

STOMPING GROUND

for Flexible Wind Band with Adaptable Parts

Carl Holmquist

INSTRUMENTATION

Full Score (showing all transposed parts)

Condensed Score (only "C" parts)

ADAPTABLE PARTS

(2 copies each of Parts 1, 2, 3, and 4 for each instrument)

Flute

Oboe

B \flat Clarinet / Bass Clarinet

E \flat Alto Sax / Baritone Sax

B \flat Tenor Sax

B \flat Trumpet / Baritone T.C.

F Horn

Trombone / Euphonium / Bassoon

Tuba

PERCUSSION PARTS

(100% optional)

Timpani [4 drums]

Keyboard Percussion [1-2 players]

Bells, Xylophone

Percussion 1 [2 players]

Snare Drum, Bass Drum

Percussion 2 [2 players]

Suspended Cymbal, Triangle,

Crash Cymbals

Whether performed by a quartet or a band of 100, **STOMPING GROUND** reminds us of those special places where we gathered, such as schools, neighborhoods... and concert halls. Strong melodic lines and stomping rhythms are passed around the ensemble and ultimately transformed into a joyful, optimistic and bold finish as we look forward to returning to those stomping grounds.



P.O. Box 29323 • Greensboro, NC 27429-9323
C-AlanPublications.com

Complete Band Set (27685)..... \$70.00
Transposed Score (27686) \$12.00
Condensed "C" Score (27687)..... \$12.00

THE MAXFLEX SERIES

Originally developed during the COVID-19 pandemic of 2020 to face the reality of socially distancing within our ensembles and to, therefore, create wind band literature that could be performed by any combination of four instruments, the **MAXFLEX SERIES** has serendipitously filled a void in our catalog. Whether we are in a global crisis or normal times, there are ensembles around the world that do not have access to all of the instruments in traditional wind band music. This series is the perfect remedy. It is filled with pieces that have been adapted from existing works in our catalog that were originally written for full concert band, string orchestra, percussion ensemble, and more. Additionally, there are pieces that were written specifically for the series by composers at the height of their craft.

ADAPTABLE PARTS

Each piece is built around only four parts. Each part has been transposed and octave-displaced for every instrument in the ensemble, which means that you may perform the piece with any combination of instruments you have available. If you have a class of only clarinets, you can play it. If you have an odd mixture of a flute, tenor saxophone, trumpet, and tuba, you can play it. 100% flexibility is where the magic lies.

PERCUSSION PARTS

Keyboard percussionists may have all four parts available to them as part of the set. Additionally, there are optional percussion parts included as well that feature percussion in its traditional role. You can mix and match these parts based on your instrument and player availability.

RECOMMENDED PART ASSIGNMENTS

With four parts being transposed for every instrument in the ensemble offering 100% flexibility, the following part assignment recommendations will help produce the best sounding orchestration.

Part 1: Flute, Oboe, Clarinet, Alto Saxophone, Trumpet, Keyboard Percussion

Part 2: Clarinet, Alto Saxophone, Tenor Saxophone, Trumpet, Horn

Part 3: Clarinet, Bassoon, Alto Saxophone, Tenor Saxophone, Trombone, Horn, Euphonium

Part 4: Bassoon, Bass Clarinet, Baritone Saxophone, Trombone, Euphonium, Tuba

Percussion: Any combination of parts

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STOMPING GROUND

Carl Holmquist

ABOUT THE PIECE

The phrase “stomping grounds” is used to describe the common hangouts of humans. Whether it be one’s childhood neighborhood or perhaps a college campus, these are places that we remember with nostalgia. But the figure of speech actually comes from the social behavior of wild animals. The “stomping grounds” of such animals as deer, moose, elephant, etc., are the places where the animals frequently congregate in substantial numbers, in the course of which conventions they mill around and “stomp down” the vegetation and soil.

At a time in which many of us in the music world are navigating creating our art-form in a distanced way, this music seeks to capture the wonderful feeling of strength in numbers, of gathering and congregating at our old stomping grounds. Despite the challenges, the piece takes a turn towards optimism, transforming once agitated sounds to joyful sounds!

ABOUT THE COMPOSER

CARL HOLMQUIST is a composer, conductor, and music educator. He is the Director of Bands and Fine Arts Department Chair at the H-B Woodlawn Secondary Program in Arlington, VA, where he teaches concert bands, jazz band, percussion ensemble and music theory. 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, orchestra, chamber ensembles and vocal ensembles, and has been commissioned by middle school, high school, university, and community ensembles across the country. His works for band and string orchestra have been published by C. Alan Publications, Bandworks Publications, Alfred Publishing and Grand Mesa Music Publishers. 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 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!*

In addition to his work at H-B Woodlawn, he maintains an active schedule serving as guest composer, conductor and clinician for school, community and honor ensembles and has presented at the Midwest International Band and Orchestra Clinic. Carl lives in Annandale, VA with his wife, Elizabeth, and two sons, William and Nathan.

SAMPLE

Duration ca. 4:20

THE MAXFLEX SERIES

for Flexible Wind Band with Adaptable Parts

CARL HOLMQUIST

♩ = 92 Moderato, agitato

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12

1

2

3

4

Timp.

Kybd.
Bells
Xylo.

Perc. 1
S.D.
B.D.

Perc. 2
Tri., S.C.,
C.C.

19

17

1

2

3

4

Timp.

Kybd.
Bells
Xylo.

Perc. 1
S.D.
B.D.

Perc. 2
Tri., S.C.,
C.C.

22

1

2

3

4

Timp.

Kybd.
Bells
Xylo.

Perc. 1
S.D.
B.D.

Perc. 2
Tri., S.C.,
C.C.

28

30

1

2

3

4

Timp.

Kybd.
Bells
Xylo.

Perc. 1
S.D.
B.D.

Perc. 2
Tri., S.C.,
C.C.

mf cantabile

mp

p

mf cantabile

p

mp

f

Triangle

Susp. Cym.
w/ yarn

mp

p

mf

35

1

2

3

4

mp *f* *mp* *mf*

Timp.

Kybd.
Bells
Xylo.

Perc. 1
S.D.
B.D.

Perc. 2
Tri., S.C.,
C.C.

Tri. Susp. Cym.

mp *p* *mf*

41

1

2

3

4

mp *mf cantabile* *p* *p* *p*

cantabile

Timp.

Kybd.
Bells
Xylo.

Perc. 1
S.D.
B.D.

Perc. 2
Tri., S.C.,
C.C.

Tri.

mp *mp*

48

1 *mf*

2

3 *mf*

4 *mf*

54

1 *f*

2 *f*

3 *f*

4 *f*

Timp.

Kybd.
Bells
Xylo.

Perc. 1
S.D.
B.D.

Perc. 2
Tri., S.C.,
C.C.

56

1 *mf*

2

3 *mp*

4 *mp*

59

1

2

3

4

Timp.

Kybd.
Bells
Xylo.

Perc. 1
S.D.
B.D.

Perc. 2
Tri., S.C.,
C.C.

STOMPING GROUND | Carl Holmquist

63

1 *p* *crescendo*

2 *p* *crescendo*

3 *p* *crescendo*

4 *p* *crescendo*

Timp.

Kybd.
Bells
Xylo.

Perc. 1
S.D.
B.D.

Perc. 2
Tri., S.C.,
C.C.

Susp. Cym. w/ yarn

p *crescendo*

69

1 *ff* *f* *agitato*

2 *ff* *agitato* *f*

3 *ff* *agitato* *f*

4 *ff* *agitato* *f*

Timp.

Kybd.
Bells
Xylo.

Perc. 1
S.D.
B.D.

Perc. 2
Tri., S.C.,
C.C.

f *agitato*

Xylo.

f *agitato*

ff *agitato*

ff *agitato*

71

74

1

2

3

4

Timp.

Kybd.
Bells
Xylo.

Perc. 1
S.D.
B.D.

Perc. 2
Tri., S.C.,
C.C.

mf

f

f

f

79

1

2

3

4

Timp.

Kybd.
Bells
Xylo.

Perc. 1
S.D.
B.D.

Perc. 2
Tri., S.C.,
C.C.

mf

change to G-A-C-F

mf

mf

Susp. Cym.
w/ S.D. sticks

mf

3

3

84

1 *f*

2 *mf* *f*

3 *f* *ff*

4 *f* *ff*

Timp.

Kybd.
Bells
Xylo.

Perc. 1
S.D.
B.D.

Perc. 2
Tri., S.C.,
C.C.

f

90 ♩ = 112 Allegro

88

1 *ff* *f brillante*

2 *ff* *f brillante*

3 *f* *ff* *mf* *div.*

4 *f* *ff*

Timp. *mf* *ff*

Kybd.
Bells
Xylo. *f*

Perc. 1
S.D.
B.D. *mp* *ff*

Perc. 2
Tri., S.C.,
C.C. *p* *f* *mf*

Susp. Cym.

Tri.

93

1

2

3

4

Timp.

Kybd.
Bells
Xylo.

Perc. 1
S.D.
B.D.

Perc. 2
Tri., S.C.,
C.C.

99

100

1

2

3

4

Timp.

Kybd.
Bells
Xylo.

Perc. 1
S.D.
B.D.

Perc. 2
Tri., S.C.,
C.C.

f

ff

f *brillante*

p *f*

Susp. Cym.

110

109

1

2

3

4

Timp.

Kybd.
Bells
Xylo.

Perc. 1
S.D.
B.D.

Perc. 2
Tri., S.C.,
C.C.

Crash Cyms.

tr

f

mp

ff

f

ff

f

ff

115 118

1 *tr* *mp* *f*

2 *f*

3 *mp* *f*

4 *mp* *f*

Timp. *ff*

Kybd.
Bells
Xylo. *mp* *f*

Perc. 1
S.D.
B.D. *mp* *f* *ff*

Perc. 2
Tri., S.C.,
C.C. *f*

120

1 *ff*

2 *ff*

3 *fp* *ff*

4 *fp* *ff*

Timp. *ff*

Kybd.
Bells
Xylo. *ff*

Perc. 1
S.D.
B.D. *ff*

Perc. 2
Tri., S.C.,
C.C. *ff*

SAMPLE



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