



# Bigfoot's in the Basement

TYLER ARCARI

## Instrumentation

Full Score	1
Flute	8
Oboe (Opt. Flute 2)	2
B $\flat$ Clarinet	8
Bass Clarinet	2
Alto Saxophone	5
Tenor Saxophone	2
Baritone Saxophone	2
B $\flat$ Trumpet	8
Horn in F	4
Alternate Horn in F	2
Trombone/Euphonium/Bassoon	6
Alternate Trombone	2
Baritone T.C.	2
Tuba	4
String Bass	2
Timpani	2
+Sandpaper Blocks, Flexitone	
Mallets	2
Bells + Ratchet	
Percussion 1	2
Snare Drum, Bass Drum	
Percussion 2	6
Suspended Cymbal, Shaker, Claves, Gong, Mark Tree, Brake Drum	



# ABOUT THE COMPOSER



Tyler Arcari (b. 1989) is a composer, arranger, author, and clinician whose music is played around the world. He received his B.A. and M.S. degrees in music education from Troy University where he studied with composer Ralph Ford and Euphonium under Dr. Mark J. Walker. As a teacher, Tyler has taught at both the middle and high school levels. Tyler's primary focus when writing has been for the young musician. He became passionate about and interested in the needs of developing musicians as a classroom teacher and finds writing for musicians at this level to be very rewarding.

Tyler's music can currently be found published through Excelcia Music Publishing, Wingert-Jones Publications, Kendor Music Publishing, and Carl Fischer Music. His original works have been featured across the globe, and appear on numerous state contest lists and events such as the Midwest Clinic International Band and Orchestra Conference. As an arranger and commissioned composer, Tyler has worked with many high school, university, and community groups as well as professionals such as Carl Hilding "Doc" Severinsen and vocalist Holly Shelton. As a Clinician, Tyler regularly appears as composer - in - residence as well as guest clinician for honor bands and festivals.

Currently, Tyler serves as the Director of Music Production and Editing at Excelcia Music Publishing LLC, Wingert-Jones Publications, Kendor Music Publishing, and RBC Publications. In his spare time, Tyler enjoys playing fantasy-world video games and building his own computers. He is an avid animal lover and lives in Lakeland with his wife Heather, their three rabbits named Marshmallow, Maximus, and Oatmeal, their peach cat named Otis, and dog named Hilda.

## BIGFOOT'S IN THE BASEMENT

### Program Notes

*Bigfoot's in the Basement* is a literal successor to my work *Alien's in the Attic*. I think all of us can remember a time when any small noise in the house would bring about wild imaginations of things lurking under the bed and in the closet! Well, this time, the mythical Sasquatch is stomping about in the belly of our home!

I hope that you enjoy this one as much as I did writing it!  
-Tyler Arcari

### Rehearsal Notes

Similar to *Alien's in the Attic*—there are ample opportunities for sound effects, from body percussion and stomps to sandpaper blocks in the auxiliary, etc. The "Stomp Effect" is at the heart of this work and, if done right, will be a very cool visual and phonic event for your audiences.

The regular stomp effects are self-explanatory, but the big stomp effect, seen first at M.25 requires a bit of coordination for performance. See image and directions below:

#### Stomp Effect

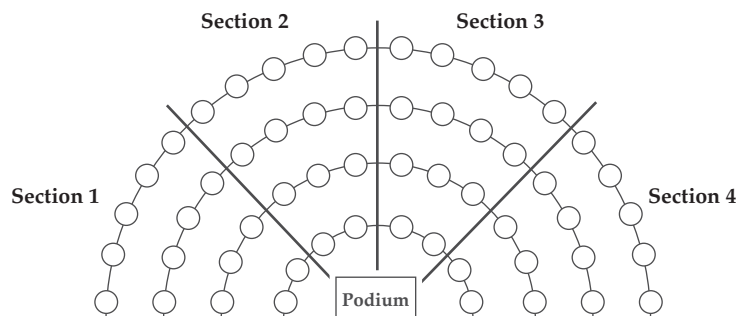
Sections	1	1, 2	1, 2 & 3	1, 2, 3 & 4
$\frac{4}{4}$	x	x	x	x
$\frac{4}{4}$				

#### Opposite Stomp Effect

Sections	4	4, 3	4, 3 & 2	4, 3, 2 & 1
$\frac{4}{4}$	x	x	x	x
$\frac{4}{4}$				

#### Directions:

Similar to the popular "Wave" effect in the bleachers, have each section ADD in per beat to create a directional, growing set of footsteps! To do the "Opposite", simply perform the same maneuver starting with the other side of the band. For ease, split the band into 4 sections (see image below) and use that during rehearsal and performance to get the best, most uniform sound effect. It should sound as if Bigfoot is moving from one side of the basement to the next!



tylerarcari.com



tylerarcarimusic



arcaricomposer



tyler-arcari



excelciamusicpublishing

Recordings are available on all major streaming services.

# Bigfoot's in the Basement!

TYLER ARCARI  
(ASCAP)

♩ = 144

Flute *mf* *f* Stomp!

Oboe (Opt. Flute 2) *mf* *f* Stomp!

B♭ Clarinet *mf* *f* Stomp!

Bass Clarinet *mf* *f*

Alto Saxophone *mf* *f* Stomp!

Tenor Saxophone *mf* *f* Stomp!

Baritone Saxophone *mf* *f*

B♭ Trumpet *mf* *f* Stomp!

Horn in F *mf* *f* Stomp!

Alternate Horn in F *mf* *f* Stomp!

Trombone/Euphonium/Bassoon *mf* *f*

Alternate Trombone *mf* *f*

Tuba *mf* *f*

Timpani (+Sandpaper Blocks, Flexitone) Ratchet

Mallets (Bells) + Ratchet

Percussion 1 (Snare Drum, Bass Drum) *mf* *f* Cr. on Sus.

Percussion 2 (Suspended Cymbal, Shaker, Claves, Gong, Mark Tree, Brake Drum) *f* Shaker

4

For Preview Only  
Excelcia Music Publishing

5

Vocalize: "Shhhhh" Stomp!

Fl.

Ob.

B $\flat$  Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

5

B $\flat$  Tpt.

Hn.

Alt. Hn.

Tbn./  
Euph./  
Bsn.

Alt. Tbn.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

Sandpaper Blocks

Vocalize: "Shhhhh"

on the rim

Clave

*pp*

*mf*

*f*

For Preview Only  
Excelcia Music Publishing

5 6 7 8 9

This musical score page includes parts for the following instruments and vocalists:

- Fl. (Flute): Vocalize: "Shhhhh" (pp), Stomp!
- Ob. (Oboe): Vocalize: "Shhhhh" (pp), Stomp!
- B♭ Cl. (B-flat Clarinet): mf, Stomp!, Play (mf)
- B. Cl. (Bass Clarinet): mf, f, Play (mf)
- A. Sax. (Alto Saxophone): Vocalize: "Shhhhh" (pp), Stomp!, Play (mf)
- T. Sax. (Tenor Saxophone): mf, Stomp!, Play (mf)
- B. Sax. (Baritone Saxophone): mf, f
- B♭ Tpt. (B-flat Trumpet): Vocalize: "Shhhhh" (pp), Stomp!, Play (mf)
- Hn. (Horn): Vocalize: "Shhhhh" (pp), Stomp!, Play (mf)
- Alt. Hn. (Alto Horn): Vocalize: "Shhhhh" (pp), Stomp!, Play (mf)
- Tbn./Euph./Bsn. (Tenor/Bass Trombone/Euphonium/Baritone Saxophone): mf, f
- Alt. Tbn. (Alto Trombone): mf, f
- Tuba: mf, f
- Timp. (Timpani): On Drum
- Mal. (Mallets): Vocalize: "Shhhhh" (pp)
- Perc. 1: Stomp!
- Perc. 2: mp, Sus. Cym.

Measures 10, 11, 12, 13, and 14 are indicated at the bottom of the page.

15 Play *mf*

Fl.

Ob. Play *mf*

B $\flat$  Cl.

B. Cl. *mf*

A. Sax.

T. Sax.

B. Sax. *mf*

15

B $\flat$  Tpt.

Hn.

Alt. Hn.

Tbn./Euph./Bsn. *mf*

Alt. Tbn. *mf*

Tuba *mf*

Timp.

Mal. *mf*

Perc. 1

Perc. 2

Mark Tree *mf*

15 16 17 18 19

Fl. (Stomp) 22 *f*

Ob. (Stomp) *f*

B $\flat$  Cl. (Stomp) *f*

B. Cl. *f*

A. Sax. (Stomp) *f*

T. Sax. (Stomp) *f*

B. Sax. *f*

B $\flat$  Tpt. (Stomp) 22

Hn. (Stomp)

Alt. Hn. (Stomp)

Tbn./Euph./Bsn. *f*

Alt. Tbn. *f*

Tuba *f*

Timp. Flexitone

Mal. *f*

Perc. 1 Snares off to the end on the rim *f*

Perc. 2 Clave *f*

Shaker *f*

20

21

22

23

24

Bigfoot's in the Basement! - Full Score

**A** Foot Stomp: In 4 beats - Split the band into 4 sections (left to right) and have them stomp in quarter notes. Begin with one section and add a new section each quarter note, for an increasing crescendo that moves left to right across the band. Example (Section 1 Stomps 4 times, section 4 stomps 1 time).

The musical score is arranged in a standard orchestral layout. The instruments listed on the left are: Fl. (Flute), Ob. (Oboe), B $\flat$  Cl. (B-flat Clarinet), B. Cl. (Bass Clarinet), A. Sax. (Alto Saxophone), T. Sax. (Tenor Saxophone), B. Sax. (Baritone Saxophone), B $\flat$  Tpt. (B-flat Trumpet), Hn. (Horn), Alt. Hn. (Alt. Horn), Tbn./Euph./Bsn. (Trombone/Euphonium/Bassoon), Alt. Tbn. (Alt. Trombone), Tuba, Timp. (Timpani), Mal. (Mallets), Perc. 1 (Percussion 1), and Perc. 2 (Percussion 2). The score is divided into measures 25, 26, and 27. Above the first four measures of each instrument part, there are four measures labeled 1, 2, 3, and 4, indicating the sequence of sections. The Perc. 1 part includes a section labeled 'On Drum' and 'on the rim'. The Perc. 2 part includes a section labeled 'f'. A large diagonal watermark 'For Preview Only Excelcia Music Publishing' is overlaid across the center of the score.

**B** Foot Stomps      **C** Foot Stomps (Reversed)      **30**

Fl.      1 2 3 4      4 3 2 1      Play

Ob.      1 2 3 4      4 3 2 1      Play

B $\flat$  Cl.      1 2 3 4      4 3 2 1      Play

B. Cl.      1 2 3 4      4 3 2 1      Play

A. Sax.      1 2 3 4      4 3 2 1      Play

T. Sax.      1 2 3 4      4 3 2 1      Play

B. Sax.      1 2 3 4      4 3 2 1      Play

B $\flat$  Tpt.      **B** 1 2 3 4      **C** 4 3 2 1      **30** Play

Hn.      1 2 3 4      4 3 2 1      Play

Alt. Hn.      1 2 3 4      4 3 2 1      Play

Tbn./Euph./Bsn.      1 2 3 4      4 3 2 1      Play

Alt. Tbn.      1 2 3 4      4 3 2 1      Play

Tuba      1 2 3 4      4 3 2 1      Play

Timp.      1 2 3 4      4 3 2 1      Play

Mal.      1 2 3 4      4 3 2 1      Play

Perc. 1      Rim      On Drum head      Brake Drum

Perc. 2      Rim      On Drum head      Brake Drum

The score is for a full band. It features woodwinds (Flute, Oboe, Clarinets, Saxophones), brass (Trumpets, Horns, Trombones, Tuba), and percussion (Timpani, Mallets, Snare, Cymbal, Tom-toms). The woodwinds and brass parts include rhythmic patterns for 'Foot Stomps' and 'Foot Stomps (Reversed)'. The percussion parts include 'Rim', 'On Drum head', and 'Brake Drum' patterns. The score is marked with dynamics like *f* and 'Play'.

Fl.

Ob.

B $\flat$  Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

B $\flat$  Tpt.

Hn.

Alt. Hn.

Tbn./  
Euph./  
Bsn.

Alt. Tbn.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

Suspended Cymbal

*mf*

38

Fl.

Ob.

B $\flat$  Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

38

B $\flat$  Tpt.

Hn.

Alt. Hn.

Tbn./  
Euph./  
Bsn.

Alt. Tbn.

Tuba

Timp.

Mal.  
Play

Perc. 1

Perc. 2

*f* Mark Tree

*mp*

38 39 40 41 42 43

