

YETI DANCE!

AN ABOMINABLE PIECE OF MUSIC

DAVID M. MARTIN
(b. 1944)

FOR CONCERT BAND

Instrumentation

1 Full Score	2 B \flat Tenor Saxophone	4 Tuba
6 Flute	1 E \flat Baritone Saxophone	1 Timpani
2 Oboe	4 B \flat Trumpet 1	2 Snare Drum, Tenor Drum
2 Bassoon	4 B \flat Trumpet 2	2 Crash Cymbal, Bass Drum
6 B \flat Clarinet 1	4 F Horn	
6 B \flat Clarinet 2	6 Trombone	
2 B \flat Bass Clarinet	2 Euphonium B.C.	
4 E \flat Alto Saxophone	2 Euphonium T.C.	

ABOUT THE COMPOSER

David Martin has been a public school band director and general music teacher in the Cincinnati area. He is currently the Assistant Director of the University of Cincinnati Bearcat Concert, Jazz and Marching Bands. He is a member of ASCAP, Phi Mu Alpha, Phi Beta Mu and ASBDA, and is involved with the Ohio Music Education

Association (serving on the executive board in 1995–1996). He is an adjudicator in the Midwest and a clinician for high school, junior high and elementary bands. He still lives in Cincinnati and spends a great deal of time composing and arranging for bands of all levels.

PROGRAM NOTES

An abominable piece of music and that's snow joke! Somehow you'll know the yeti exists when

you play this number. You'll hear his footsteps and feel his presence somewhere in the snowy mists.

PERFORMANCE SUGGESTIONS

Don't overplay non-melodic figures. Keep them subordinate to the melody. They must have a presence but not dominate the overall balance. Wind parts will fall nicely into place once the percussion falls into a groove. Therefore, work to establish this from the very first note. Encourage students (all of them, not just percussion) to begin

subdividing the counting from the start of your preparatory beat(s). The fewer notes they play, the more important the subdivision becomes in order to maintain tempo and ensemble. Just remember about tempo, however...not too abominably slow, man.

YETI DANCE!

An abominable piece of music

David M. Martin

Abominably slow ♩ = 86

Flute *f*

Oboe *f*

Bassoon *f*

B♭ Clarinet 1/2 *f* *a2*

B♭ Bass Clarinet *f*

E♭ Alto Saxophone *f*

B♭ Tenor Saxophone *f*

E♭ Baritone Saxophone *f*

B♭ Trumpet 1/2 *f* *a2*

F Horn *f*

Trombone *f*

Euphonium *f*

Tuba *f*

Timpani *f*

Crash Cymbals *f*

Bass Drum *f* B. D.

Snare Drum *f*

Tenor Drum *f* T. D.

9

Fl.

Ob.

Bsn.

B^b Cl. 1/2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

9 10 11 12

Tpt. 1/2

Hn.

Tbn.

Euph.

Tba.

Timp.

Cr. Cym.
B. D.

S. D.
T. D.

13

Fl.

Ob.

Bsn. *mf*

B^b Cl. 1/2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

This section contains the musical notation for measures 13 through 16 for the woodwind instruments. The Flute (Fl.) and Oboe (Ob.) parts are in the treble clef, while the Bassoon (Bsn.), B-flat Clarinet (B^b Cl.), and Bass Clarinet (B. Cl.) are in the bass clef. The Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), and Baritone Saxophone (Bar. Sax.) are also in the treble clef. The music features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests. A dynamic marking of *mf* (mezzo-forte) is present under the Bassoon part.

13

14

15

16

Tpt. 1/2

Hn.

Tbn.

Euph.

Tba.

Timp. *mf*

Cr. Cym.
B. D.

S. D.
T. D.

This section contains the musical notation for measures 13 through 16 for the brass and percussion instruments. The Trumpet (Tpt.) and Horn (Hn.) parts are in the treble clef. The Trombone (Tbn.), Euphonium (Euph.), and Tuba (Tba.) parts are in the bass clef. The Timpani (Timp.) part is also in the bass clef. The Cymbals (Cr. Cym.) and Bongos (B. D.) are shown in a grand staff format. The Snare Drum (S. D.) and Tom Drum (T. D.) parts are also in a grand staff format. A dynamic marking of *mf* (mezzo-forte) is present under the Timpani part.

17

Fl.

Ob.

Bsn.

B^b Cl. 1
2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

17 18 19 20

Tpt. 1
2

Hn.

Tbn.

Euph.

Tba.

Timp.

Cr. Cym.
B. D.

S. D.
T. D.

21

Fl. *clap*

Ob. *clap*

Bsn. *clap*

B \flat Cl. $\frac{1}{2}$ *clap*

B. Cl. *clap*

A. Sax. *clap*

T. Sax. *clap*

Bar. Sax. *clap*

21

22

23

24

Tpt. $\frac{1}{2}$ *clap*

Hn. *clap*

Tbn. *clap*

Euph. *clap*

Tba. *clap*

Timp.

Cr. Cym. *f*

B. D. *f*

S. D. *f*

T. D. *f*

25

Fl. *mp*

Ob. *mp*

Bsn. *mp*

B^b Cl. 1/2 *mp*

B. Cl. *mp*

A. Sax. *mp*

T. Sax. *mp*

Bar. Sax. *mp*

25 26 27 28 29 30

Tpt. 1/2 *mp* *a2*

Hn. *mp*

Tbn. *mp*

Euph. *mp*

Tba. *mp*

Timp. *f* *mp* *f*

Cr. Cym. B. D. *f*

S. D. T. D. *f*

Fl. *mp* *mf*

Ob. *mp* *mf*

Bsn. *mf*

B^b Cl. 1/2 *mp* *mf*

B. Cl. *mf*

A. Sax. *mp* *mf*

T. Sax. *mf*

Bar. Sax. *mf*

31 32 33 34

Tpt. 1/2 *a2* *mf*

Hn. *mf*

Tbn. *mf*

Euph. *mf*

Tba. *mf*

Timp. *mp* *mf* *simile*

Cr. Cym. B. D. *mp* *mf* *simile*

S. D. T. D. *mp* *mf* *simile*

35

Fl.

Ob.

Bsn.

B^b Cl. 1/2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

35 36 37 38

Tpt. 1/2

Hn.

Tbn.

Euph.

Tba.

Timp.

Cr. Cym.
B. D.

S. D.
T. D.

