

THE GOBLIN MARCH

DETERLING



LOW BRASS QUARTET

For Preview Only

The Goblin March, Op. 1

for low brass 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:

- Trombone 1
- Trombone 2
- Bass Trombone
- Tuba

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 special effects in subsequent adaptations/revisions (examples: Trombones 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)

Musical score for Trombone 1, Trombone 2, Bass Trombone, and Tuba. The score is in 4/4 time and features dynamic markings *mf* and *f*.



Musical score for Trombone 1, Trombone 2, Bass Trombone, and Tuba. The score is in 4/4 time and features dynamic markings *f* and *mf*. A rehearsal mark '9' is present above the first staff.



Musical score for Trombone 1, Trombone 2, Bass Trombone, and Tuba. The score is in 4/4 time and features dynamic markings *f* and *mf*. A rehearsal mark '12' is present above the first staff.



THE GOBLIN MARCH, Op. 1 - Full Score

18

Musical score for measures 18-23. The score is written for four staves in bass clef with a key signature of one flat. The music features a rhythmic pattern of eighth and sixteenth notes. Dynamic markings include *p* (piano) and *f* (forte). A large red watermark 'For Preview Only' is overlaid on the score.

24

Musical score for measures 24-29. The score continues with the same rhythmic pattern. Dynamic markings include *mf* (mezzo-forte), *<f* (piano accent), and *mf*. A large red watermark 'For Preview Only' is overlaid on the score.

30

33

Musical score for measures 30-33. Measures 30-32 continue the previous pattern with dynamic markings *<f mf*. At measure 33, the music changes significantly, with the first two staves showing a *p* (piano) dynamic and the third and fourth staves showing a *p* dynamic. A large red watermark 'For Preview Only' is overlaid on the score.

THE GOBLIN MARCH, Op. 1 - Full Score

37

41

Musical score for measures 37-41. The score is written for four staves in bass clef with a key signature of one flat. Measures 37-40 are marked with a forte (*f*) dynamic. At measure 41, the dynamic changes to mezzo-forte (*mf*). The music features a mix of eighth and sixteenth notes, with some slurs and accents.

44

49

Musical score for measures 44-49. The score continues with four staves in bass clef. Measures 44-48 are marked with a forte (*f*) dynamic. At measure 49, the dynamic changes to mezzo-forte (*mf*). The music consists of rhythmic patterns of eighth and sixteenth notes.

50

Musical score for measures 50-56. The score continues with four staves in bass clef. Measures 50-53 are marked with a forte (*f*) dynamic. At measure 54, the dynamic changes to *mf=ff*. At measure 55, it changes to *mf=ff*. At measure 56, it changes to *sim.* (sforzando). The music features a mix of eighth and sixteenth notes with various articulations.