

# Unicorns and Dragons

Composed by  
**Randy Navarre**  
Grade 2

## Program Notes:

The title of this composition comes from the idea of having a very energetic composition with contrasting melodies. One can hear melodies, countermelodies, and rhythmic juxtapositions throughout this work. It is meant to be fun for both audience and musician. The contrast of dissonance to melodic and harmonic is the cornerstone of this composition. After all, what could be more contrasting than unicorns and dragons?

## Conductor Notes:

From a musical and educational standpoint, there are a few major concepts which I am employing as teaching aids for the music teacher. As a conductor, if you start your warm-ups with scales, you can very easily show the students that if they know their scales this work is not as difficult as it looks. The Concert E $\flat$  scale and the Chromatic scales are used several times in this work. Once they know these scales the technical passages will be easier to play. Another concept of making music is listening to each other while performing. This composition has not only melodies and counterpoint melodies, but there are times within the eight bar phrases to bring out one passage or another. To some degree, I marked the dynamics to help see the more dominant parts, but as a composer, we cannot list every little nuance without making the music very busy and messy. Listening is a very important part of making music. Finally, make sure to emphasize the accents and all articulations. It will help bring out the melody and other important parts of the composition.

## Instrumentation:

Randy Navarre

1	Conductor	3	B $\flat$ Trumpet 1
5	Flute 1	3	B $\flat$ Trumpet 2
5	Flute 2	3	B $\flat$ Trumpet 3
2	Oboe	2	F Horn
4	B $\flat$ Clarinet 1	3	Trombone
4	B $\flat$ Clarinet 2	2	Euphonium
4	B $\flat$ Clarinet 3	2	Baritone T. C.
2	B $\flat$ Bass Clarinet	3	Tuba
2	E $\flat$ Alto Saxophone 1	2	Timpani
2	E $\flat$ Alto Saxophone 2	2	Snare Drum/Bass Drum
2	B $\flat$ Tenor Saxophone	2	Percussion 1
2	E $\flat$ Baritone Saxophone		Triangle
2	Bassoon		Cymbals
			Ratchet
		2	Percussion 2
			Whistle
			Maracas
			Brake Drum
		2	Orchestra Bells

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**Allegro** ♩=120

2 3 4 5 6 7 8 9 10 11

Flute 1  
Flute 2  
Oboe

B♭ Clarinet 1

B♭ Clarinet 2, 3

B♭ Bass Clarinet

E♭ Alto Saxophone 1, 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Bassoon

B♭ Trumpet 1

B♭ Trumpet 2, 3

F Horn

Trombone

Euphonium

Tuba

Timpani

Snare Drum  
Bass Drum

Triangle

Cymbals

Ratchet

Whistle

Maracas

Brake Drum

Orchestral Bells

*mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f*

B. C. cue

E♭ A♭

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12 13 14 15 16 17 18 19 20 21

Fl.

B♭ Cl. 1

B♭ Cl. 2, 3

B♭ B. Cl.

E♭ A. Sax. 1, 2

B♭ T. Sax.

E♭ B. Sax.

Bsn.

B♭ Tpt. 1

B♭ Tpt. 2, 3

F Hn.

Tbn.

Euph.

Tba.

Timp.

S.D.  
B.D.

Tri.

Cym.

Rt.

Whist.

Mrcs.

Br.D.

Orch.  
Bells

B♭ E♭ F7 B♭7 E♭ A♭

*mp* *mf* *f*

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22 23 24 25 26 27 28 29 30 31 32 33

Fl.

B $\flat$  Cl. 1

B $\flat$  Cl. 2, 3

B $\flat$  B. Cl.

E $\flat$  A. Sax. 1, 2

B $\flat$  T. Sax.

E $\flat$  B. Sax.

Bsn.

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2, 3

F Hn.

Tbn.

Euph.

Tba.

Timp.

S.D.  
B.D.

Tri.

Cym.

Rt.

Whist.

Mrcs.

Br.D.

Orch.  
Bells

D $\flat$  E $\flat$  A $\flat$  E $\flat$  Fm $^7$  B $\flat^7$  E $\flat^7$  A $\flat$

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This page of the musical score covers measures 34 through 42. The instrumentation includes Flute (Fl.), Clarinets 1 and 2/3 (Bb Cl. 1, 2, 3), Bass Clarinet (Bb B. Cl.), Alto Saxophones 1 and 2 (Eb A. Sax. 1, 2), Tenor Saxophone (Bb T. Sax.), Bass Saxophone (Eb B. Sax.), Bassoon (Bsn.), Trumpets 1 and 2/3 (Bb Tpt. 1, 2, 3), Horns (F Hn.), Trombones (Tbn.), Euphonium (Euph.), Tubas (Tba.), Timpani (Timp.), Snare Drum (S.D.), Bass Drum (B.D.), Triangle (Tri.), Cymbals (Cym.), Snare Drum (Rt.), Whistle (Whist.), Maracas (Mracs.), and Brass Drum (Br.D.). The orchestral bells part is also present at the bottom.

The score is in 4/4 time with a key signature of one flat (Bb). Measure numbers 34, 35, 37, 38, 39, 40, 41, and 42 are indicated above the Flute staff. Dynamics include *mf*, *f*, *mp*, and *p*. Articulation marks such as accents and slurs are used throughout. The percussion parts feature various rhythmic patterns, including triplets and steady eighth-note figures. The string and bell parts provide harmonic support with sustained chords and rhythmic patterns.