

A Marshmallow World

Words by CARL SIGMAN Music by PETER De ROSE Arranged by MIKE STORY

INSTRUMENTATION

Conductor

1st Els Alto Saxophone

2nd Els Alto Saxophone

1st Bls Tenor Saxophone

2nd Bls Tenor Saxophone (Optional)

Els Baritone Saxophone (Optional)

1st Bls Trumpet

2nd Bls Trumpet

3rd Bls Trumpet (Optional)

1st Trombone
2nd Trombone (Optional)
3rd Trombone (Optional)
Guitar Chords
Guitar (Optional)
Piano
Bass
Drums

Optional/Alternate Parts

C Flute
Bb Clarinet
Vibraphone
Tuba (Doubles Bass)
Horn in F (Doubles 1st Trombone)
Baritone Horn T.C./Bb Tenor Saxophone (Doubles 1st Trombone)

NOTES TO THE CONDUCTOR

Composed in 1949, *A Marshmallow World* has been covered by numerous singers including Bing Crosby, Dean Martin, Johnny Mathis, and Francesca Battistelli.

The chart is set in a medium fast swing style. There are a variety of optional parts included for flexibility: flute, clarinet, F horn, baritone T.C./tenor sax, tuba, and vibraphone.

As in all jazz music, especially swing, correct observance of all articulations is extremely important for the overall success of the performance. In particular, the rooftop or *marcato* markings (A) are played detached and accented, with full value. Staccato markings are short but not too short or clipped. The ensemble should also focus on releases; accurate and consistent releases will make a band sound polished and more mature. A dotted half note is typically released on beat 4. A half note is released on beat 2, and so on.

There are four short solos which are written out; however, simple chord symbols are included to encourage some improvisation. The soloists should play out for their solos and stand up for performances if possible.

For the rhythm section, the piano, bass, and drum parts are notated. For the guitar part and section comping, four slashes per measure indicate a classic swing comping style to play the appropriate chords in time. The guitarist should strive to produce a traditional sound that replicates an acoustic guitar—one that is light and understated. For the best sound, ask the guitarist to use medium-thick picks, which will give the sound an acoustic quality, and to hold the pick loosely between the thumb and index finger. The guitarist's quarter-note rhythm should perfectly mesh so that the guitar and walking bass merge into one big sound.

I hope that you and your ensemble find A Marshmallow World to be a fun and exciting musical experience!

Enjoy!

—Mike Story



Mike Story

Mike Story has written extensively for junior high, high school, and college school groups as well as for professional groups including the Houston Pops Orchestra. He is a solid and dynamic writer with more than 750 compositions to his name. He holds bachelor's and master's degrees in music education from the University of Houston (TX).









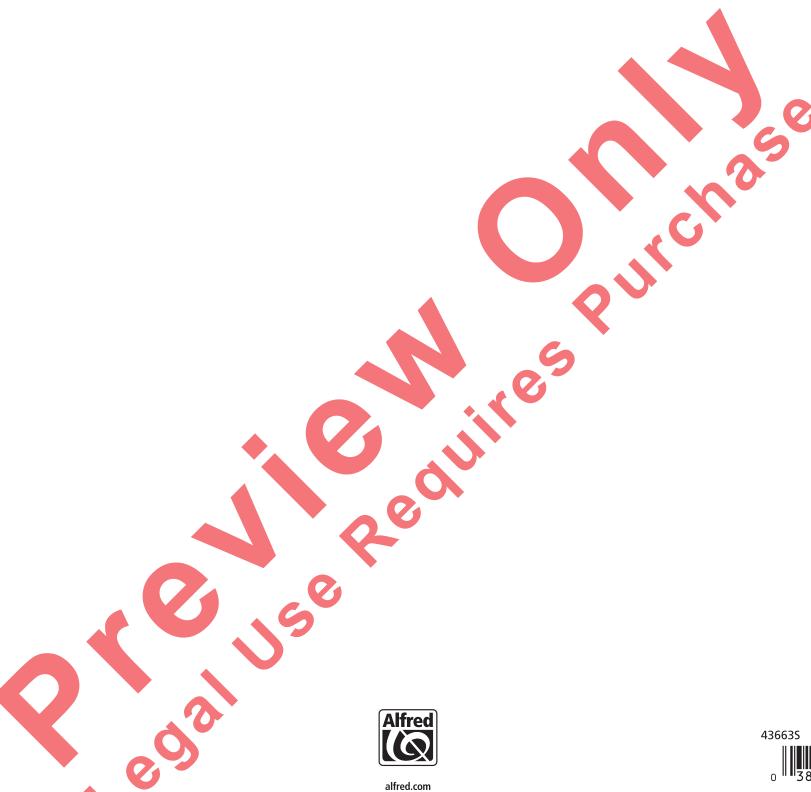












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