



The Dreaded Devious Diabolical Dotted Dragon

By Nathan Farrell (ASCAP)

INSTRUMENTATION

1 Conductor
10 Flute
2 Oboe
10 B♭ Clarinet
2 B♭ Bass Clarinet
6 E♭ Alto Saxophone
4 B♭ Tenor Saxophone
2 E♭ Baritone Saxophone
8 B♭ Trumpet
4 F Horn
6 Trombone/Baritone/Bassoon

2 Baritone Treble Clef
(World Part Trombone in B♭ Treble Clef)
4 Tuba
2 Xylophone
3 Percussion 1
(Snare Drum/Mark Tree (Optional),
Bass Drum)
5 Percussion 2
(Gong/Vibraslap/Tambourine,
Suspended Cymbal/Triangle)
2 Optional Timpani
(Tune: A, D)

WORLD PARTS

Available for download from
www.alfred.com/worldparts

Horn in E♭
Trombone/Baritone in B♭ Bass Clef
Tuba in E♭ Bass Clef
Tuba in E♭ Treble Clef
Tuba in B♭ Bass Clef
Tuba in B♭ Treble Clef

PROGRAM NOTES

Join the band on a quest to find and conquer the dreaded dragon, which in our case is a dotted quarter note. Starting with a bass drum solo, each section of the band gradually joins the fray. The music builds from a scary and mysterious march to a triumphant climax as the percussion echoes the band on powerful unison dotted quarter notes. But a knight's work is never done, and we return to the opening idea as we quest for the next monster. Maybe dotted eighth notes? Beware!

NOTES TO THE CONDUCTOR

Nothing seems to reveal performers lack of subdivision like a dotted quarter note. The goal of this piece is to keep students' interest with the overly dramatic colors and lines while the director is given many opportunities to teach both the dotted quarter note/eighth note (♩. ♪) and the slightly less common eighth note/dotted quarter note (♪. ♩) syncopation.

Keep the forte dynamic level controlled so the fortissimo moments stand out. Work to balance the half-step dissonance (flute/oboe, trumpet/alto saxophone, and xylophone) in measure 12, and make the notes very short and accented to make it clear that the dissonance is on purpose and not a mistake. Encourage students to stagger breathe so there are not phrase breaks after every half note (e.g. measure 16, 18, 24, 26, etc.).

Percussion rarely gets to unleash, but encourage them to do so in measure 38, especially the gong. If a large gong is unavailable, using different pitched cymbals (high for the suspended cymbal and low for the gong) could be an adequate substitute. If you have extra percussion players, feel free to double the mallet part with bells, vibes, or marimba. Be creative and use different color combinations as you see fit, or have them all play all the time.

Preview Only
Legal Use Requires Purchase

The Dreaded Devious Diabolical Dotted Dragon

FULL SCORE
Duration - 1:45

By Nathan Farrell (ASCAP)

Scary speed ♩ = 120

Flute

Oboe

B \flat Clarinet

B \flat Bass Clarinet

**E♭ Alto
Saxophone**

**B \flat Tenor
Saxophone**

**E♭ Baritone
Saxophone**

B \flat Trumpet

F Horn

**Trombone / Baritone /
Bassoon**

Tuba

Xylophone

Percussion 1 (Snare Drum/ Mark Tree (Optional), Bass Drum)

Percussion 2 (Gong/Vibraslap/ Tambourine, Suspended Cymbal/ Triangle)

Timpani
(Optional)

Scary speed ♩ = 120

Scary speed ♩ = 120

Solo

Snare Drum *f*

Bass Drum *f*

Suspended Cymbal
(w/soft mallets)

Gong *f*

dampen

(w/hard felt mallets)

f

Tune: A, D

Legal Use Requires Purchase

Musical score for "The Sound of Silence" by Simon & Garfunkel. The score is written for piano and vibraphone. The piano part is in G major (one sharp) and 4/4 time. The vibraphone part is in G major (one sharp) and 4/4 time. The score includes a large red watermark reading "Legal Use Requires Purchase" diagonally across the page.

The score is divided into two systems. The first system contains staves 1 through 6. The second system contains staves 7 through 12. The piano part is written on staves 1, 3, 5, 7, 9, and 11. The vibraphone part is written on staves 2, 4, 6, 8, 10, and 12.

The piano part begins with a forte (*f*) dynamic. The vibraphone part begins with a forte (*f*) dynamic. The score includes various musical notations, including eighth notes, quarter notes, and half notes. The piano part includes a section marked "damp." (damped) and a section marked "Vibraslap" (vibraphone slap).

9

Fl. *mf* *f* *mf* *ff*

Ob. *mf* *f* *mf* *ff*

Cl. *mf* *f* *mf* *ff*

B. Cl. *mf* *f* *mf* *ff*

A. Sax. *mf* *f* *mf* *ff*

T. Sax. *mf* *f* *mf* *ff*

Bar. Sax. *mf* *f* *mf* *ff*

9

Tpt. *mf* *f* *mf* *ff*

Hn. *mf* *f* *mf* *ff*

Tbn./Bar./Bsn. *mf* *f* *mf* *ff*

Tuba *mf* *f* *mf* *ff*

Xylo. *mf* *f* *mf* *ff*

Perc. 1 *mf* *f* *mf* *ff*

Perc. 2 *f* *ff* damp.

Timp. *mf* *f* *mf* *f*

9 10 11 12

[illegible]

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Xylo.

Perc. 1

Perc. 2

Timp.

p

mp

23

Fl. *f* *mf*

Ob. *f* *mf*

Cl. *f* *mf*

B. Cl. *f* *mf*

A. Sax. *f* *mf*

T. Sax. *f* *mf*

Bar. Sax. *f* *mf*

Tpt. *f* *mf*

Hn. *f* *mf*

Tbn./Bar./Bsn. *f* *mf*

Tuba *f* *mf*

Xylo. *f* *mf*

Perc. 1 *f* *mp* *mf*

Perc. 2 *mf*

Timp. *f* *mf*

Tamb. *mf*

21 22 23 24

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Xylo.

Perc. 1

Perc. 2

Timp.

mp *mf*

mp *mf*

25 26 27 28

49549S

31

Fl. *f* *p cresc.*

Ob. *f* *p cresc.*

Cl. *f* *p cresc.*

B. Cl. *f*

A. Sax. *f* *p cresc.*

T. Sax. *f* *p cresc.*

Bar. Sax. *f*

Tpt. *f*

Hn. *f*

Tbn./Bar./Bsn. *f*

Tuba *f*

Xylo. *f* *p cresc.*

Perc. 1 *f* Opt. Mark Tree (S.D. w/stick) *p* Triangle *p* *cresc.*

Perc. 2 *f* *p* *cresc.*

Timp. *f*

29 30 31 32

Fl. *mp cresc.* *mf cresc.*

Ob. *mp cresc.* *mf cresc.*

Cl. *mp cresc.* *mf cresc.*

B. Cl. *mp cresc.* *mf cresc.*

A. Sax. *mp cresc.* *mf cresc.*

T. Sax. *mp cresc.* *mf cresc.*

Bar. Sax. *mp cresc.* *mf cresc.*

Tpt. *mf cresc.*

Hn. *mf cresc.*

Tbn./Bar./Bsn. *mp cresc.* *mf cresc.*

Tuba *mp cresc.* *mf cresc.*

Xylo. *mp cresc.* *mf cresc.* (on rim)

Perc. 1 *mp cresc.* *mf cresc.*

Perc. 2 *mp cresc.* Vibraslap *mf cresc.*

Timp. *mp* *mf*

33 34 35 36

38

Fl. *f* *ff*

Ob. *f* *ff*

Cl. *f* *ff*

B. Cl. *f* *ff*

A. Sax. *f* *ff*

T. Sax. *f* *ff*

Bar. Sax. *f* *ff*

38

Tpt. *f* *ff*

Hn. *f* *ff*

Tbn./Bar./Bsn. *f* *ff*

Tuba *f* *ff*

Xylo. *f* *ff*

Perc. 1 (on head) *f* *ff*

Perc. 2 *f* *ff* Sus. Cym.

Gong *ff*

Timp. *f* *ff*

37 38 39 40

49549S

43

Fl. *mf*

Ob. *mf*

Cl. *mf*

B. Cl. *mf*

A. Sax. *mf*

T. Sax. *mf*

Bar. Sax. *mf*

Tpt. *mf*

Hn. *mf*

Tbn./Bar./Bsn. *mf*

Tuba *mf*

Xylo. *mf*

Perc. 1 *mf* *mp* *mf*

Perc. 2 *Tamb. (mf)*

Timp. *fp* *mf*

43

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Xylo.

Perc. 1

Perc. 2

Timp.

mp *mf*

mp *mf*

45 46 47 48

49549S

Fl. *f* *ff*

Ob. *f* *ff*

Cl. *f* *ff*

B. Cl. *f* *ff*

A. Sax. *f* *ff*

T. Sax. *f* *ff*

Bar. Sax. *f* *ff*

Tpt. *f* *ff*

Hn. *f* *ff*

Tbn./Bar./Bsn. *f* *ff*

Tuba *f* *ff*

Xylo. *f* *ff*

Perc. 1 *f* *ff* dampen

Perc. 2 *f* *ff* dampen

Timp. *f* *ff* dampen

Gong *ff*

49 50 51 52

49549S