

**Carl Holmquist**

# **Our Reply**

*Commissioned by the East Stroudsburg, PA High School Band  
Kanye Clogg, Director*

**Grade 4+**

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This work is inspired by the famous statement from Leonard Bernstein, "This will be our reply to violence: to make music more intensely, more beautifully, more devotedly than ever before."

The piece begins with a somber chorale in the woodwinds, with harmonic language inspired by Vincent Persichetti. After the brass choir plays the theme, we hear a harsh, dissonant chord followed by a silence. Suddenly, the band alternates between violent chord strikes and a statement of the familiar hymn tune "Wonderous Love," presented in the octatonic mode (alternation of whole steps and half steps). There are 28 chord strikes, equaling the number dead in the Sandy Hook Elementary School shooting in Newtown, CT.

The second variation on "Wonderous Love," brings in syncopated, dance-like rhythms around a statement of the tune in the solo alto saxophone, changing the emotion from rage to urgency. There is also a prominent solo line in the bongos of 50 strikes, which is the number killed in the Pulse night club shooting in Orlando, FL.

The final variation is a collective call to action, in which the ensemble brings together the opening chorale melody, the hymn tune in the trumpets and trombones, and an energetic, pulsing rhythmic groove which builds and finally culminates in a bold, brilliant and powerful close.

Carl Holmquist  
April 2018

**Carl Holmquist** is a composer, conductor, and music educator, currently in his twelfth year as Director of Bands at the H-B Woodlawn Secondary Program in Arlington, VA, where he teaches concert bands, jazz bands, percussion ensemble and AP music theory and serves as Fine Arts Department Chair. 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 Camhouse and Anthony Maiello.

As a composer, he has written numerous works for concert band, orchestra, chamber ensembles, and vocal ensembles, and has been commissioned by middle school, high school, University and community ensembles across the country. His works have been published by C. Alan Publications, Alfred Publishing, Grand Mesa Music Publishers and Bandworks Publications. Holmquist contributed a chapter to Volume 4 of the Composers on Composing for Bands series, edited by Mark Camhouse and published by GIA Publications. He was one of three composers to participate in the 2008 Young Composer Mentor Project, sponsored by the National Band Association. He also received first prize in the 2006 Claude T. Smith Memorial Composition Contest for his work, Play!, which was included in Volume 8 of the Teaching Music Through Performance in Band series.

In addition to his teaching at H-B Woodlawn, he maintains an active schedule serving as guest conductor, composer and clinician with numerous school, community, and honor ensembles. Carl lives in Annandale, VA with his wife, Elizabeth, and two sons, William and Nathan.

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# Our Reply

Carl Holmquist (2016)

Largo (♩ = 52)

Piccolo

Flute

Oboe

Bassoon

Clarinet 1 in B♭

Clarinet 2 and 3 in B♭

Bass Clarinet

Alto Saxophone 1 and 2

Tenor Saxophone

Baritone Saxophone

Trumpet 1 in B♭

Trumpet 2 and 3 in B♭

Horn 1 and 2 in F

Horn 3 and 4 in F

Trombone 1 and 2

Bass Trombone

Euphonium

Tuba

String Bass

Timpani

Mallet Percussion 1  
(Xylophone, opt. Glockenspiel)

Mallet Percussion 2  
(Marimba, Chimes, opt. Vibraphone)

Percussion 1  
(Snare Drum, Bongos)

Percussion 2  
(Bass Drum)

Percussion 3  
(Suspended Cymbal, Ride Cymbal)

Percussion 4  
(Triangle, Crash Cymbals)

Percussion 5  
(Brake Drum, Egg Shaker, Hi-Hat, Tam-tam)

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9

Picc.

Fl.

Ob.

Bsn.

Cl. 1

Cl. 2-3

B. Cl.

A. Sax. 1-2

Ten. Sax.

Bar. Sax.

Tpt. 1

Tpt. 2-3

Hn. 1-2

Hn. 3-4

Tbn. 1-2

B. Tbn.

Euph.

Tuba

S. Bass

Timp.

M. Perc. 1 (Xylo.)

M. Perc. 2 (Mar.)

Perc. 1 (S.D.)

Perc. 2 (B.D.)

Perc. 3 (Sus. Cym.)

Perc. 4 (Tri.)

Perc. 5 (Br. Dm.)

17

Picc.

Fl.

Ob.

Bsn.

Cl. 1

Cl. 2-3

B. Cl.

A. Sax. 1-2

Ten. Sax.

Bar. Sax.

Tpt. 1

Tpt. 2-3

Hn. 1-2

Hn. 3-4

Tbn. 1-2

B. Tbn.

Euph.

Tuba

S. Bass

Timp.

M. Perc. 1 (Xylo.)

M. Perc. 2 (Mar.)

Perc. 1 (S.D.)

Perc. 2 (B.D.)

Perc. 3 (Sus. Cym.)

Perc. 4 (Tri.)

Perc. 5 (Br. Dm.)

Bass Drum

Suspended Cymbal yarn mallets

*p* *mp* *pp* *mf*

Picc.  
 Fl.  
 Ob.  
 Bsn.  
 Cl. 1  
 Cl. 2-3  
 B. Cl.  
 A. Sax. 1-2  
 Ten. Sax.  
 Bar. Sax.  
 Tpt. 1  
 Tpt. 2-3  
 Hn. 1-2  
 Hn. 3-4  
 Tbn. 1-2  
 B. Tbn.  
 Euph.  
 Tuba  
 S. Bass  
 Timp.  
 M. Perc. 1 (Xylo.)  
 M. Perc. 2 (Mar.)  
 Perc. 1 (S.D.)  
 Perc. 2 (B.D.)  
 Perc. 3 (Sus. Cym.)  
 Perc. 4 (Tri.)  
 Perc. 5 (Br. Dm.)

33 Fast (♩ = 144)

Picc. *f*

Fl. *f*

Ob. *f*

Bsn. *f* *ff* *f*

Cl. 1 *f*

Cl. 2-3 *f* *ff* *f*

B. Cl. *f* *ff* *f*

A. Sax. 1-2 *f* *ff* *f*

Ten. Sax. *f* *ff* *f*

Bar. Sax. *f* *ff* *f*

Tpt. 1 *f*

Tpt. 2-3

Hn. 1-2 *f* *ff* *f*

Hn. 3-4 *f* *ff* *f*

Tbn. 1-2 *f* *ff* *f*

B. Tbn. *f* *ff* *f*

Euph. *f* *ff* *f*

Tuba *f* *ff* *f*

S. Bass *f* *ff* *f*

Timp. *f* *ff* *f*

M. Perc. 1 (Xylo.) *f*

M. Perc. 2 (Mar.) *f* (ord.)

Perc. 1 (S.D.) *f*

Perc. 2 (B.D.) *f*

Perc. 3 (Sus. Cym.) *f*

Perc. 4 (Tri.) *f*

Perc. 5 (Br. Dm.) *f*

hard mallets

Xylophone, hard mallets

Marimba, hard mallets  
dead stroke

Snare Drum  
cross-stick

(Sus. Cym.)  
stick

Brake Drum

Picc. *ff* *mf* *f* *ff* *mf* *ff*

Fl. *ff* *mf* *f* *ff* *mf* *ff*

Ob. *ff* *mf* *f* *ff* *mf* *ff*

Bsn. *ff* *mf* *f* *ff* *mf* *ff*

Cl. 1 *ff* *mf* *f* *ff* *mf* *ff*

Cl. 2-3 *ff* *mf* *f* *ff* *mf* *ff*

B. Cl. *ff* *mf* *f* *ff* *mf* *ff*

A. Sax. 1-2 *ff* *mf* *f* *ff* *mf* *ff*

Ten. Sax. *ff* *mf* *f* *ff* *mf* *ff*

Bar. Sax. *ff* *mf* *f* *ff* *mf* *ff*

Tpt. 1 *ff* *mf* *f* *ff* *mf* *ff*

Tpt. 2-3 *ff* *mf* *f* *ff* *mf* *ff*

Hn. 1-2 *ff* *mf* *f* *ff* *mf* *ff*

Hn. 3-4 *ff* *mf* *f* *ff* *mf* *ff*

Tbn. 1-2 *ff* *mf* *f* *ff* *mf* *ff*

B. Tbn. *ff* *mf* *f* *ff* *mf* *ff*

Euph. *ff* *mf* *f* *ff* *mf* *ff*

Tuba *ff* *mf* *f* *ff* *mf* *ff*

S. Bass *ff* *mf* *f* *ff* *mf* *ff*

Timp. *ff* *mf* *f* *ff* *mf* *ff*

M. Perc. 1 (Xylo.) *ff* *mf* *f* *ff* *mf* *ff*

M. Perc. 2 (Mar.) *ff* *mf* *f* *ff* *mf* *ff*

Perc. 1 (S.D.) *ff* *mf* *f* *ff* *mf* *ff*

Perc. 2 (B.D.) *ff* *mf* *f* *ff* *mf* *ff*

Perc. 3 (Sus. Cym.) *ff* *mf* *f* *ff* *mf* *ff*

Perc. 4 (Tri.) *ff* *mf* *f* *ff* *mf* *ff*

Perc. 5 (Br. Dm.) *ff* *mf* *f* *ff* *mf* *ff*



46

Picc. *ff* *mf*

Fl. *ff* *mf*

Ob. *ff* *mf*

Bsn. *f* *ff* *mf*

Cl. 1 *ff* *mf*

Cl. 2-3 *f* *ff* *mf*

B. Cl. *f* *ff* *mf*

A. Sax. 1-2 *f* *ff* *mf*

Ten. Sax. *f* *ff* *mf*

Bar. Sax. *f* *ff* *mf*

Tpt. 1 *ff* *mf*

Tpt. 2-3

Hn. 1-2 *f* *ff* *mf*

Hn. 3-4 *f* *ff* *mf*

Tbn. 1-2 *f* *ff* *mf*

B. Tbn. *f* *ff* *mf*

Euph. *f* *ff* *mf*

Tuba *f* *ff* *mf*

S. Bass *f* *ff* *mf*

Timp. *f* *ff* *mf*

M. Perc. 1 (Xylo.) *ff* *mf*

M. Perc. 2 (Mar.) *f* *ff* *mf*

Perc. 1 (S.D.) *f* *ff* *mf*

Perc. 2 (B.D.) *f* *ff* *mf*

Perc. 3 (Sus. Cym.) *f* *ff* *mf*

Perc. 4 (Tri.) *f* *ff* *mf*

Perc. 5 (Br. Dm.) *f* *ff* *mf*

BWP-183

51

Picc. *ff*

Fl. *ff*

Ob. *ff*

Bsn. *ff* *mf* *mf*

Cl. 1 *ff* *mf*

Cl. 2-3 *ff* *mf* *a2*

B. Cl. *ff* *mf*

A. Sax. 1-2 *ff* *mf* *a2*

Ten. Sax. *ff* *mf*

Bar. Sax. *ff*

Tpt. 1 *ff*

Tpt. 2-3 *f* *mf* *a2*

Hn. 1-2 *ff*

Hn. 3-4 *ff*

Tbn. 1-2 *ff*

B. Tbn. *ff*

Euph. *ff* *mf*

Tuba *ff*

S. Bass *ff*

Timp. *ff*

M. Perc. 1 (Xylo.) *ff*

M. Perc. 2 (Mar.) *ff* *mf*

Perc. 1 (S.D.)

Perc. 2 (B.D.) *ff*

Perc. 3 (Sus. Cym.)

Perc. 4 (Tri.) *ff*

Perc. 5 (Br. Dm.) *ff*

Bongos sticks *f* solo

57

Picc.

Fl.

Ob.

Bsn.

Cl. 1

Cl. 2-3

B. Cl.

A. Sax. 1-2

Ten. Sax.

Bar. Sax.

Tpt. 1

Tpt. 2-3

Hn. 1-2

Hn. 3-4

Tbn. 1-2

B. Tbn.

Euph.

Tuba

S. Bass

Timp.

M. Perc. 1 (Xylo.)

M. Perc. 2 (Mar.)

Perc. 1 (Bongos)

Perc. 2 (B.D.)

Perc. 3 (Sus. Cym.)

Perc. 4 (Tri.)

Perc. 5 (Br. Dm.)

cup mute

mf

div., harmon mute

mf

a2

mf

medium mallets

mf

Detailed description of the musical score: This page contains a full orchestral score for measures 57-61. The instruments listed on the left are Piccolo, Flute, Oboe, Bassoon, Clarinet 1, Clarinets 2-3, Bass Clarinet, Alto Saxophones 1-2, Tenor Saxophone, Baritone Saxophone, Trumpet 1, Trumpets 2-3, Horns 1-2, Horns 3-4, Trombones 1-2, Baritone Trombone, Euphonium, Tuba, Section Bass, Timpani, and five types of Percussion (Xylophone, Maracas, Bongos, Bells, Suspended Cymbal, Triangle, and Snare Drum). The score includes dynamic markings such as *mf* and *a2*, and performance instructions like 'cup mute', 'div., harmon mute', and 'medium mallets'. The music features complex rhythmic patterns, including triplets and sixteenth-note runs, with some instruments playing sustained notes or chords.