

**Carl Holmquist**

# **From the Banks to the Blue Ridge**

**Grade 4**

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## THE COMPOSITION

For those who have not traveled to North Carolina, two of the state's most breathtaking natural features are the Outer Banks and the Blue Ridge Mountains. The piece attempts to express the beauty of these places through styles of music that are rooted in the rich culture and history of North Carolina - Appalachian folk songs, African American work songs, and hymn singing.

The journey begins on the Outer Banks, which are beaches that stretch for miles along the Atlantic coastline. A succession of waves crashes ashore, gaining momentum as each new instrument enters the texture. The succession climaxes in one large wave that propels the music "inland," where we hear the main melodic theme delivered in the solo trumpet. This soulful tune emulates the sounds of an Appalachian fiddler.

After the band delivers this theme, the journey turns to a darker chapter of this region's history. Between the Outer Banks and the Blue Ridge Mountains lies fertile farmland that was once cultivated by African slave labor. The music depicts this labor through a work song, which contains syncopated rhythms, blues scales, and call and response - all elements of music brought to America from Africa. Real chains are used in the percussion to emphasize the great struggle that the work song represents.

As we continue westward, we begin our ascent of the magnificent Blue Ridge with a restatement of the first theme. As the band reaches its summit, the Appalachian tune is heard for the final time along with two familiar hymns, *How Firm a Foundation* and *The Battle Hymn of the Republic*, soaring gloriously over the great peaks and valleys of the Blue Ridge Mountains.

## THE COMPOSER

**Carl Holmquist** is a composer, conductor, and music teacher living in Falls Church, Virginia. He is the director of bands at the H-B Woodlawn Secondary Program in Arlington, VA, where he teaches concert bands, jazz band, music theory, and guitar. He earned a BM in Music Education from St. Olaf College, where he studied conducting and composition with Timothy Mahr and Steven Amundson. He also earned a MM in Instrumental Conducting from George Mason University, where he studied with Mark Camphouse and Anthony Maiello.

As a composer, he has written numerous works for concert band, chamber ensembles, and vocal ensembles, and has been commissioned by middle school, high school, and community ensembles across the country. His works for band have been published by Alfred Publishing, C. Alan Publications and Bandworks Publications. Holmquist contributed a chapter to Volume 4 of the *Composers on Composing for Band* series, edited by Mark Camphouse and published by GIA Publications. He was also named a finalist in the 2009 Frank Ticheli Composition Contest for his piece, *Salaam*. He was one of three composers to participate in the 2008 Young Composer Mentor Project, sponsored by the National Band Association. Holmquist also received first prize in the 2006 Claude T. Smith Memorial Composition Contest for his work, *Play!*

Carl lives in Falls Church, VA with his wife, Elizabeth, and two sons, William and Nathan.

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# From the Banks to the Blue Ridge

Carl Holmquist  
BMI

Allegro Moderato (♩ = 112)

PICCOLO

FLUTE 1  
2

OBOE 1  
2

ENGLISH HORN

B♭ CLARINET 1  
2  
3

BASS CLARINET

CONTRABASS CLARINET

BASSOON 1  
2

SOPRANO

SAXOPHONES 1  
2  
3  
4

BARITONE

B♭ TRUMPET 1  
2  
3

F HORN 1  
2  
3  
4

TROMBONE 1  
2  
3

EUPHONIUM

TUBA

STRING BASS

TIMPANI

PERCUSSION 1  
(Vibraphone, Sus. Cym., Glockenspiel)

PERCUSSION 2  
(Marimba, Claves, Sus. Cym., Chimes)

PERCUSSION 3  
(Sus. Cym., Cr. Cym., Chains/box, Tambourine)

PERCUSSION 4  
(Bass drum, Snare drum, Chains/box)

From the Banks to the Blue Ridge - Page 2

7

Musical score for various instruments including PICC, FL, OB, EH, Bb CL, BS CL, CBS CL, BSSN, SAXES, Bb TPT, F HN, TBN, EUPH, TUBA, ST BS, TIMP, and PERC 1-4. The score includes dynamic markings such as *mf*, *f*, and *a2*, and performance instructions like *BD* and *To SD*.

From the Banks to the Blue Ridge - Page 3

13

PICC

FL 1 2

OB 1 2

EH

B $\flat$  CL 1 2 3

BS CL

CBS CL

BSSN 1 2

S

S  
A  
X  
E  
S

B

B $\flat$  TPT 1 2 3

F HN 1 2 3 4

TBN 1 2 3

EUPH

TUBA

ST BS

TIMP

PERC 1

PERC 2

PERC 3 CR CYMS

PERC 4 SD

(Played with *Hot Rods*)

From the Banks to the Blue Ridge - Page 4

20

PICC

FL 1 2

OB 1 2

EH

B $\flat$  CL 1 2 3

BS CL

CBS CL

BSSN 1 2

S

SAXES 1 2

T

B

B $\flat$  TPT 1 2 3

F HN 1 2 3 4

TBN 1 2 3

EUPH

TUBA

ST BS

TIMP

VIBRAPHONE

PERC 1

MARIMBA

PERC 2

CR CYMS

To SUS CYM

PERC 3

SD

PERC 4

*f* *molto sost.* *p* *mf* *ppp*

From the Banks to the Blue Ridge - Page 5

25

PICC

FL 1 2

OB 1 2

EH

B $\flat$  CL 1 2 3

BS CL

CBS CL

BSSN 1 2

S

S A 1 2

X

E

S

B

B $\flat$  TPT 1 2 3

F HN 1 3 2 4

TBN 1 2 3

EUPH

TUBA

ST BS

TIMP

VIBRAPHONE

PERC 1

MARIMBA

PERC 2

PERC 3

SD

PERC 4

*dolce*

*mf*

*f*

*p*

*mf dolce*

*f*

*mf*

*sol, dolce*

*mf*

*mf*

*pp*

3

From the Banks to the Blue Ridge - Page 6

31

Musical score for page 31, featuring various instruments including woodwinds, strings, brass, and percussion. The score includes parts for Piccolo (PICC), Flute (FL), Oboe (OB), English Horn (EH), Clarinets (B♭ CL, BS CL, CBS CL), Bassoon (BSSN), Saxophone (SAXES), Bass (B), Trumpets (B♭ TPT), Horns (F HN), Trombones (TBN), Euphonium (EUPH), Tuba (TUBA), Striked Bass (ST BS), Timpani (TIMP), Vibraphone (VIBBRAPHONE), Percussion 1 (PERC 1), Percussion 2 (PERC 2), Percussion 3 (PERC 3), and Percussion 4 (PERC 4). The score includes dynamic markings such as *mf*, *f*, and *ppp*, and performance instructions like *solli, dolce*. Percussion parts include specific techniques like *SD* and *To BD*.



From the Banks to the Blue Ridge - Page 7

37

**PICC**  
**FL** 1/2  
**OB** 1/2  
**EH**  
**B♭ CL** 1/2/3  
**BS CL**  
**CBS CL**  
**BSSN** 1/2  
**S**  
**S A X E S** 1/2  
**T**  
**B**  
**B♭ TPT** 1/2/3  
**F HN** 1/2/3/4  
**TBN** 1/2/3  
**EUPH**  
**TUBA**  
**ST BS**  
**TIMP**  
**VIBRAPHONE**  
**PERC 1**  
**MARIMBA**  
**PERC 2**  
**PERC 3**  
**PERC 4**

*solo, dolce*  
*f*

43

PICC

FL 1 2

OB 1 2

EH

B<sup>b</sup> CL 1 2 3

BS CL

CBS CL

BSSN 1 2

S

S A 1 2  
A 2  
X  
E  
S  
T

B

B<sup>b</sup> TPT 1 2 3

F HN 1 2 3 4

TBN 1 2 3

EUPH

TUBA

ST BS

TIMP

VIBRAPHONE

PERC 1

MARIMBA

PERC 2

PERC 3

PERC 4

48

Musical score for page 48, featuring various instruments including woodwinds, brass, strings, and percussion. The score is in 4/4 time and includes dynamic markings such as *mf*, *mp*, *p*, and *pp*. The instruments listed are:

- PICC
- FL 1, 2
- OB 1, 2
- EH
- B $\flat$  CL 1, 2, 3
- BS CL
- CBS CL
- BSSN 1, 2
- S
- S A 1, 2
- X
- E
- S T
- B
- B $\flat$  TPT 1, 2, 3
- F HN 1, 2, 3, 4
- TBN 1, 2, 3
- EUPH
- TUBA
- ST BS
- TIMP
- VIBRAPHONE
- PERC 1
- MARIMBA
- SUS CYM
- PERC 3
- BD
- PERC 4

The score includes dynamic markings such as *mf*, *mp*, *p*, and *pp*. The percussion section includes VIBRAPHONE, PERC 1, MARIMBA, SUS CYM, PERC 3, BD, and PERC 4. The woodwind section includes PICCOLO, FLUTE, OBOE, English Horn, Clarinets (B-flat, Bass, Contrabass), Bassoon, Saxophone, and Trombones. The brass section includes Trumpets (B-flat), Horns (French, Trombone), Euphonium, and Tuba. The string section includes Strings (Soprano, Alto, Tenor, Bass). The timpani part is also present.

From the Banks to the Blue Ridge - Page 10

53 Flowing (♩ = 104)

The score is for a piece titled "Flowing" with a tempo of 104 beats per minute. It is arranged for a large ensemble. The instrumentation includes:

- PICC** (Piccolo)
- FL** 1, 2 (Flutes)
- OB** 1, 2 (Oboes)
- EH** (English Horn)
- B♭ CL** 1, 2, 3 (B-flat Clarinets)
- BS CL** (Bass Clarinet)
- CBS CL** (C Bass Clarinet)
- BSSN** 1, 2 (Bass Saxophones)
- SAXES** 1, 2 (Saxophones)
- B** (Baritone Saxophone)
- B♭ TPT** 1, 2, 3 (B-flat Trumpets)
- F HN** 1, 2, 3, 4 (French Horns)
- TBN** 1, 2, 3 (Trombones)
- EUPH** (Euphonium)
- TUBA** (Tuba)
- ST BS** (Snare Drum)
- TIMP** (Timpani)
- VIBRAPHONE**
- PERC 1** (Percussion 1)
- PERC 2** (Percussion 2)
- PERC 3** (Percussion 3)
- PERC 4** (Percussion 4)

Key performance markings include dynamics such as *f* (forte), *mf* (mezzo-forte), and *ff* (fortissimo), as well as articulation like *tutti*. The score features complex rhythmic patterns with many triplets and slurs. There are specific instructions for percussion: "To SHAKER" for the snare drum and "To CR CYMS" for cymbals. The piece is in a key with three flats and a 3/4 time signature.

From the Banks to the Blue Ridge - Page 11

58

Musical score for 'From the Banks to the Blue Ridge' page 11, measures 58-61. The score includes parts for Piccolo, Flutes (1 and 2), Oboes (1 and 2), English Horn, Clarinets (Bb, BS, CBS), Bassoon (1 and 2), Saxophones (Soprano, Alto, Tenor, Baritone), Trumpets (Bb, 1, 2, 3), Horns (F, 1, 2, 3, 4), Trombones (1, 2, 3), Euphonium, Tuba, Basses (ST), Timpani, Vibraphone, Marimba, Cymbals, and Drums (BD). The score is written in 3/4 time and features various musical notations including triplets, dynamics (f), and articulation marks.

From the Banks to the Blue Ridge - Page 12

63

PICC

FL 1 2

OB 1 2

EH

B $\flat$  CL 1 2 3

BS CL

CBS CL

BSSN 1 2

S

S A 1 2  
A X  
E T  
S

B

B $\flat$  TPT 1 2 3

F HN 1 2 3 4

TBN 1 2 3

EUPH

TUBA

ST BS

TIMP

VIBRAPHONE

PERC 1

MARIMBA

PERC 2

CR CYMS

To WOODEN BOX (Take large metal chain)

PERC 3

BD

To WOODEN BOX (Take large metal chain)

PERC 4

From the Banks to the Blue Ridge - Page 13

69 Poco Meno Mosso e Pesante (♩ = 96)

Musical score for various instruments including PICC, FL, OB, EH, B♭ CL, BS CL, CBS CL, BSSN, SAXES (Soprano, Alto, Tenor, Bass), B♭ TPT, FHN, TBN, EUPH, TUBA, ST BS, SHAKER, TIMP, PERC 1, PERC 2, PERC 3, and PERC 4. The score includes dynamic markings such as *pp* and performance instructions like "Stomp!", "Clap!", and "(Hum at written pitch)".

From the Banks to the Blue Ridge - Page 14

75

PICC

FL 1  
2

OB 1  
2

EH

B $\flat$  CL 1  
2  
3

BS CL

CBS CL

BSSN 1  
2

S

S  
A  
X  
E  
S

A 1  
2

T

B

(Hum at written pitch) *pp* *sim.*

B $\flat$  TPT 1 *pp* *sim.*  
2 (Hum at written pitch) *sim.*  
3

F HN 1 *pp* *sim.*  
3 *sim.*  
4

TBN 1 Solo, in a blues style  
2 *sim.* *ff*  
3

EUPH *sim.*

TUBA *sim.*

ST BS

SHAKER

TIMP

PERC 1

PERC 2

WOODEN BOX

PERC 3

WOODEN BOX

PERC 4



From the Banks to the Blue Ridge - Page 15

81

Musical score for page 81, featuring various instruments and voices. The score is written in a key signature of three flats (B-flat major or D-flat minor) and a common time signature. The instruments and parts include:

- PICC
- FL 1/2
- OB 1/2
- EH
- B $\flat$  CL 1/2/3
- BS CL
- CBS CL
- BSSN 1/2
- S
- S A 1/2
- X
- E
- S
- T
- B
- B $\flat$  TPT 1/2/3
- F HN 1/2/3/4
- TBN 1/2/3
- EUPH
- TUBA
- ST BS
- SHAKER
- TIMP
- PERC 1
- PERC 2
- WOODEN BOX
- PERC 3
- WOODEN BOX
- PERC 4

The score shows a variety of musical notations, including rests, notes, and slurs, indicating a complex arrangement. The percussion parts include shaker, timpani, and four different wooden box parts.

From the Banks to the Blue Ridge - Page 16

87

PICC

FL 1  
2

OB 1  
2

EH

B $\flat$  CL 1  
2  
3

BS CL

CBS CL

BSSN 1  
2

S

S  
A  
X  
E  
S

A 1  
2

T

B

(Hum) (End Humming)

B $\flat$  TPT 1 (Hum) (End Humming)  
2 (Hum) (End Humming)  
3 (Hum) (End Humming)

F HN 1 (Hum) (End Humming)  
2 (Hum) (End Humming)  
3 (Hum) (End Humming)  
4 (Hum) (End Humming)

TBN 1 (Hum) (End Humming)  
2 (Hum) (End Humming)  
3 (Hum) (End Humming)

EUPH (Hum) (End Humming)

TUBA (Hum) (End Humming)

ST BS

SHAKER To TIMP

TIMP

To SUS CYM (Take Coin) SUS CYM Coin Scrape

PERC 1

To CLAVES CLAVES *f*

PERC 2

WOODEN BOX To CR CYMS *f*

PERC 3

WOODEN BOX To SD (Take brushes)

PERC 4