

Robot Quill Revolution Publishing

Concert Band Series

Conductor Score

DY-CB-SP

Key: Bb Major,

Eb Major

Grade: 2

Duration: 2:46

Spit & Polish

David Yamamoto

Instrumentation

Flute	Horn in F
Oboe (opt. Flute 2)	Bassoon/Trombone/
Advanced Clarinet	Euphonium
Clarinet 1	Tuba
Clarinet 2	Orchestral Bells
Bass Clarinet	Timpani
Alto Saxophone	Percussion 1
Tenor Saxophone	Snare Drum
Baritone Saxophone	Percussion 2
Trumpet 1	Cymbals
Trumpet 2	Bass Drum

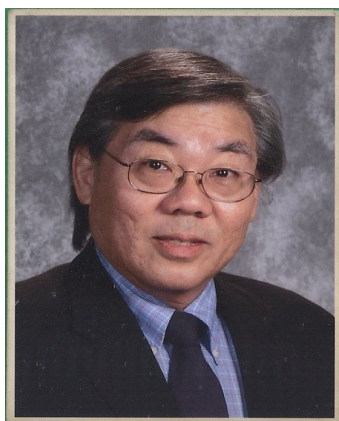


www.robotquill.com

Sacramento, CA

Los Angeles, CA

ABOUT THE COMPOSER



David Yamamoto got into arranging and composing as much out of necessity as interest. Wanting to put together a Tijuana Brass cover band in Junior High, he found he had to write parts out for his friend playing alto sax and for himself on trombone to cover the non-lead harmonies. Later in high school, he began writing custom arrangements for halftime shows that matched the show's format and the strengths of his school's band. Other local high schools began asking him to do arrangements as well, from fight songs to alma maters to current pop tunes. He continued doing the same in college, learning from the likes of Ron Logan, Ted Ricketts, and James Christensen of Disney fame. Already experienced in concert band and Jazz styles, he studied string orchestration as well, taking inspiration and learning from myriad examples, including obvious classical sources, to Barry Manilow, to all the current neo-classical

movie composers.

Dave taught instrumental and choral music for 45 years at the Elementary, High School, and most fondly at the Junior High and Middle School levels. At every assignment, he wrote arrangements and original compositions that took advantage of each school group's strengths, or that he could use to teach a particular skill or style that would challenge and expand his students' musical vistas. He continues to do so in his retirement from active teaching. He hopes that these compositions will help all school music teachers to do as he did with his students, as well as to entertain their audiences memorably.

PROGRAM NOTES

Spit & Polish March celebrates graduation from military basic training, honoring the American services tradition with a piece that student musicians completing the school year from their own basic training (beginning or intermediate band) can navigate with pride.

NOTES FOR THE DIRECTOR

Spit & Polish March is clearly written in classic A, B, Drum Break, Trio, Dogfight, and Trio Finale form. Music educators can help their students learn to identify this typical American configuration used by the likes of Sousa, Filmore, King, and others. It even has the archetypal "add a flat" key change at the Trio section that students can listen for in the performances of famous marches they probably already know. And the easy melodic construct makes for a painless introduction to Alla Breve (Cut Time). It can even be used by young bands that march the streets in parades and field events.

Best of all, it will delight parents and friends in the audience. You might even hear someone whistling the tune as they leave the performance.

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CONCERT BAND WORK: Spit & Polish March by David Yamamoto

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Director

Administrator



Spit & Polish

March

By David Yamamoto

5

Lively $\text{♩} = 110$

2

3

4

2nd X only

6

7

8

9

Flute

f

mf

Oboe
(opt. Flute 2)

f

mf

Advanced
Clarinet in B $\flat$

f

mf

Clarinet 1
in B $\flat$

f

mf

Clarinet 2
in B $\flat$

f

mf

Bass Clarinet
in B $\flat$

f

mf

Alto Saxophone
in E $\flat$

f

mf

Tenor Saxophone
in B $\flat$

f

mf

Baritone Saxophone
in E $\flat$

f

mf

Trumpet 1
in B $\flat$

f

mf

Trumpet 2
in B $\flat$

f

mf

Horn
in F

f

mf

Bassoon
Trombone
Euphonium

f

mf

Tuba

f

mf

Orchestral Bells

f

mf

Snare Drum

f

mf

Cymbals
Bass Drum

f

mf

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10 11 12 13 14 15 16 17 18 19 20 In

Fl.

Ob.
(Fl. 2)

Adv. Cl.

Cl. 1
in B $\flat$

Cl. 2
in B $\flat$

Bs. Cl.
in B $\flat$

A. Sax.
in E $\flat$

T. Sax.
in B $\flat$

Bar. Sax.
in E $\flat$

13

1.

Tpt. 1
in B $\flat$

Tpt. 2
in B $\flat$

Hn.
in F

Bsn.
Tbn.
Euph.

Tba.

Orch. Bells

S.D.

Cym.
B.D.

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21 22 23 24 25 26 27 28 29

Fl.

Ob.
(Fl. 2)

Adv. Cl.

Cl. 1
in B $\flat$

Cl. 2
in B $\flat$

Bs. Cl.
in B $\flat$

A. Sax.
in E $\flat$

T. Sax.
in B $\flat$

Bar. Sax.
in E $\flat$

Tpt. 1
in B $\flat$

Tpt. 2
in B $\flat$

Hn.
in F

Bsn.
Tbn.
Euph.

Tba.

Orch. Bells

S.D.

Cym.
B.D.

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30 31 32 33 34 35 36 37 38 39 40

Fl.

Ob.
(Fl. 2)

Adv. Cl.

Cl. 1
in B $\flat$

Cl. 2
in B $\flat$

Bs. Cl.
in B $\flat$

A. Sax.
in E $\flat$

T. Sax.
in B $\flat$

Bar. Sax.
in E $\flat$

33

Tpt. 1
in B $\flat$

Tpt. 2
in B $\flat$

Hn.
in F

Bsn.
Tbn.
Euph.

Tba.

Orch. Bells

S.D.

Cym.
B.D.

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41 42 43 44 45 46 47 48 49

Fl.

Ob.
(Fl. 2)

Adv. Cl.

Cl. 1
in B $\flat$

Cl. 2
in B $\flat$

Bs. Cl.
in B $\flat$

A. Sax.
in E $\flat$

T. Sax.
in B $\flat$

Bar. Sax.
in E $\flat$

Tpt. 1
in B $\flat$

Tpt. 2
in B $\flat$

Hn.
in F

Bsn.
Tbn.
Euph.

Tba.

Orch. Bells

S.D.

Cym.
B.D.

Soli

f

f

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50 51 52 53 54 TRIO 55 56 57 58 59 60 61

Fl. *mp*

Ob. (Fl. 2) *mp*

Adv. Cl. *mp*

Cl. 1 in B $\flat$ *mp*

Cl. 2 in B $\flat$ *mp*

Bs. Cl. in B $\flat$ *mp*

A. Sax. in E $\flat$ *mp*

T. Sax. in B $\flat$ *mp*

Bar. Sax. in E $\flat$ *mp*

Tpt. 1 in B $\flat$

Tpt. 2 in B $\flat$

Hn. in F *mp*

Bsn. Tbn. Euph.

Tba. *mp*

Orch. Bells *mp*

S.D. *p*

Cym. B.D. *p*

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62 63 64 1. 65 66 67 68 69

Fl.

Ob.
(Fl. 2)

Adv. Cl.

Cl. 1
in B $\flat$

Cl. 2
in B $\flat$

Bs. Cl.
in B $\flat$

A. Sax.
in E $\flat$

T. Sax.
in B $\flat$

Bar. Sax.
in E $\flat$

62 1.

Tpt. 1
in B $\flat$

Tpt. 2
in B $\flat$

Hn.
in F

Bsn.
Tbn.
Euph.

Tba.

Orch. Bells

S.D.

Cym.
B.D.

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[illegible]

87 88 89 90 91 92 93 94 95

Fl.

Ob.
(Fl. 2)

Adv. Cl.

Cl. 1
in B $\flat$

Cl. 2
in B $\flat$

Bs. Cl.
in B $\flat$

A. Sax.
in E $\flat$

T. Sax.
in B $\flat$

Bar. Sax.
in E $\flat$

87 95

Tpt. 1
in B $\flat$

Tpt. 2
in B $\flat$

Hn.
in F

Bsn.
Tbn.
Euph.

Tba.

Orch. Bells

S.D.

Cym.
B.D.

MOLTI GLISSANDI al fin!

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[illegible]

105 106 107 108 109 110 111

Fl.

Ob.
(Fl. 2)

Adv. Cl.

Cl. 1
in B $\flat$

Cl. 2
in B $\flat$

Bs. Cl.
in B $\flat$

A. Sax.
in E $\flat$

T. Sax.
in B $\flat$

Bar. Sax.
in E $\flat$

Tpt. 1
in B $\flat$

Tpt. 2
in B $\flat$

Hn.
in F

Bsn.
Tbn.
Euph.

Tba.

Orch. Bells

S.D.

Cym.
B.D.

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112 113 114 115 116 117 118

Fl.

Ob.
(Fl. 2)

Adv. Cl.

Cl. 1
in B $\flat$

Cl. 2
in B $\flat$

Bs. Cl.
in B $\flat$

A. Sax.
in E $\flat$

T. Sax.
in B $\flat$

Bar. Sax.
in E $\flat$

Tpt. 1
in B $\flat$

Tpt. 2
in B $\flat$

Hn.
in F

Bsn.
Tbn.
Euph.

Tba.

Orch. Bells

S.D.

Cym.
B.D.

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Trombone
Bassoon
Euphonium