

# Alfred's DEBUT SERIES FOR YOUNG BANDS

## In Search of Yeti

Kirk Vogel

Sasquatch, Bigfoot, the Abominable Snowman, Voormi, or Yeti—whatever the name, stories have persisted from the Arctic to the Himalayas of an ape-like creature taller than an average human being living comfortably in harsh conditions associated with snowy terrain. The scientific community has generally regarded these stories as a legend but that hasn't stopped the search for Yeti. *In Search of Yeti*, written in C minor and E $\flat$  major, allows for studying phrase length including two, three, and four measure phrases. Also included are individual lines allowing for development of independent playing. Varied articulations and dynamics challenge all players.

### INSTRUMENTATION

- |                                      |                                      |
|--------------------------------------|--------------------------------------|
| 2 — Part 1 — C Instruments T.C. High | 2 — Part 4 — E $\flat$ Instruments   |
| 2 — Part 1 — C Instruments T.C. Low  | 2 — Part 4 — F Instruments           |
| 2 — Part 1 — B $\flat$ Instruments   | 2 — Part 4 — C Instruments B.C. High |
| 2 — Part 1 — E $\flat$ Instruments   | 2 — Part 4 — C Instruments B.C. Low  |
| 2 — Part 1 — C Instruments B.C.      | 1 — Piano (Optional)                 |
| 2 — Part 2 — C Instruments T.C.      | Percussion — 6 players:              |
| 2 — Part 2 — B $\flat$ Instruments   | 1 — Mallet Percussion                |
| 2 — Part 2 — E $\flat$ Instruments   | (Bells/Xylophone)                    |
| 2 — Part 2 — C Instruments B.C.      | 2 — Percussion 1                     |
| 2 — Part 3 — C Instruments T.C.      | (Snare Drum, Bass Drum)              |
| 2 — Part 3 — B $\flat$ Instruments   | 2 — Percussion 2                     |
| 2 — Part 3 — E $\flat$ Instruments   | (Vibraslap/Tambourine/Suspended      |
| 2 — Part 3 — F Instruments           | Cymbal, Flexatone/Tom-Toms/          |
| 2 — Part 3 — C Instruments B.C.      | Ratchet/Crash Cymbals)               |
| 2 — Part 4 — B $\flat$ Instruments   | 1 — Timpani                          |
|                                      | (Tambourine)                         |

### ADDITIONAL PARTS

- |                                 |  |
|---------------------------------|--|
| 1 — Part 1 — Violin             | 1 — Part 1 — B $\flat$ Tenor Saxophone |
| 1 — Part 2 — Violin             | 1 — Part 2 — B $\flat$ Tenor Saxophone |
| 1 — Part 3 — Violin             | 1 — Part 3 — B $\flat$ Tenor Saxophone |
| 1 — Part 3 — Viola              | 1 — Part 4 — B $\flat$ Tenor Saxophone |
| 1 — Part 4 — Cello              | 1 — Part 1 — F Instruments             |
| 1 — Part 4 — Bass               | 1 — Part 2 — F Instruments             |
| 1 — Part 4 — C Instruments T.C. |  |



## A NOTE FROM THE EDITOR

We hope you find these versatile pieces a welcome addition to your music library. With homogeneous instrument use, there will be crossed voices, so be sure that students adjust dynamics so the melody is always heard. In an effort to support completely flexible instrumentation, the following editorial accommodations are included to address potential challenges.

### C Parts:

- Parts are included for both high and low C treble-clef instruments for Part 1. These parts are combined into one staff in the score, but the parts are printed separately.
- Parts are included for both high and low C bass-clef instruments for Part 4. These parts are combined into one staff in the score, but the parts are printed separately.

### B $\flat$ Parts:

- Part 1 may have notes that go above the break for clarinet. Alternative lower notes will not be provided.
- Parts 2–4 may have notes that go above the break for clarinet. Alternative lower notes are provided in those instances.
- Parts that have more challenging ranges include optional lower or higher notes for trumpet and baritone T.C.
- Separate parts for tenor saxophone are included but do not appear on the score. For this series, the range will extend to include a written D below the staff.

### Divisi:

- Where appropriate, some parts may have multiple notes, however, they will not be marked with *div*. Where this occurs, assign the most appropriate notes for your students.
- To reduce clutter, *a2*'s will also not be used. When a single note appears after a divisi, all players should play.

### String Parts:

- To help students have more success playing in unfamiliar keys, fingerings and bowings are clearly marked.
- A dash (–) indicates a shift to a new position
- Some slur/bow markings may differ from the wind parts to accommodate bowing patterns.
- String parts will include *div*. markings where appropriate when there are multiple notes.

# In Search of Yeti

FULL SCORE  
Duration - 2:25

By Kirk Vogel (ASCAP)

**Allegro misterioso** ♩ = 132

**Pt. 1**

- C Inst. (T.C. High/Low)
- B $\flat$  Inst.
- E $\flat$  Inst.
- C Inst. (B.C.)

**Pt. 2**

- C Inst. (T.C.)
- B $\flat$  Inst.
- E $\flat$  Inst.
- C Inst. (B.C.)

**Pt. 3**

- C Inst. (T.C.)
- B $\flat$  Inst.
- E $\flat$  Inst.
- F Inst.
- C Inst. (B.C.)

**Pt. 4**

- B $\flat$  Inst.
- E $\flat$  Inst.
- F Inst.
- C Inst. (B.C. High/Low)

**Mallet Percussion (Bells/Xylophone)**  
Bells (w/hard plastic mallets)  
LH (w/rute or brush) RH (w/stick on rim) (w/sticks on head)

**Percussion 1 (Snare Drum, Bass Drum)**

**Percussion 2 (Vibraslap/Tambourine/Suspended Cymbal, Flexatone)**  
Vibraslap  
Flexatone

**Timpani (Tambourine)**  
Tune: F, G, C (w/medium mallets)

**Piano (Optional)**

1 2 3 4 5

9

Pt. 1

C Inst. (T.C. High/Low)

B $\flat$  Inst.

E $\flat$  Inst.

C Inst. (B.C.)

Pt. 2

C Inst. (T.C.)

B $\flat$  Inst.

E $\flat$  Inst.

C Inst. (B.C.)

Pt. 3

C Inst. (T.C.)

B $\flat$  Inst.

E $\flat$  Inst.

F Inst.

C Inst. (B.C.)

Pt. 4

B $\flat$  Inst.

E $\flat$  Inst.

F Inst.

C Inst. (B.C. High/Low)

Mlt. Perc.

Perc. 1

Perc. 2

Timp.

Pno.

9

6 7 8 9 10

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**Pt. 1**

C Inst. (T.C. High/Low)  
B $\flat$  Inst.  
E $\flat$  Inst.  
C Inst. (B.C.)

**Pt. 2**

C Inst. (T.C.)  
B $\flat$  Inst.  
E $\flat$  Inst.  
C Inst. (B.C.)

**Pt. 3**

C Inst. (T.C.)  
B $\flat$  Inst.  
E $\flat$  Inst.  
F Inst.  
C Inst. (B.C.)

**Pt. 4**

B $\flat$  Inst.  
E $\flat$  Inst.  
F Inst.  
C Inst. (B.C. High/Low)

Mlt. Perc.  
Perc. 1  
Perc. 2  
Timp.

Pno.

17

Pt. 1

C Inst. (T.C. High/Low) *mf*

B $\flat$  Inst. *mf*

E $\flat$  Inst. *mf*

C Inst. (B.C.) *mf*

Pt. 2

C Inst. (T.C.) *mf*

B $\flat$  Inst. *mf*

E $\flat$  Inst. *mf*

C Inst. (B.C.) *mf*

Pt. 3

C Inst. (T.C.) *mf*

B $\flat$  Inst. *mf*

E $\flat$  Inst. *mf*

F Inst. *mf*

C Inst. (B.C.) *mf*

Pt. 4

B $\flat$  Inst. *mf*

E $\flat$  Inst. *mf*

F Inst. *mf*

C Inst. (B.C. High/Low) *mf*

Mlt. Perc.

Perc. 1 *mf*

Perc. 2 *mf*  
Tambourine

Tom-Toms *mf*

Timp. *mf*

Pno. *mf*

16 17 18 19 20



25

Pt. 1

C Inst. (T.C. High/Low) *mp*

B $\flat$  Inst. *mp*

E $\flat$  Inst. *mp*

C Inst. (B.C.) *mp*

Pt. 2

C Inst. (T.C.) *mp*

B $\flat$  Inst. *mp*

E $\flat$  Inst. *mp*

C Inst. (B.C.) *mp*

Pt. 3

C Inst. (T.C.) *mp*

B $\flat$  Inst. *mp*

E $\flat$  Inst. *mp*

F Inst. *mp*

C Inst. (B.C.) *mp*

Pt. 4

B $\flat$  Inst. *mp*

E $\flat$  Inst. *mp*

F Inst. *mp*

C Inst. (B.C. High/Low) *mp*

Mlt. Perc. *mp*

Perc. 1 *mp*

Perc. 2 *mp*

Timp. *mp*

Pno. *mp*

25

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The musical score is arranged in systems for Percussion (Pt. 1-4) and Piano (Pno.).

- Pt. 1:** C Inst. (T.C. High/Low), B♭ Inst., E♭ Inst., C Inst. (B.C.)
- Pt. 2:** C Inst. (T.C.), B♭ Inst., E♭ Inst., C Inst. (B.C.)
- Pt. 3:** C Inst. (T.C.), B♭ Inst., E♭ Inst., F Inst., C Inst. (B.C.)
- Pt. 4:** B♭ Inst., E♭ Inst., F Inst., C Inst. (B.C. High/Low)
- Perc. 1:** Mlt. Perc.
- Perc. 2:** Tamb., Ratchet
- Timp.:** Timpani
- Pno.:** Piano

Measures 26 through 30 are shown. Measure 29 is specifically marked with a box containing the number 29. Dynamics include *mf* (mezzo-forte).



**Pt. 1**  
 C Inst. (T.C. High/Low)  
 Bb Inst.  
 Eb Inst.  
 C Inst. (B.C.)

**Pt. 2**  
 C Inst. (T.C.)  
 Bb Inst.  
 Eb Inst.  
 C Inst. (B.C.)

**Pt. 3**  
 C Inst. (T.C.)  
 Bb Inst.  
 Eb Inst.  
 F Inst.  
 C Inst. (B.C.)

**Pt. 4**  
 Bb Inst.  
 Eb Inst.  
 F Inst.  
 C Inst. (B.C. High/Low)

Mlt. Perc.  
 Perc. 1  
 Perc. 2  
 Timp.  
 Pno.

Suspended Cymbal  
 Crash Cymbals

*p*  
*mf*

37

Pt. 1

C Inst. (T.C. High/Low)

B $\flat$  Inst.

E $\flat$  Inst.

C Inst. (B.C.)

Pt. 2

C Inst. (T.C.)

B $\flat$  Inst.

E $\flat$  Inst.

C Inst. (B.C.)

Pt. 3

C Inst. (T.C.)

B $\flat$  Inst.

E $\flat$  Inst.

F Inst.

C Inst. (B.C.)

Pt. 4

B $\flat$  Inst.

E $\flat$  Inst.

F Inst.

C Inst. (B.C. High/Low)

Mlt. Perc.

Perc. 1

Perc. 2

Timp.

Pno.

Xylophone (w/medium plastic mallets)

Tambourine

36 37 38 39 40

C Inst. (T.C. High/Low)  
B $\flat$  Inst.  
E $\flat$  Inst.  
C Inst. (B.C.)

Pt. 1

C Inst. (T.C.)  
B $\flat$  Inst.  
E $\flat$  Inst.  
C Inst. (B.C.)

Pt. 2

C Inst. (T.C.)  
B $\flat$  Inst.  
E $\flat$  Inst.  
F Inst.  
C Inst. (B.C.)

Pt. 3

B $\flat$  Inst.  
E $\flat$  Inst.  
F Inst.  
C Inst. (B.C. High/Low)

Pt. 4

Mlt. Perc.  
Perc. 1  
Perc. 2  
Timp.  
Pno.

47

C Inst. (T.C. High/Low)  
Pt. 1  
B $\flat$  Inst.  
E $\flat$  Inst.  
C Inst. (B.C.)

C Inst. (T.C.)  
Pt. 2  
B $\flat$  Inst.  
E $\flat$  Inst.  
C Inst. (B.C.)

C Inst. (T.C.)  
Pt. 3  
B $\flat$  Inst.  
E $\flat$  Inst.  
F Inst.  
C Inst. (B.C.)

B $\flat$  Inst.  
Pt. 4  
E $\flat$  Inst.  
F Inst.  
C Inst. (B.C. High/Low)

Mlt. Perc.  
Perc. 1  
Perc. 2  
Timp.

Pno.

46 47 48 49 50

C Inst. (T.C. High/Low) *f* *p* *f*  
 B $\flat$  Inst. *f* *p* *f*  
 E $\flat$  Inst. *f* *p* *f*  
 C Inst. (B.C.) *f* *p* *f*  
 Pt. 1  
 C Inst. (T.C.) *f* *p* *f*  
 B $\flat$  Inst. *f* *p* *f*  
 E $\flat$  Inst. *f* *p* *f*  
 C Inst. (B.C.) *f* *p* *f*  
 Pt. 2  
 C Inst. (T.C.) *f* *mf*  
 B $\flat$  Inst. *mf*  
 E $\flat$  Inst. *mf*  
 F Inst. *mf*  
 C Inst. (B.C.) *mf*  
 Pt. 3  
 B $\flat$  Inst. *mf*  
 E $\flat$  Inst. *mf*  
 F Inst. *mf*  
 C Inst. (B.C. High/Low) *mf*  
 Pt. 4  
 Mtt. Perc. *f* *p* *f*  
 Perc. 1 *f* *p* *mf*  
 Perc. 2 *mf*  
 Timp. *mf* Timpani *mf*  
 Pno. *f* *p* *f*

57

Pt. 1

C Inst. (T.C. High/Low) *mp*

B $\flat$  Inst. *mp*

E $\flat$  Inst. *mp*

C Inst. (B.C.) *mp*

Pt. 2

C Inst. (T.C.) *mf* *mp*

B $\flat$  Inst. *mf* *mp*

E $\flat$  Inst. *mf* *mp*

C Inst. (B.C.) *mf* *mp*

57

Pt. 3

C Inst. (T.C.) *mp*

B $\flat$  Inst. *mp*

E $\flat$  Inst. *mp*

F Inst. *mp*

C Inst. (B.C.) *mp*

Pt. 4

B $\flat$  Inst. *mp*

E $\flat$  Inst. *mp*

F Inst. *mp*

C Inst. (B.C. High/Low) *mp*

Mit. Perc. *mp*

Perc. 1 *mp*

Perc. 2 *mp*

Timp. *mp*

Vbslp. *mp*

Flex.

Pno. *mp*

65

Pt. 1

C Inst. (T.C. High/Low)

B $\flat$  Inst.

E $\flat$  Inst.

C Inst. (B.C.)

Pt. 2

C Inst. (T.C.)

B $\flat$  Inst.

E $\flat$  Inst.

C Inst. (B.C.)

Pt. 3

C Inst. (T.C.)

B $\flat$  Inst.

E $\flat$  Inst.

F Inst.

C Inst. (B.C.)

Pt. 4

B $\flat$  Inst.

E $\flat$  Inst.

F Inst.

C Inst. (B.C. High/Low)

Mit. Perc.

Perc. 1

Perc. 2

Timp.

Pno.

Bells

Tamb.

T.T.

C Inst. (T.C. High/Low)  
B $\flat$  Inst.  
E $\flat$  Inst.  
C Inst. (B.C.)

Pt. 1

C Inst. (T.C.)  
B $\flat$  Inst.  
E $\flat$  Inst.  
C Inst. (B.C.)

Pt. 2

C Inst. (T.C.)  
B $\flat$  Inst.  
E $\flat$  Inst.  
F Inst.  
C Inst. (B.C.)

Pt. 3

B $\flat$  Inst.  
E $\flat$  Inst.  
F Inst.  
C Inst. (B.C. High/Low)

Pt. 4

Mlt. Perc.  
Perc. 1  
Perc. 2  
Timp.

Pno.

*mf*

The image shows a musical score for 16 measures, divided into four parts (Pt. 1, Pt. 2, Pt. 3, Pt. 4). Each part contains staves for various instruments. Part 1 includes C Inst. (T.C. High/Low), B $\flat$  Inst., E $\flat$  Inst., and C Inst. (B.C.). Part 2 includes C Inst. (T.C.), B $\flat$  Inst., E $\flat$  Inst., and C Inst. (B.C.), with a *mf* dynamic marking. Part 3 includes C Inst. (T.C.), B $\flat$  Inst., E $\flat$  Inst., F Inst., and C Inst. (B.C.). Part 4 includes B $\flat$  Inst., E $\flat$  Inst., F Inst., and C Inst. (B.C. High/Low). Below these are staves for Mlt. Perc., Perc. 1, Perc. 2, Timp., and Pno. A large red watermark is overlaid across the score, reading 'Preview Only - Legal Use Requires Purchase'.



73

**Pt. 1**

C Inst. (T.C. High/Low) *mp* *cresc.*

B $\flat$  Inst. *mp* *cresc.*

E $\flat$  Inst. *mp* *cresc.*

C Inst. (B.C.) *mp* *cresc.*

**Pt. 2**

C Inst. (T.C.) *mp* *cresc.*

B $\flat$  Inst. *mp* *cresc.*

E $\flat$  Inst. *mp* *cresc.*

C Inst. (B.C.) *mp* *cresc.*

73

**Pt. 3**

C Inst. (T.C.) *mp* *cresc.*

B $\flat$  Inst. *mp* *cresc.*

E $\flat$  Inst. *mp* *cresc.*

F Inst. *mp* *cresc.*

C Inst. (B.C.) *mp* *cresc.*

**Pt. 4**

B $\flat$  Inst. *mp* *cresc.*

E $\flat$  Inst. *mp* *cresc.*

F Inst. *mp* *cresc.*

C Inst. (B.C. High/Low) *mp* *cresc.*

Mlt. Perc. *mp* *cresc.*

Perc. 1 *mp* *cresc.*

Perc. 2 *mp* *Vbslp.* *Flex.* *cresc.*

Timp. *mp* *cresc.*

Pno. *mp* *cresc.*



This musical score page contains the following parts and staves:

- Pt. 1:** C Inst. (T.C. High/Low), B $\flat$  Inst., E $\flat$  Inst., C Inst. (B.C.)
- Pt. 2:** C Inst. (T.C.), B $\flat$  Inst., E $\flat$  Inst., C Inst. (B.C.)
- Pt. 3:** C Inst. (T.C.), B $\flat$  Inst., E $\flat$  Inst., F Inst., C Inst. (B.C.)
- Pt. 4:** B $\flat$  Inst., E $\flat$  Inst., F Inst., C Inst. (B.C. High/Low)
- Mlt. Perc.** (Midi Percussion)
- Perc. 1** (Snare Drum)
- Perc. 2** (Tom-Tom)
- Timp.** (Timpani)
- Pno.** (Piano)

The score is written in a key signature of two flats (B $\flat$  and E $\flat$ ) and a common time signature (C). It includes dynamic markings such as *ff* (fortissimo) and *f* (forte). A large red watermark reading "PREVIEW ONLY" and "Legal Use Requires Purchase" is overlaid diagonally across the entire page.