



Spring 4-29-2015

Movement I. "lo" from Four Moons for Brass Quartet

Gregory V. Goeden
Illinois Wesleyan University

Follow this and additional works at: https://digitalcommons.iwu.edu/music_compositions



Part of the [Composition Commons](#), and the [Music Performance Commons](#)

Recommended Citation

Goeden, Gregory V., "Movement I. "lo" from Four Moons for Brass Quartet" (2015).
Compositions. 46.

https://digitalcommons.iwu.edu/music_compositions/46

This Article is protected by copyright and/or related rights. It has been brought to you by Digital Commons @ IWU with permission from the rights-holder(s). You are free to use this material in any way that is permitted by the copyright and related rights legislation that applies to your use. For other uses you need to obtain permission from the rights-holder(s) directly, unless additional rights are indicated by a Creative Commons license in the record and/ or on the work itself. This material has been accepted for inclusion by The Ames Library at Illinois Wesleyan University. For more information, please contact digitalcommons@iwu.edu.

©Copyright is owned by the author of this document.

Movement I. "Io"

from Four Moons for Brass Quartet

as performed at the 2015 John Wesley Powell
Student Research Conference

Gregory V. Goeden



2015 Conference Abstract:

“Io” is the introductory movement of a four-part suite, entitled *Four Moons for Brass Quartet*, by Gregory Goeden (Music Education ‘15). As suggested by the title, the four movements of the work were modeled after a specific set of astronomical entities, the four Galilean moons of Jupiter.

These celestial satellites provided inspiration for this work in a number of different ways. Scientific observations and measurements for each moon, such as diameter, mass, density and composition, provided melodic and harmonic ideas through a 20th century musical process that is commonly referred to as “pitch set theory.” The visual and physical qualities of each moon, and their relationships with one another, also influenced many musical decisions. The programmatic directions of the various movements were derived, in part, from the Greek mythology associated with the names of each moon: Io, Europa, Ganymede and Callisto.

Duration: approximately 5 minutes

Score and Parts:

Trumpet I
Trumpet II
Trombone I
Trombone II

Reverent, yet mysterious ♩ = 77

Trumpet in B♭ 1

Trumpet in B♭ 2

Trombone 1

Trombone 2

mp

7 *molto rit.* // *A tempo* ♩ = 77

Tpt.

Tpt.

Tbn.

Tbn.

f

mf

f

f

f

mp

Flutter

13

Tpt.

Tpt.

Tbn.

Tbn.

pp

mf

f

f

f

f

A Moving $\text{♩} = 160$

18

Tpt. *f*

Tpt. *mp*

Tbn. *mp*

Tbn. *mp*

f

f

mp

21

Tpt. *sfz*

Tpt. *sfz*

Tbn. *sfz*

Tbn. *sfz*

mp

mp

mf

f

mp

f

25

Tpt. *> p*

Tpt. *> p*

Tbn. *> p*

Tbn. *> p*

mf > p

mf > p

mp

f

32 *rit.*

Tpt. *mf* *p*

Tpt. *mf* *p* *mf*

Tbn. *mf* *p* *mf*

Tbn. *mf* *p*

36 ♩ = 68 Lugubrious

Tpt. *mp*

Tpt. *mp*

Tbn. *mf* Quasi-continuo

Tbn. *mp*

42

Tpt.

Tpt.

Tbn. Maintain Energy Throughout

Tbn.

49

Tpt.

Tpt.

Tbn.

Tbn.

mp

mf

3

3

3

55

Tpt.

Tpt.

Tbn.

Tbn.

p

mp

mf

p

With great rhythmic precision

3

3

3

3

3

3

3

3

61

Tpt.

Tpt.

Tbn.

Tbn.

3

3

3

3

3

3

3

3

3

3

3

3

3

string...

67

Tpt.

Tpt.

Tbn.

Tbn.

mp

mp

♩ = 80 With Vigor

sim...

72

Tpt.

Tpt.

Tbn.

Tbn.

f

mp

sim...

sfz

mp

f

sfz

f

79

Tpt.

Tpt.

Tbn.

Tbn.

sfz

mp

sfz

mp

sfz

f

91

Tpt. *sfz* *pp* *f*

Tpt. *sfz* *pp* *f*

Tbn. *sfz* *pp* *f*

Tbn. *sfz* *pp* *f*

98

Tpt. *sfp* *f* *sfp* *f* *sfp* *f*

Tpt. *sfp* *f* *sfp* *f* *sfp* *f*

Tbn. *sfp* *f* *sfp* *f* *sfp* *f*

Tbn. *sfp* *f* *sfp* *f* *sfp* *f* *sf*

107

Tpt. *ff* *mp*

Tpt. *ff* *p* *mp*

Tbn. *ff* *p* *mp*

Tbn. *ff* *p* *mp*

119 *sim...*

Tpt. *sim...*

Tpt. *sim...* *mf*

Tbn. *sim...* *mf*

Tbn. *sim...* *mf*

128 *poco rall.*

Tpt. *f*

Tpt. *f*

Tbn. *f*

Tbn. *f*

138 $\text{♩} = 68$ Lugubrious

Tpt. *p*

Tpt. *p*

Tbn. *mp*

Tbn. *mp*

With great rhythmic precision

mf Quasi-continuo

145

Tpt.

Tpt.

Tbn.

Tbn.

This system of music covers measures 145 to 150. It features four staves: two for Trumpets (Tpt.) and two for Trombones (Tbn.). The key signature has two flats (B-flat and E-flat). Measures 145-149 contain eighth-note triplets in the trumpet parts and sixteenth-note patterns in the trombone parts. Measure 150 features a dynamic marking of *mf* and a crescendo hairpin. The music concludes with a final note in measure 150.

151

Tpt.

Tpt.

Tbn.

Tbn.

This system of music covers measures 151 to 155. The trumpet parts (Tpt.) continue with eighth-note triplets and sixteenth-note patterns, while the trombone parts (Tbn.) remain mostly silent, indicated by rests. The key signature remains two flats. The system ends with a final note in measure 155.

156

Tpt.

Tpt.

Tbn.

Tbn.

This system of music covers measures 156 to 160. Measures 156-157 show the trumpet parts (Tpt.) with eighth-note triplets. Measures 158-160 feature a more complex rhythmic pattern with eighth notes and rests in the trumpet parts, and a corresponding pattern in the trombone parts (Tbn.). The key signature remains two flats. The system ends with a final note in measure 160.

163

Tpt.

Tpt.

Tbn.

Tbn.

mf

170

Tpt.

Tpt.

Tbn.

Tbn.

rit.

175

Moving ♩ = 160

Tpt.

Tpt.

Tbn.

Tbn.

f

mp

mp

f

f

f

179

Tpt.

Tpt.

Tbn.

Tbn.

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

183

Tpt.

Tpt.

Tbn.

Tbn.

f *p* *f* *p* *f* *f* *f*

187 Flutter

Tpt.

Tpt.

Tbn.

Tbn.

Flutter *ff* *mf* *ff* *ff*

191

Tpt.

Tpt.

Tbn.

Tbn.

mf

fff

fff

pp

pp

pp

pp

Duration:
approximately
5 minutes