

BIGFOOT MEETS ABOMINABLE!

(A Wintry Monster Melee)

TIMOTHY LOEST

INSTRUMENTATION

- | | |
|-------------------------|--|
| 1 Conductor Score | 4 Trombone |
| 8 Flute | 2 Euphonium |
| 2 Oboe | 2 Baritone T.C. |
| 2 Bassoon | 4 Tuba |
| 10 B♭ Clarinet | 2 Timpani |
| 2 B♭ Bass Clarinet | 2 Bells |
| 4 E♭ Alto Saxophone | 2 Xylophone |
| 2 B♭ Tenor Saxophone | 2 Percussion 1
(Medium Tom, Bass Drum) |
| 2 E♭ Baritone Saxophone | 3 Percussion 2
(Crash Cymbals, Slapstick, Vibraslap) |
| 8 B♭ Trumpet | 3 Percussion 3
(Sleigh Bells, Cowbell,
Suspended Cymbal) |
| 4 F Horn | |

SUPPLEMENTAL and WORLD PARTS

The following instruments and transpositions
(all parts) are available to download from
alfred.com/supplemental

- E♭ Alto Clarinet
- E♭ Contra Alto Clarinet
- B♭ Contra Bass Clarinet
- E♭ Horn
- B♭ Trombone T.C.
- B♭ Trombone B.C.
- B♭ Euphonium B.C.
- B♭ Tuba T.C.
- B♭ Tuba B.C.
- E♭ Tuba T.C.
- E♭ Tuba B.C.
- String Bass





THE COMPOSER

Timothy Loest is a name in music synonymous with creativity, versatility, and accessibility. His works for young band are performed worldwide and his pedagogical methods and conducting appearances impact performers and audiences at the state and national levels. In 2017, his composition *Cloud Gate (Reflections of a City)* was performed for over 5,000 spectators at Chicago's Millennium Park. That same year, Tim received the Illinois Grade School Music Association's highest honor—the Cloyd Myers Memorial Award for Excellence in Music Education.

Tim had his first work published in 1995 and has written for Warner Bros. Publications, C.L. Barnhouse Company, The FJH Music Company, MakeMusic Publications, and RWS Music Company. In 2022, he founded

Fanfare Music Press, a company dedicated to the highest quality compositions and arrangements for band.

With over three decades in the classroom, Tim is no stranger to instrumental pedagogy; he is associated with several best-selling methods, including *Measures of Success®: A Comprehensive Musicianship Band Method*, *Warm-ups and Beyond*, *Rhythms and Beyond*, and *Chorales and Beyond*. Outside the classroom, Tim's music has appeared on numerous network TV shows, including *The Tonight Show Starring Jimmy Fallon*, *Good Morning America*, *Extra*, and *Nick Jr.*

Tim received his Bachelor of Music Education degree with high honors from Illinois State University and his Master of Music degree with program honors from Northwestern University. He holds membership in ASCAP, the Illinois Grade School Music Association, and Christian Educators. He served his entire teaching career at F.E. Peacock Middle School in Itasca, Illinois, and resides in Wheaton, Illinois with his wife Cindy and two sons. Tim regularly accepts commissions for band and can be reached through his website: www.timothyloest.com.

ABOUT THE MUSIC

Bigfoot Meets Abominable! tells the captivating story of an extraordinary winter encounter between two legendary cryptids from folklore. Bigfoot, often referred to as Sasquatch, is a towering bipedal creature believed to roam the dense forests of North America's Pacific Northwest. In contrast, the Abominable Snowman, commonly known as the Yeti, is a similarly large bipedal being said to inhabit the icy heights of Asia's Himalayan mountain range. For centuries, reports of sightings have surfaced, yet both of these enigmatic creatures have skillfully evaded human capture.

While some believe that both creatures do not exist, others are not so sure. What seems to be certain is that such implausible creatures embody humanity's fear of the unknown. For this reason, the work unfolds with a bass line ostinato in the frightful key of C minor. Furthermore, the work uses melodic fragments from two familiar carols: "Jingle Bells" and "Ukrainian Bell Carol." Each fragment serves as a distinct representation of a different beast, and their juxtaposition creates a vivid picture of their fateful encounter. As the melodies face off, the question emerges: "Is this meeting a confrontation, or a planned alliance?" The world may never know.

When performing this piece, ensure that the bass line ostinato and percussion groove remain rock solid. While these elements should be played with confidence, they must not overpower the juxtaposed accented melodic fragments. Throughout the composition, dissonant staccato eighth-note pairs strategically emerge. These notes evoke a sense of impending danger and should be executed with pinpoint accuracy. At measure 23, both beasts begin to march. This shift in the musical narrative is conveyed through the Dies Irae, as well as foot stomps. When stomping, it is crucial that musicians adhere to the foot pattern (L, R, L, R) while maintaining a strict tempo. To enhance accuracy, it is advisable to assign the cowbell part to a reliable time-keeping percussionist. At measure 31, the music takes another turn, this time featuring elongated notes. This section builds in intensity through thickening orchestration and increasing dynamic levels. Then, at measure 39, the music returns for a final restatement of the melodic material. This time, the fragments are enhanced with accented pickup notes. The piece concludes in a fading manner as the dissonant eighth-note pairs reappear. Here, the beasts retreat, once again evading human capture.

BIGFOOT MEETS ABOMINABLE!

(A Wintry Monster Melee)

TIMOTHY LOEST
(ASCAP)

With ferocious fury! (♩ = 112)

5

Flute

Oboe

B♭ Clarinet

B♭ Bass Clarinet

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Trumpet

F Horn

Bassoon / Trombone / Euphonium

Tuba

Timpani
w/ hard felt mallets
(G, C)

Bells

Xylophone
w/ medium plastic mallets

Percussion 1
(Medium Tom, Bass Drum)
Med. Tom (opt. S.D. w/ snares off)
B.D.

Percussion 2
(Crash Cymbals, Slapstick, Vibraslap)
Cr. Cym. Slapstick

Percussion 3
(Sleigh Bells, Cowbell, Suspended Cymbal)
Sleigh Bells
Cowbell

With ferocious fury! (♩ = 112)

5

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpt.

Hn.

Bsn. /
Tbn. /
Euph.

Tuba

Timp.

Bells
w/ poly mallets

Xyl.

Perc. 1

Perc. 2
Vibraslap

Perc. 3

13

Fl. *f*

Ob. *f*

Cl. *div.* *f*

B. Cl.

A. Sax.

T. Sax.

B. Sax.

13

Tpt.

Hn.

Bsn. / Tbn. / Euph.

Tuba

Timp.

Bells *f*

Xyl. *f*

Perc. 1

Perc. 2 *f*

Perc. 3

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpt.

Hn.

Bsn. /
Tbn. /
Euph.

Tuba

Timp.

Bells

Xyl.

Perc. 1

Perc. 2

Perc. 3

div.

f

f

f

f

21

23 Monsters on the march!

Fl. *stomp!*
ff L R L R

Ob. *stomp!*
ff L R L R

Cl. *stomp!*
ff L R L R

B. Cl. *ff* *play*

A. Sax. *stomp!*
ff L R L R

T. Sax. *stomp!*
ff L R L R

B. Sax. *stomp!*
ff L R L R *play*

21

23 Monsters on the march!

Tpt. *stomp!*
ff L R L R

Hn. *stomp!*
ff L R L R

Bsn. / Tbn. / Euph. *ff* *play*

Tuba *ff* *play*

Timp. *ff* *play*

Bells *stomp!*
ff L R L R

Xyl. *stomp!*
ff L R L R

Perc. 1 *ff*

Perc. 2 *f* *stomp!*
ff L R L R

Perc. 3 *ff*

21

22

ff

24

25

Fl. L R L R play

Ob. L R L R play

Cl. L R L R play

B. Cl. stomp! play

A. Sax. L R L R play

T. Sax. L R L R play

B. Sax. stomp! play

Tpt. L R L R play

Hn. L R L R play

Bsn. / Tbn. / Euph. stomp! play

Tuba stomp! play

Timp. play

Bells L R L R play ff

Xyl. L R L R play

Perc. 1

Perc. 2 L R L R

Perc. 3

26 27 28 29 30

31

Fl. *mf*

Ob. *mf*

Cl. *mp* *mf*

B. Cl. *mp* *mf*

A. Sax. *mp* *mf*

T. Sax. *mf*

B. Sax. *mp* *mf*

31

Tpt. *mf*

Hn. *mp* *mf*

Bsn. / Tbn. / Euph. *mp* *mf*

Tuba *mp* *mf*

Timp. *mf*

Bells *mf*

Xyl.

Perc. 1 *mf*

Perc. 2

Perc. 3 Sus. Cym. w/ yarn mallets *mf*

31

32

33 *p*

mf

36

39

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

39

Tpt.

Hn.

Bsn. / Tbn. / Euph.

Tuba

Timp.

Bells

Xyl.

Perc. 1

Perc. 2

Perc. 3

play

Cr. Cym.

Slapstick

Vibraslap

Sl. Bells

45 Beasts retreat...

Fl. *mf*

Ob. *mf*

Cl. *mf* *div.*

B. Cl. *mf*

A. Sax. *mf*

T. Sax. *mf*

B. Sax. *mf*

45 Beasts retreat...

Tpt. *mf*

Hn. *mf*

Bsn. / Tbn. / Euph. *mf*

Tuba *mf*

Timp. *mf*

Bells *mf*

Xyl. *f* *mf*

Perc. 1 *mf*

Perc. 2

Perc. 3 *mf*

Cowbell *mf*

Fl. *mp* *p*

Ob. *mp* *p*

Cl. *mp* *p* *pp*

B. Cl. *mp* *p* *pp*

A. Sax. *mp* *p* *pp*

T. Sax. *mp* *p* *pp*

B. Sax. *mp* *p* *pp*

Tpt. *mp* *p* *pp*

Hn. *mp* *p* *pp*

Bsn. / Tbn. / Euph. *mp* *p* *pp*

Tuba *mp* *p* *pp*

Timp. *mp* *p* *pp* dampen on rests

Bells *mp* *p* dampen

Xyl. *p*

Perc. 1 *mp* *p*

Perc. 2

Perc. 3 *mp* *p*

48 49 50 51 52