

# The Dreaded Devious Diabolical Dotted Dragon

By Nathan Farrell (ASCAP)

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## 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](http://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

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## 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.

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# The Dreaded Devious Diabolical Dotted Dragon

FULL SCORE  
Duration - 1:45

By Nathan Farrell (ASCAP)

Scary speed ♩ = 120

Flute

Oboe

B♭ Clarinet

B♭ Bass Clarinet

E♭ Alto  
Saxophone

B♭ Tenor  
Saxophone

E♭ Baritone  
Saxophone

Scary speed ♩ = 120

B♭ 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)

Tune: A, D

1

2

3

4

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5

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*

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

*p* *f* damp.

9 10 11 12

**Percussion**

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Xylo.

Perc. 1

Perc. 2

Timp.

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mp

p

mp

Tambourine

mp

15

15

13

14

15

16

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Xylo.

Perc. 1

Perc. 2

Timp.

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* *mf*

Perc. 2 *Tamb. mf*

Timp. *f* *mf*

49549S 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

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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* *p* *Opt. Mark Tree (S.D. w/stick)* *Triangle*

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

Timb. *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.*

Timb. *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

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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*

45 46 47 48

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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* Gong *ff* dampen

Timp. *f* *ff* dampen