



Quicksand

PERRY HOLBROOK

Instrumentation

Score	1
Violin I	8
Violin II	8
Viola	5
Cello	5
Bass	5

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About the Composer



Perry Holbrook has served as Director of Orchestras at Walton High School since 2001. Under his leadership, the program has grown from 130 to over 380 string students. His ensembles have been invited to perform eight times at The Midwest Clinic, three times at the ASTA National Conference, and eight times at the Georgia Music Educators Association In-Service Conference. Internationally, his groups have completed four European concert tours.

A sought-after guest conductor and clinician, Dr. Holbrook has led the South Carolina and Alabama All-State Orchestras and conducted at the Sewanee Summer Music Festival. He has worked with honor orchestras in Texas, South Carolina, Kansas, Tennessee, and Georgia, and served as a clinician for the 2021 ASTA National Orchestra Festival. His presentations have been featured at The Midwest Clinic, ASTA National Conference, and the Georgia and Texas Music Educators Conventions.

Dr. Holbrook holds a DMA from the University of Minnesota, an MM from Arizona State University, and a BM from Wichita State University. He earned his teaching credentials at the University of Georgia.

Quicksand

They say you should face your fears, but for a Gen X'ie, nothing loomed larger than the ever-present threat of quicksand. Forget ghosts or monsters, quicksand was the true menace lurking in every movie and cartoon. We were both shaped and slightly traumatized by scenes in "The Princess Bride," "The NeverEnding Story," "Gilligan's Island," "The Dukes of Hazzard," "The Six Million Dollar Man," "MacGyver," "Land of the Lost," "Batman," and every Saturday morning cartoon that thought sinking into a muddy abyss was appropriate children's programming.

Musically, "Quicksand" is a dynamic and well-crafted work, offering rich harmonies and strong technical opportunities. Divisi Cello writing adds depth, while independent bass lines provide a rare and rewarding spotlight. The piece encourages precision, ensemble awareness, and expressive playing across all sections. The middle section nods subtly to classic 70s and 80s quicksand tropes. Its tremolo motif creates a sense of sinking, evoking the tension and atmosphere of those memorable scenes.

"Quicksand" was commissioned by Michael Tompkins, Paul O'Keefe, and the Hightower Trail Eighth Grade Orchestra for their performance at the 2025 Georgia Music Educators Association Convention.



pholbrook40



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Recordings are available on all major streaming services.

Quicksand

PERRY HOLBROOK
(ASCAP)

Dolce e teneramente ♩ = 84

Violin I

Violin II

Viola

Cello

Bass

4

p *mp*

1 2 3 5

accel. **10** *Allegro ma non troppo* ♩ = 120

Vln. I

Vln. II

Vla.

Cello

Bass

mf *pp* *mf* *mf* *mf*

6 8 9 10 11

Vln. I

Vln. II

Vla.

Cello

Bass

p *p* *p*

12 13 14 15

18

Div.

mf

Musical score for measures 16-19. The score includes parts for Vln. I, Vln. II, Vla., Cello, and Bass. The key signature is one sharp (F#). The music features a mix of melodic lines and rhythmic patterns. A dynamic marking of *mf* is present. A 'Div.' (divisi) instruction is shown above the Vln. I part in measure 18. A 'V' (crescendo) marking is present above the Vln. I and Vln. II parts in measures 18 and 19.

16

17

18

19

Unis.

Unis.

Musical score for measures 20-23. The score includes parts for Vln. I, Vln. II, Vla., Cello, and Bass. The key signature is one sharp (F#). The music continues with similar textures. A dynamic marking of *mf* is present. 'Unis.' (unison) instructions are shown above the Vln. I and Vln. II parts in measures 21 and 22. A 'V' (crescendo) marking is present above the Vln. I and Vln. II parts in measure 21.

20

21

22

23

p

p

p

p

Musical score for measures 24-27. The score includes parts for Vln. I, Vln. II, Vla., Cello, and Bass. The key signature is one sharp (F#). The music features a mix of melodic lines and rhythmic patterns. A dynamic marking of *p* (piano) is present. A 'V' (crescendo) marking is present above the Vln. I and Vln. II parts in measure 25.

24

25

26

27

Vln. I
Vln. II
Vla.
Cello
Bass

p
p
p
mp

Pizz.
Arco

28 29 30 31

Vln. I
Vln. II
Vla.
Cello
Bass

f
f
f
f

Div.
Div.
Unis.

32 33 34 35

Vln. I
Vln. II
Vla.
Cello
Bass

f
f
f
f

Div.
Unis.

36 37 38 39

40

Vln. I

Vln. II

Vla.

Cello

Bass

Unis.

mp

p

p

40 41 42 43

Vln. I

Vln. II

Vla.

Cello

Bass

mp

mp

mp

48

Vln. I

Vln. II

Vla.

Cello

Bass

mf

mf

mf

mf

48 49 50 51

Vln. I
Vln. II
Vla.
Cello
Bass

52 53 54 55

Detailed description: This block contains the musical notation for measures 52 through 55. It features five staves: Violin I, Violin II, Viola, Cello, and Bass. All instruments are marked with a forte (*f*) dynamic. The Violin I and II parts play rapid sixteenth-note patterns. The Viola, Cello, and Bass parts play a steady eighth-note accompaniment. Measure numbers 52, 53, 54, and 55 are printed below the staves.

Vln. I
Vln. II
Vla.
Cello
Bass

56 57 58 59 60

Detailed description: This block contains the musical notation for measures 56 through 60. It features five staves: Violin I, Violin II, Viola, Cello, and Bass. The Violin I, II, and Viola parts are marked with fortissimo (*ff*) dynamics. The Cello and Bass parts play a steady eighth-note accompaniment. Measure numbers 56, 57, 58, 59, and 60 are printed below the staves.

Vln. I
Vln. II
Vla.
Cello
Bass

61 62 63 64 65

Detailed description: This block contains the musical notation for measures 61 through 65. It features five staves: Violin I, Violin II, Viola, Cello, and Bass. Measures 61 and 62 show the Violin I and II parts with rests. In measure 63, the Violin I and II parts enter with a piano (*p*) dynamic. The Viola, Cello, and Bass parts continue with their accompaniment. Measure numbers 61, 62, 63, 64, and 65 are printed below the staves.

Unis.

Vln. I

Vln. II

Vla.

Cello

Bass

p

p

79 80 81 82 83

Vln. I

Vln. II

Vla.

Cello

Bass

p

p

Pizz.

Arco

mp

84 85 86 87

88

Vln. I

Vln. II

Vla.

Cello

Bass

f

f

f

Div.

Div.

Unis.

f

89 90 91

92

Vln. I *f*

Vln. II *f*

Vla. *f*

Cello *f*

Bass *f*

Div.

Div.

Unis.

92 93 94 95

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Cello *ff*

Bass *ff*

Unis.

Unis.

96 97 98 99 100

103

Vln. I *f*

Vln. II *f*

Vla. *f*

Cello *f*

Bass *f*

Unis.

Div.

101 102 103 104

Vln. I
Vln. II
Vla.
Cello
Bass

ff
ff
ff
ff
ff

105 106 107

Unis.

Detailed description: This system contains measures 105, 106, and 107. Measures 105 and 106 feature a dense texture of sixteenth-note patterns in the strings. Measure 107 begins with a fermata over the first two measures, followed by a change in dynamics to *ff* and the instruction 'Unis.' (unison) for the strings.

Vln. I
Vln. II
Vla.
Cello
Bass

Div.
Div.
Div.
Div.
Div.

108 109 110 111 112

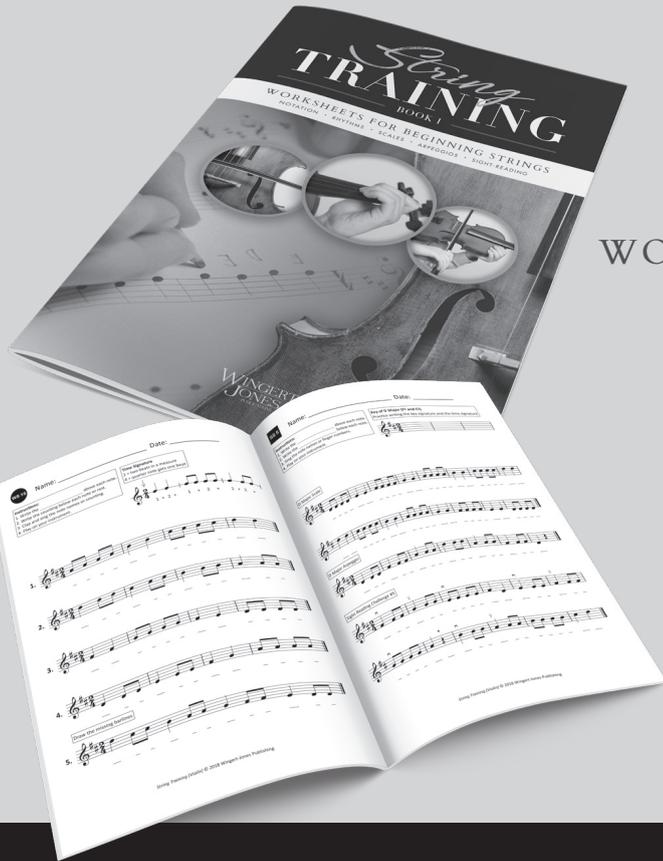
Detailed description: This system contains measures 108 through 112. The texture is dominated by sixteenth-note patterns in the strings. A 'Div.' (divisi) instruction is present above the first violin staff in measures 109, 110, and 111. The dynamics are consistently *ff*.

Vln. I
Vln. II
Vla.
Cello
Bass

Div.
Unis.
ff
ff
ff

113 114 115 116 117

Detailed description: This system contains measures 113 through 117. Measures 113 and 114 feature sixteenth-note patterns in the strings. Measure 114 includes a 'Div.' instruction. Measure 115 has a fermata over the first two measures. Measures 116 and 117 continue with sixteenth-note patterns. Dynamics are *ff*, and 'Unis.' is indicated in measure 116.



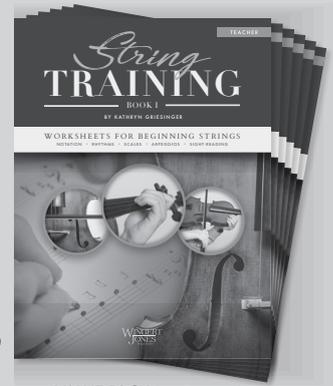
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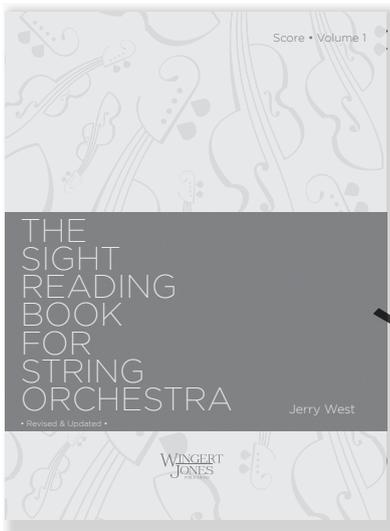


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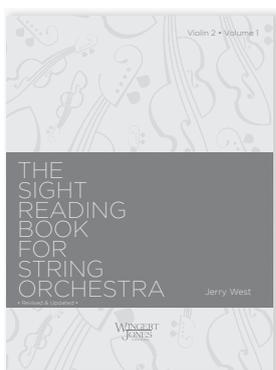
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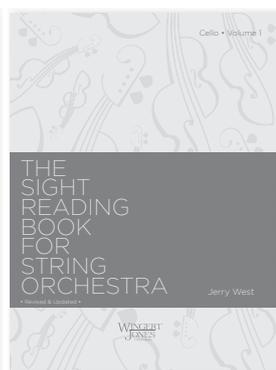
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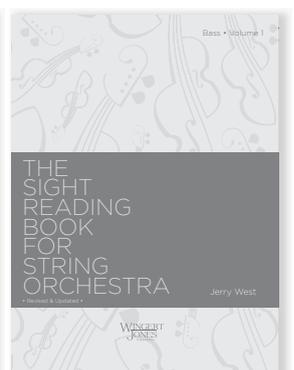
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