The Adventures of Mark Otto

(He's a relatively short, but strong guy with an interesting accent)

Dan Adams

INSTRUMENTATION

1-FULL SCORE
3-1st FLUTE
3-2nd FLUTE
2-OBOE
6-1st CLARINET in B♭
6-2nd CLARINET in B♭
2-BASS CLARINET in B♭
2-BASSOON
4-ALTO SAXOPHONE in E♭
2-TENOR SAXOPHONE in B♭
1-BARITONE SAXOPHONE in E♭
5-1st TRUMPET in B♭
5-2nd TRUMPET in B♭
4-HORN in F
6-TROMBONE
2-EUPHONIUM T.C.
3-EUPHONIUM B.C.
4-TUBA
1-ORCHESTRA BELLS
1-XYLOPHONE
2-1st PERCUSSION: Snare Drum, Low Tomtom
3-2nd PERCUSSION: Bass Drum, Triangle, Crash Cymbals
1-3rd PERCUSSION: Mallet Handles

Grade 1
Duration: Approx. 2 Minutes

SAMPLE

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Program Notes

Mark Otto is a relatively short guy – but STRONG! – with an interesting accent. He is much like his musical counterpart, the marcato accent. Mark likes to give emphasis to everything he does. Perhaps that is why he stands out in a crowd and sometimes even wears a cap to get noticed. He's always the life of the party!

About the Composer

Dan Adams is retired from Wooster High School (OH), where he was director of bands and instrumental music coordinator. His Bachelor of Music degree is from Ohio State University and his Master of Music in Band Conducting is from Northwestern University, where he studied with John Paynter.

Performance Suggestions

Obviously, this work has been written as a tool for developing *marcato*. All capped accents should be played with extra emphasis and space. Use the release of air rather than the attack of the note to achieve the proper style. Measures 9-16 are most effective when *staccato* notes are played at a softer dynamic than the *marcato* notes. Remember that *staccato* is light and detached, so it is like *marcato* in one respect but totally the opposite in the other.

SAMPLE

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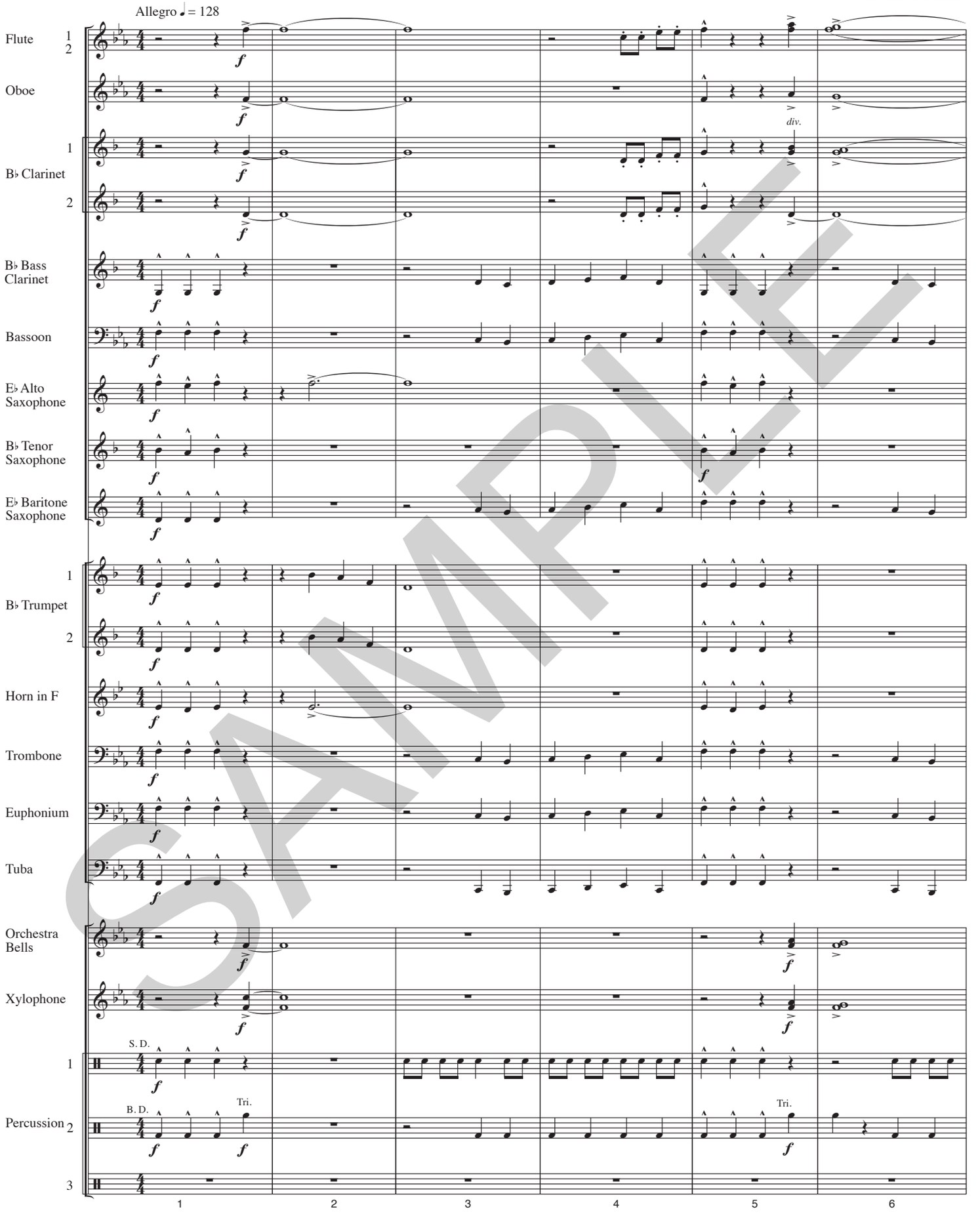

SAMPLE

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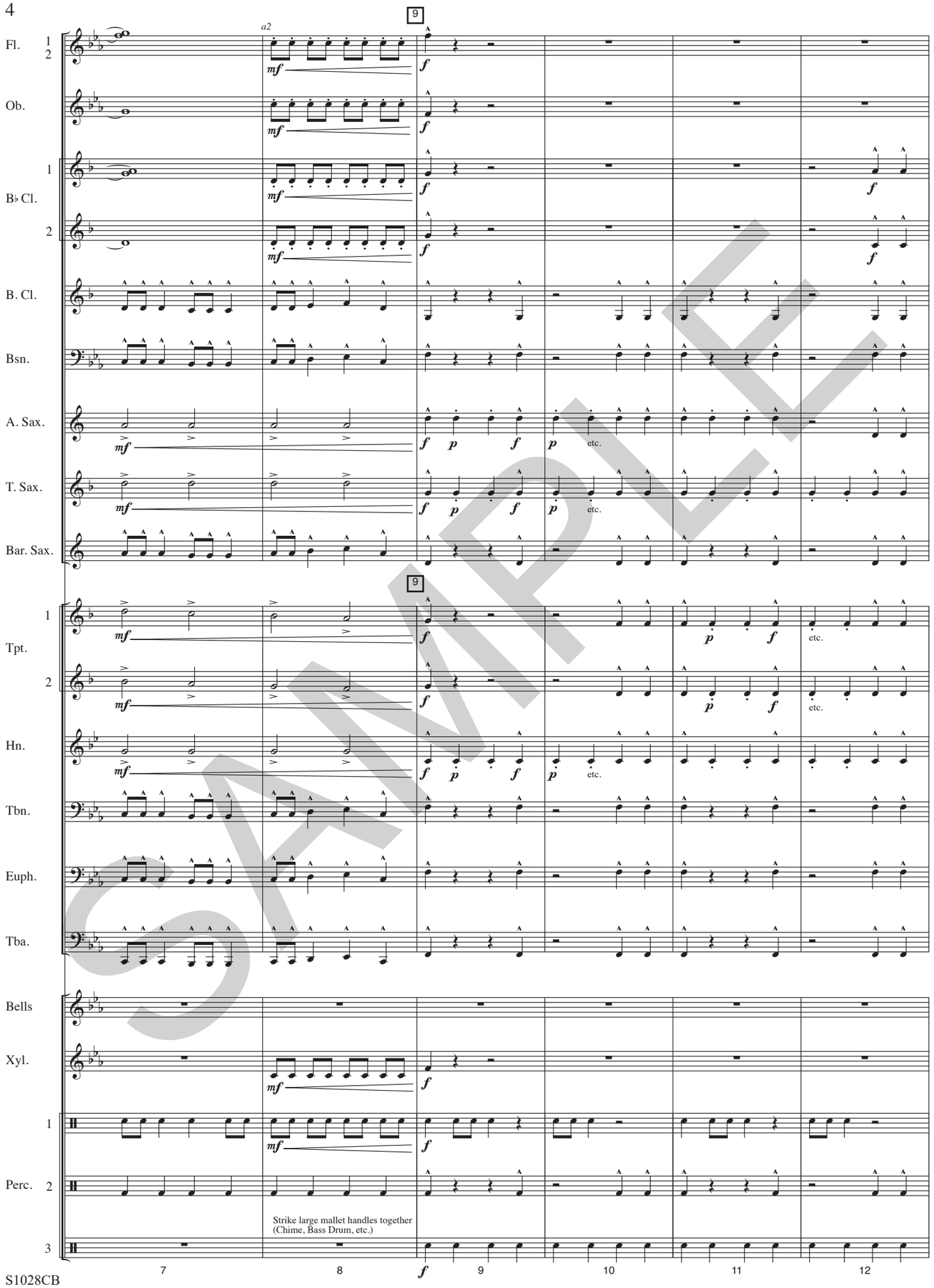
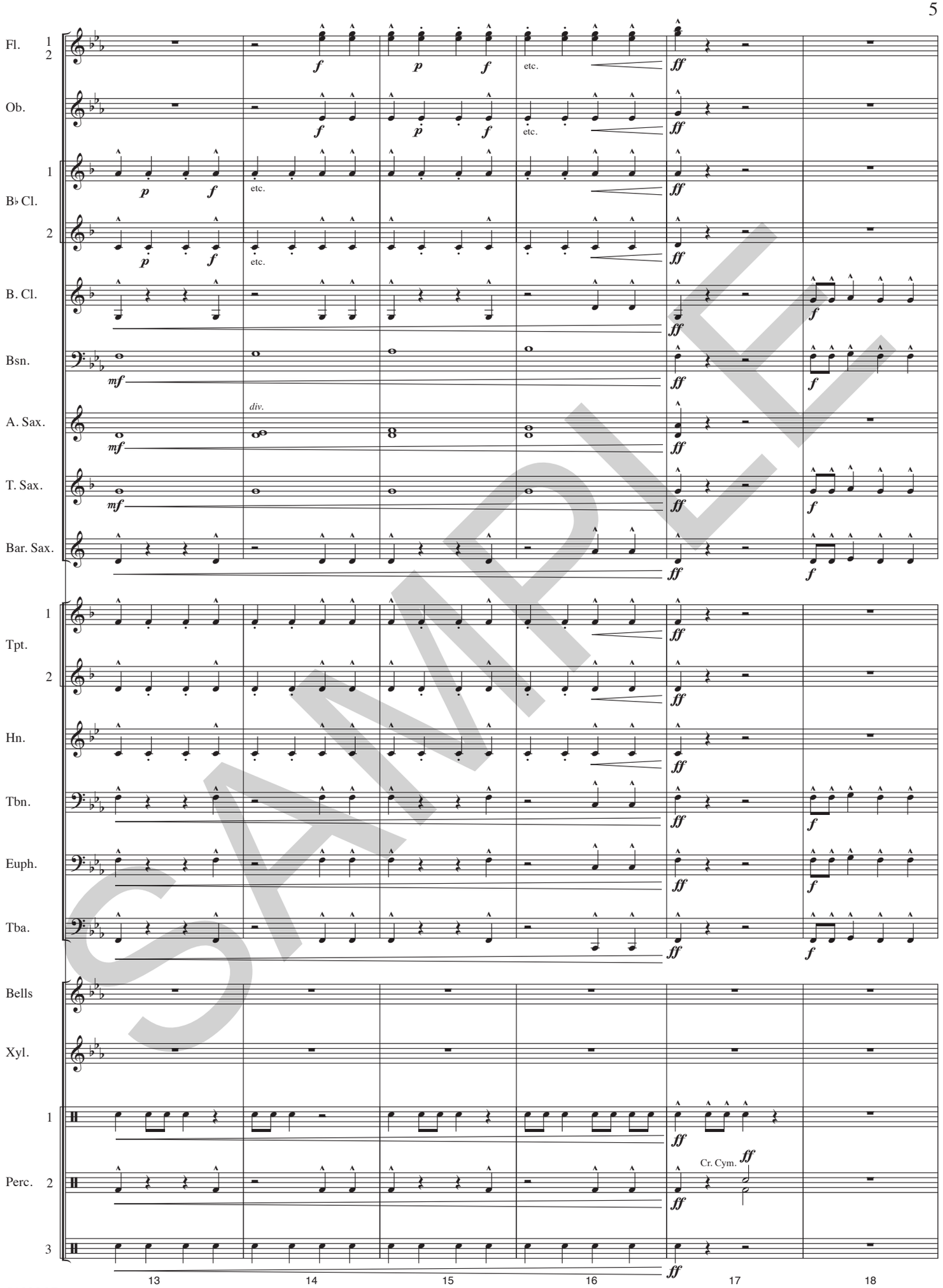
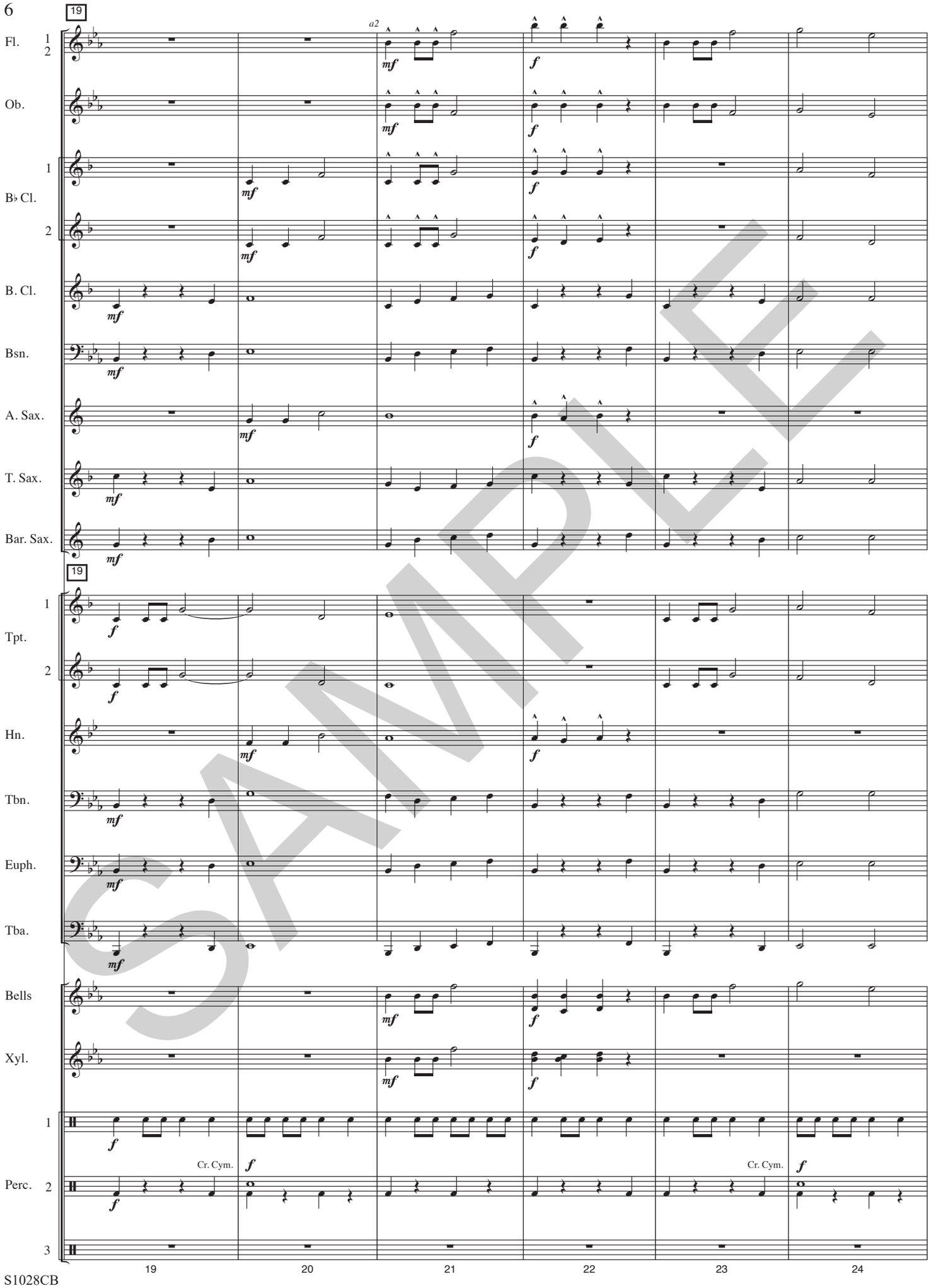

9
a2
Fl.
1
2
Ob.
B♭ Cl.
1
2
B. Cl.
Bsn.
A. Sax.
T. Sax.
Bar. Sax.
9
Tpt.
1
2
Hn.
Tbn.
Euph.
Tba.
Bells
Xyl.
Perc.
1
2
3
mf
f
p
etc.
Strike large mallet handles together
(Chime, Bass Drum, etc.)
7
8
9
10
11
12

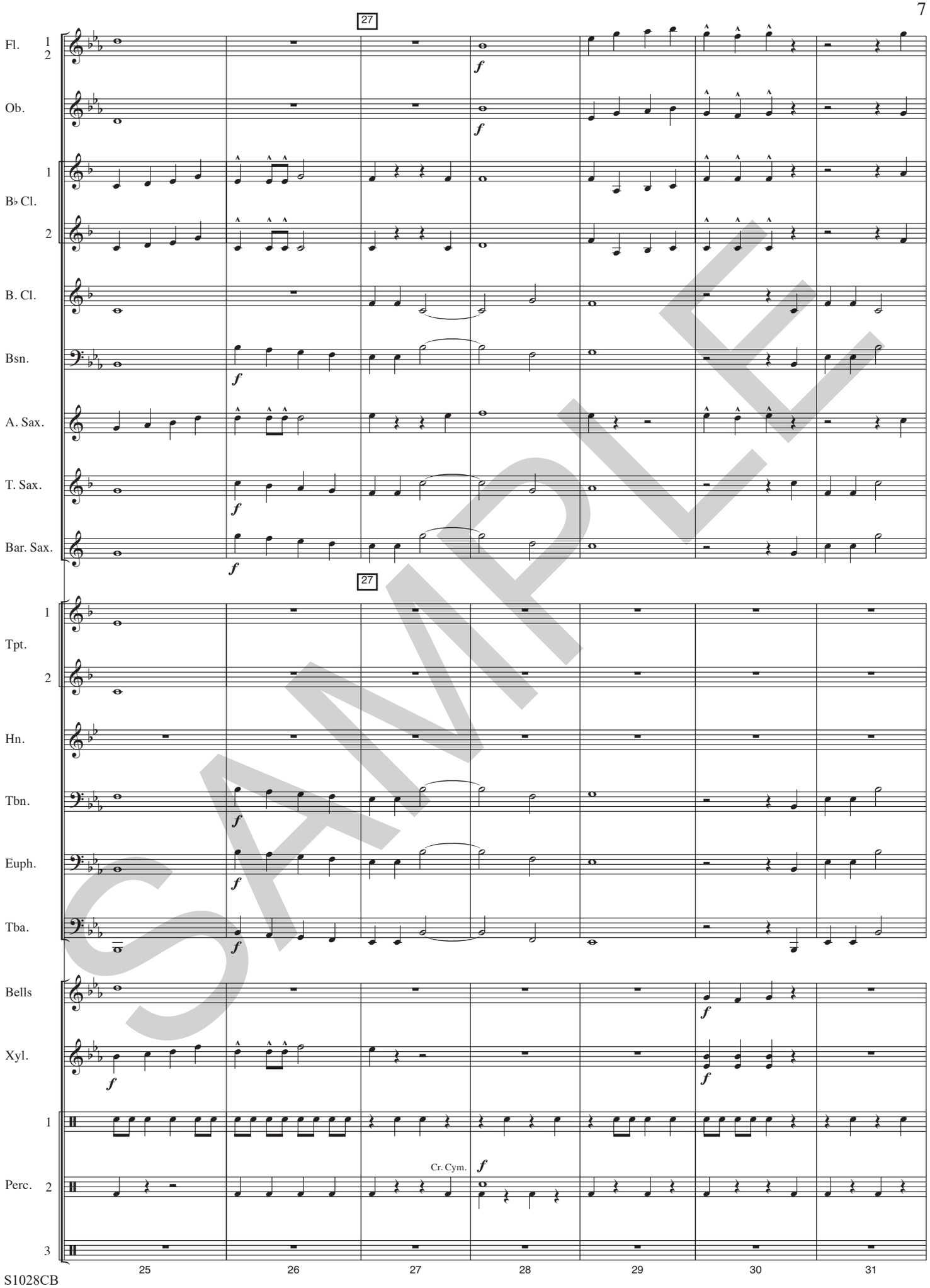
SAMPLE


Fl. 1 2
Ob.
1
B♭ Cl.
2
B. Cl.
Bsn.
A. Sax.
T. Sax.
Bar. Sax.
1
Tpt.
2
Hn.
Tbn.
Euph.
Tba.
Bells
Xyl.
1
Perc. 2
3
f
p
ff
mf
etc.
div.
Cr. Cym.
13
14
15
16
17
18

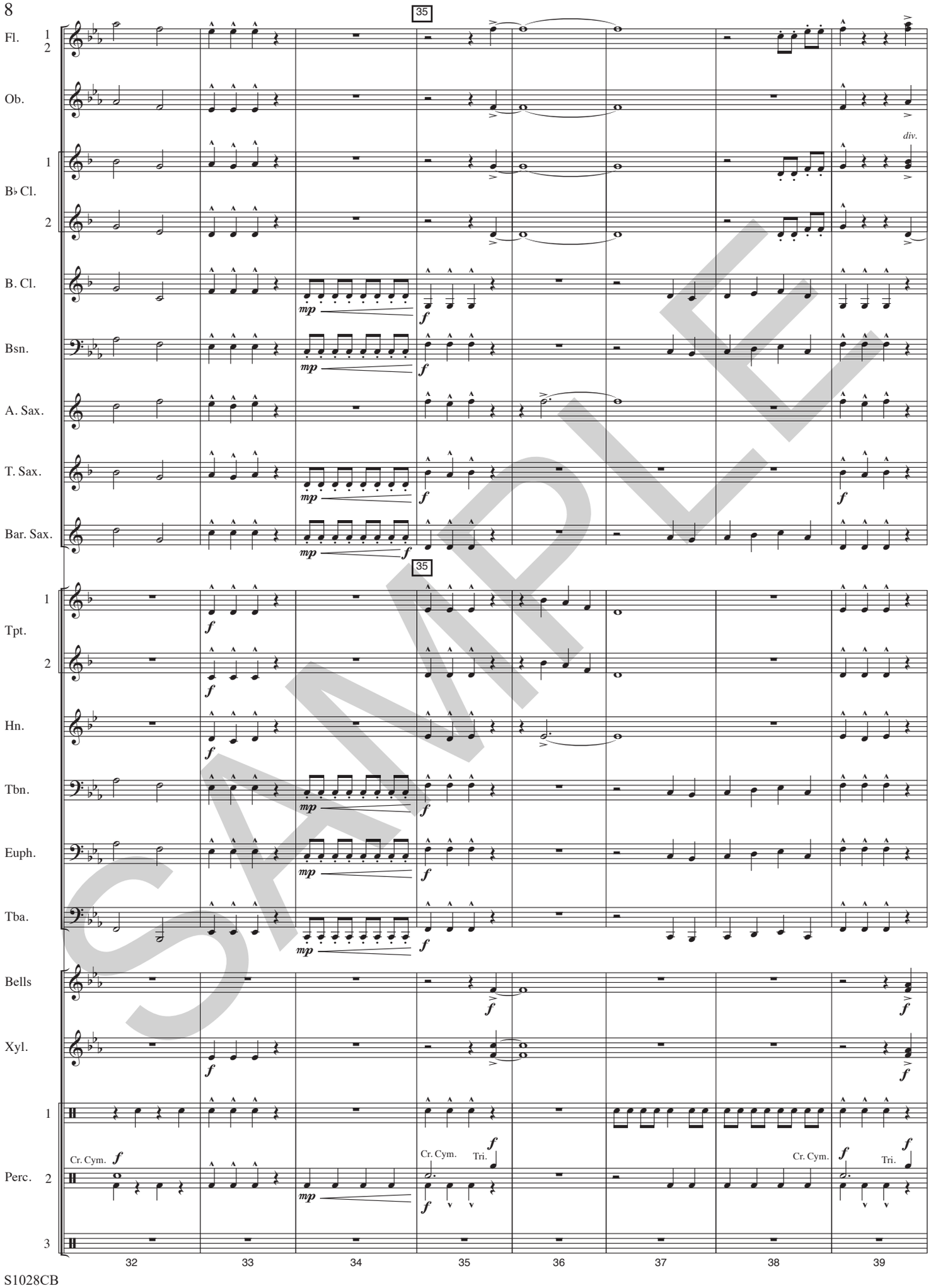
SAMPLE


19
Fl. 1 2
Ob.
B♭ Cl. 1
2
B. Cl.
Bsn.
A. Sax.
T. Sax.
Bar. Sax.
a2
mf
f
19
Tpt. 1
2
Hn.
Tbn.
Euph.
Tba.
Bells
Xyl.
Perc. 1
2
3
Cr. Cym.
19
20
21
22
23
24

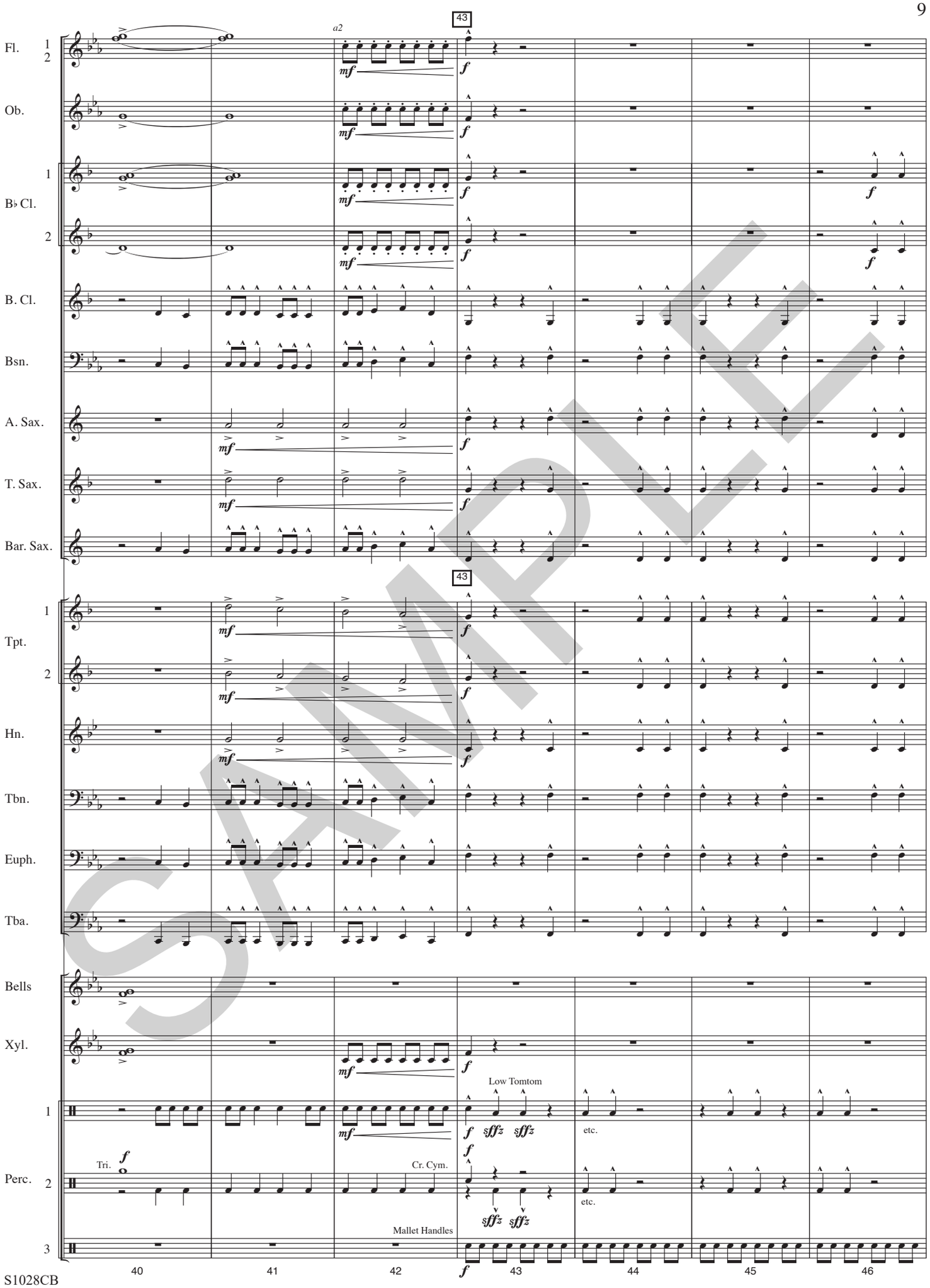
SAMPLE


27
Fl.
1
2
Ob.
1
B♭ Cl.
2
B. Cl.
Bsn.
A. Sax.
T. Sax.
Bar. Sax.
f
27
1
Tpt.
2
Hn.
Tbn.
Euph.
Tba.
Bells
Xyl.
1
Perc.
2
3
Cr. Cym.
25
26
27
28
29
30
31

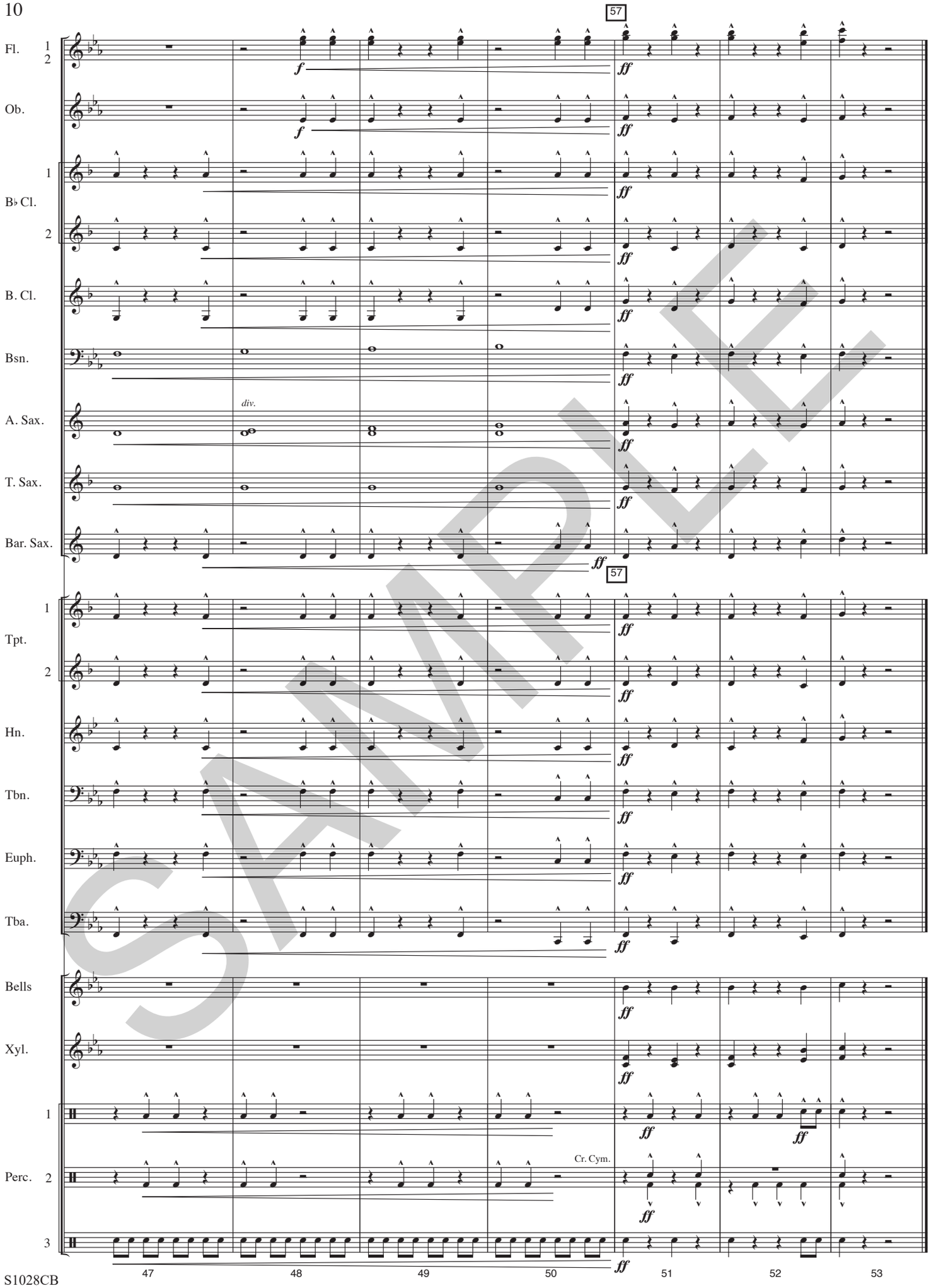
SAMPLE


35
Fl. 1 2
Ob.
B♭ Cl. 1
B♭ Cl. 2
div.
B. Cl.
Bsn.
A. Sax.
T. Sax.
Bar. Sax.
mp
f
35
Tpt. 1
Tpt. 2
Hn.
Tbn.
Euph.
Tba.
Bells
Xyl.
Perc. 1
Perc. 2
Perc. 3
Cr. Cym.
Tri.
32
33
34
35
36
37
38
39

SAMPLE


Fl. 1 2
Ob.
B♭ Cl. 1 2
B. Cl.
Bsn.
A. Sax.
T. Sax.
Bar. Sax.
Tpt. 1 2
Hn.
Tbn.
Euph.
Tba.
Bells
Xyl.
Perc. 1 2 3
a2
43
Low Tomtom
etc.
Tri.
Cr. Cym.
Mallet Handles
40 41 42 43 44 45 46

SAMPLE


57
Fl.
1
2
Ob.
1
B♭ Cl.
2
B. Cl.
Bsn.
div.
A. Sax.
T. Sax.
Bar. Sax.
57
1
Tpt.
2
Hn.
Tbn.
Euph.
Tba.
Bells
Xyl.
1
Perc.
2
3
Cr. Cym.
47
48
49
50
51
52
53

SAMPLE