ff*

44

Fl. *mp*

Ob. *mf*

B♭ Cl. *mf*

Hn. *mf*

Bsn. *mf*

49 P

Fl. *f*

Ob. *f*

B♭ Cl. *f*

Hn. *mf*

Bsn. *mf*

IV. Perihelion - Page 16

54 \flat

Fl. *p* *f* 3

Ob. *mf* *f*

B \flat Cl. *f*

Hn. *f*

Bsn. *f*

Detailed description: This is a page of a musical score for a woodwind ensemble. The page is numbered 54 and is titled 'IV. Perihelion - Page 16'. The score is written for five instruments: Flute (Fl.), Oboe (Ob.), Bass Clarinet (B \flat Cl.), Horn (Hn.), and Bassoon (Bsn.). The key signature is one flat (B \flat). The Flute part begins with a piano (*p*) dynamic and a fermata, then transitions to a forte (*f*) dynamic with a triplet of eighth notes. The Oboe part starts with a mezzo-forte (*mf*) dynamic and a fermata, then moves to a forte (*f*) dynamic. The Bass Clarinet part features a melodic line with a forte (*f*) dynamic. The Horn part plays a rhythmic pattern of eighth notes with a forte (*f*) dynamic. The Bassoon part also plays a rhythmic pattern of eighth notes with a forte (*f*) dynamic. The score is divided into three measures, with a double bar line at the end of the third measure.