

THE GOBLIN MARCH

DETERLING



BASSOON QUARTET

For Preview Only

The Goblin March, Op. 1

for bassoon quartet

Ian Deterling

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Please feel free to post public video and/or audio recordings of *The Goblin March*. I only ask that I'm notified and given credit as composer.

Any questions, contact me at iandeterling.com/contact

About the composer, Ian Deterling

Ian Deterling is a composer of aesthetically intriguing works for varied instrumentation. Blending tradition with contemporary practice, his music engages audiences by being authentic, relevant, and memorable. Deterling's works have been performed nationally and internationally, most notably by members of prestigious organizations such as the London Symphony Orchestra, the São Paulo State Symphony, the National Symphony Orchestra of Taiwan, and the San Antonio Symphony. His works and arrangements for educational ensembles are frequently performed at high schools and colleges as well as by amateur community bands, orchestras, and ensembles all around the world. Deterling earned his Bachelor of Science in Music at the University of Wisconsin-Superior in Superior, Wisconsin and his Master of Music in Composition from Stephen F. Austin State University in Nacogdoches, Texas.

Instruments:

- Bassoon 1
- Bassoon 2
- Bassoon 3
- Contrabassoon

Duration:

- ca. 4:30

Program Notes:

I composed *The Goblin March* in 2012 as a collection of works for my senior composition recital at the University of Wisconsin-Superior. Originally conceived as an electric bass quintet, this piece was a partial exploration of interlocking phrasing that causes the melody to flick back and forth across the ensemble. I preserved many of these spacial effects in subsequent adaptations/revisions (examples: Bassoons 1 and 2 measures 13-14 and 27-28).

The majority of this piece is constructed from a repeating melody that 'marches' atop two oscillating chords. As the march progresses, the melody evolves with changing rhythms, registers, and harmonies. The middle atonal section (measures 57-77) makes use of a separate repeating melody with angular shifts that depict the ominous whims of a goblin.

A fun and light-hearted quartet, *The Goblin March* was inspired by the cartoon adaptation of *The Return of the King* (1980). Spirited rhythms with a deliberately plotting bass line evoke images of armor-cladded goblins marching away into the distance.

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IAN DETERLING

Heavy, but with energy (♩=112)

Bassoon 1

Bassoon 2

Bassoon 3

Contrabassoon

6

9

12

THE GOBLIN MARCH, OP. 1 - Full Score

18

Musical score for measures 18-23. The score consists of four staves. Measures 18-23 are marked with dynamics *p* and *f*. The music features a rhythmic pattern of eighth and sixteenth notes with various articulations.

24

Musical score for measures 24-29. The score consists of four staves. Measures 24-29 are marked with dynamics *mf*, *<f*, and *mf*. The music continues with the established rhythmic pattern.

30

33

Musical score for measures 30-33. The score consists of four staves. Measures 30-33 are marked with dynamics *<f*, *mf*, *f*, *mf*, and *p*. The music concludes with a final cadence.

THE GOBLIN MARCH, OP. 1 - Full Score

37

41

Musical score for measures 37-41. The score consists of four staves. The first two staves are bass clefs, and the last two are also bass clefs. The key signature is one sharp (F#). The first two staves have a dynamic marking of *f* (forte) and the last two have a dynamic marking of *mf* (mezzo-forte). There are accents (>) over the notes in measures 38, 39, and 40. A large red watermark 'FOR PREVIEW ONLY' is overlaid on the score.

44

49

Musical score for measures 44-49. The score consists of four staves. The first two staves are bass clefs, and the last two are also bass clefs. The key signature is one sharp (F#). The first two staves have a dynamic marking of *f* (forte) and the last two have a dynamic marking of *f* (forte). There are accents (>) over the notes in measures 44, 45, and 46. A large red watermark 'FOR PREVIEW ONLY' is overlaid on the score.

50

Musical score for measures 50-55. The score consists of four staves. The first two staves are bass clefs, and the last two are also bass clefs. The key signature is one sharp (F#). The first two staves have a dynamic marking of *f* (forte) and the last two have a dynamic marking of *f* (forte). There are accents (>) over the notes in measures 50, 51, and 52. A large red watermark 'FOR PREVIEW ONLY' is overlaid on the score. At the bottom of the page, there is a dynamic marking: *mf = ff mf = ff sim.*

Some pages have been omitted for preview