

FULL CONDUCTOR SCORE

Catalog No: CTS-8033-01

MOZART'S SANDBOX

J. SCOTT MCKENZIE

CTS

CLAUDE T. SMITH
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MOZART'S SANDBOX

J. Scott McKenzie

Instrumentation

Conductor Score.....	1
Flute.....	10
Oboe.....	2
Clarinet in B \flat 1.....	4
Clarinet in B \flat 2.....	4
Clarinet in B \flat 3.....	4
Bass Clarinet.....	2
Bassoon.....	2
Alto Saxophone 1.....	3
Alto Saxophone 2.....	3
Tenor Saxophone.....	2
Baritone Saxophone.....	2
Trumpet in B \flat 1.....	3
Trumpet in B \flat 2.....	3
Trumpet in B \flat 3.....	3
Horn in F 1.....	2
Horn in F 2.....	2
Trombone 1.....	3
Trombone 2.....	3
Euphonium.....	2
Euphonium T.C.....	2
Tuba.....	4
String Bass.....	1
Timpani.....	1
Percussion 1: Snare Drum, Bass Drum, Bell Tree.....	3
Percussion 2: Sus. Cym., Temple Blocks, Claves, Bongos.....	3
Percussion 3: Triangle, Ride Cym., Metal Wind Chimes, Temple Blocks, Maracas, Crash Cym., Tambourine, Sm. Tom-tom.....	2
Percussion 4: Vibraphone, Xylophone, Bells.....	3

Commission and Premiere

"*Mozart's Sandbox*" was commissioned by the Virginia Band & Orchestra Directors Association, premiered by the District VII Junior Symphonic Band on February 4, 2012 in Bristol, VA with the composer conducting.

Program Notes

Although he is an adult now, my son Jimmy still likes to play Roller Coaster Tycoon on his computer. It's an amusement park simulation game whose object is to achieve goals: winning a safety award, building a coaster to a certain size, or earning a specific amount of money. Jimmy prefers to play in sandbox mode, however, where the canvas is completely blank, money is no object, and the only limitation is his imagination.

I have often wondered what kind of music the great composers of the past would write if they lived today. Many are considered great because they pushed the boundaries of the music of their time, but they were still limited by the technology of their instrumentation and had to consider the expectations of their audiences. What kind of music would an extraordinarily creative musical mind like Mozart write if he had been exposed to jazz or rock and roll? Would he have embraced the electric guitar or synthesizers? What would he have thought of Shoenberg's twelve-tone serial music?

It is impossible to answer those questions, but I had fun imagining what the answers might be. In *Mozart's Sandbox*, I begin with a simple melody characteristic of the 18th century, using the instruments Mozart knew at the time, and then imagine him discovering new sounds and 21st-century concepts as the piece progresses. He quickly discovers the trumpets don't have to remain on the B-flat overtone series. By the time he reaches the second theme (he is still writing in sonata form), it occurs to him that he doesn't have to stay in the same time signature, so he moves into a minuet. When he reaches the development, he discovers the percussion and starts experimenting with dynamics...and so on until by the end of the piece he has discovered Latin music, jazz, and polytonality. I think time travelling 200 years would be disorienting to most people, so at one point in the piece poor Wolfgang forgets who he is and accidentally quotes Beethoven.

I hope students and directors will enjoy this humorous, but good-natured and sincere homage to a great composer.

About the Composer



Scott McKenzie (b. 1971) is a composer, arranger, and conductor currently serving as a band officer in the United States Army. He holds a Bachelor of Arts from Virginia Tech and a Master of Music degree in composition from George Mason University, where he was a student of Dr. Glenn Smith and Mark Camphouse. He previously studied music education and conducting at Old Dominion University and the Peabody Conservatory. Prior to enlisting in the Army, he taught band, chorus, and general music at the middle school level for four years.

Mr. McKenzie's compositions and arrangements have been performed on four continents by ensembles from beginning first-year players to the finest musicians in the world, from elementary cafeteriums to Carnegie Hall, from a *cappella* voices to full symphonic band. He is the only two-time winner of the Columbia Summer Winds Outdoor Composition Contest: *Keynote Address* in 2016 and *A Summer Breeze* in 2012. His brass choir piece *Fanfare for Enduring Freedom* was a 2007 winner of the Dallas Winds' annual 'Call for Fanfares.'

Mr. McKenzie and his wife, Anne, have three children, Jimmy, Colleen, and Allie. The latest information on Mr. McKenzie's music may be found on his website at www.jscottmckenzie.com.

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MOZART'S SANDBOX

J. Scott McKenzie

Allegro ♩ = 132

The score is for a Junior Honor Band and includes the following parts:

- Flute
- Oboe
- Clarinet in B \flat 1
- Clarinet in B \flat 2
- Clarinet in B \flat 3
- Bass Clarinet
- Bassoon
- Alto Saxophone 1
- Alto Saxophone 2
- Tenor Saxophone
- Baritone Saxophone
- Trumpet in B \flat 1
- Trumpet in B \flat 2
- Trumpet in B \flat 3
- Horn in F 1/2
- Trombone 1
- Trombone 2
- Euphonium
- Tuba
- Timpani
- Percussion 1: Snare Drum, Bass Drum, Bell Tree
- Percussion 2: Sus. Cym., Temple Blocks, Claves, Bongos
- Percussion 3: Triangle, Ride Cym., Metal Wind Chimes, Temple Blocks, Maracas, Crash Cym., Tambourine, Sm. Tom-tom
- Percussion 4: Vibraphone, Xylophone, Bells

The score is in 4/4 time with a tempo of Allegro (♩ = 132). The key signature has one flat (B \flat). The dynamic marking *mf* (mezzo-forte) is used throughout. A large watermark "Not valid for performance" is overlaid diagonally across the score.

Fl.

Ob.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

Bsn.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

F Hn. 1/2

Tbn. 1

Tbn. 2

Euph.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

mp

(Tutti)

f

mf

8

For Reference Only. Not Valid for Performance.

Fl.

Ob.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

Bsn.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

F Hn. 1/2

Tbn. 1

Tbn. 2

Euph.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

3
4
3
4
3
4

27

opt. Solo

35

Fl. *mf*

Ob. *mf*

B♭ Cl. 1 *mp*

B♭ Cl. 2 *mp*

B♭ Cl. 3

B. Cl. *mp*

Bsn. *mp*

A. Sax. 1 *p*

A. Sax. 2

T. Sax. *p*

B. Sax. *p*

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

F Hn. 1/2

Tbn. 1

Tbn. 2

Euph.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3 Triangle *mp*

Perc. 4

27

28

29

30

31

32

33

34

35

36

Fl.

Ob.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

Bsn.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

F Hn. 1/2

Tbn. 1

Tbn. 2

Euph.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

mp

p

TRV

4

4

4

4

The musical score for measures 47-57 includes the following parts and dynamics:

- Fl.**: *mp*
- Ob.**: *mp*
- B♭ Cl. 1**: *mp*
- B♭ Cl. 2**: *mp*
- B♭ Cl. 3**: *mp*
- B. Cl.**: *mp*
- Bsn.**: *mp*
- A. Sx. 1**: *mp*
- A. Sx. 2**: *mp*
- T. Sx.**: *mp*
- B. Sx.**: *mp*
- B♭ Tpt. 1**: *p*
- B♭ Tpt. 2**: *p*
- B♭ Tpt. 3**: *p*
- F Hn. 1/2**: *p*
- Tbn. 1**: *p*
- Tbn. 2**: *p*
- Euph.**: *p*
- Tuba**: *p*
- Perc. 2**: *p*, Sus. Cym.
- Perc. 4**: *sempre mf*, Vibraphone with yarn mallets

58

Fl.

Ob.

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

B. Cl.

Bsn.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

B \flat Tpt. 1

B \flat Tpt. 2

B \flat Tpt. 3

F Hn. 1/2
Euphonium cue
mp *f* *sim.*

Tbn. 1

Tbn. 2

Euph.
F Horn cue
mp *f* *sim.*

Tuba
mp *f* *sim.*

Timp.
Bell Tree (quick swipe with metal mallet or triangle beater) *mf* *lv.* *sim.*

Perc. 1
BD *mf* *lv.* *sim.* *p*

Perc. 2

Perc. 3
mf Ride Cym. (near edge) *f* *mp* *sim.*

Perc. 4

58

59

60

61

62

63

64

Fl.

Ob.

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

B. Cl.

Bsn.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

B \flat Tpt. 1

B \flat Tpt. 2

B \flat Tpt. 3

F Hn. 1/2

Tbn. 1

Tbn. 2

Euph.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

div.

mp *f*

mp *f*

mp *f*

mp *f*

mp *f*

mp *f*

mp *f*

mp *f*

mp *f*

mp *f*

mp *f*

mp *f*

mp *f*

mp *f*

mf

p *f* *sim.*

Temple Blocks

Fl.

Ob.

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

B. Cl.

Bsn.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

B \flat Tpt. 1

B \flat Tpt. 2

B \flat Tpt. 3

F Hn. 1/2

Tbn. 1

Tbn. 2

Euph.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

mp *f* *mp*

mp *f* *mp*

mp *f* *mp*

mp *f* *mp*

mp *f* *mp*

mp *f* *mp*

mp *f* *mp*

mp *f* *mp*

f

f

f

mp *f*

mp *f*

mp *f* *mp*

SD

p

p

p

72 73 74 75 76 77 78

Musical score for orchestral instruments. The score is arranged in a standard orchestral layout with parts for Flute (Fl.), Oboe (Ob.), Clarinets (B♭ Cl. 1, 2, 3), Bassoon (B. Cl.), Bassoon (Bsn.), Saxophones (A. Sx. 1, 2, T. Sx., B. Sx.), Trumpets (B♭ Tpt. 1, 2, 3), Horns (F Hn. 1/2), Trombones (Tbn. 1, 2), Euphonium (Euph.), Tuba, Timpani (Timp.), and Percussion (Perc. 1-4). The score spans measures 79 to 87. A large watermark 'For reference only. Not valid for performance.' is overlaid diagonally across the page. The score includes dynamic markings such as *f*, *ff*, *mf*, and *p*. Large numbers '3' and '4' are placed vertically between measures, likely indicating rehearsal marks or section changes. The percussion parts specify instruments like Triangle, Temple Blocks, and Suspended Cymbal (Sus. Cym.).

Fl. *sub. p* *Solo* *ff* *Tutti*

Ob. *ff*

B♭ Cl. 1 *Solo* *p* *Tutti* *f* *ff*

B♭ Cl. 2 *Solo* *p* *Tutti* *f* *ff*

B♭ Cl. 3 *Solo* *p* *Tutti* *f* *ff*

B. Cl. *ff sub.*

Bsn. *ff sub.*

A. Sx. 1 *Solo* *p* *ff* *Tutti*

A. Sx. 2 *Solo* *p* *ff* *Tutti*

T. Sx. *Tutti* *ff sub.*

B. Sx. *Solo* *p* *ff sub.*

B♭ Tpt. 1 *f*

B♭ Tpt. 2 *f*

B♭ Tpt. 3 *f*

F Hn. 1/2 *p* *f*

Tbn. 1 *ff sub.*

Tbn. 2 *ff sub.*

Euph. *F Horn cue* *p* *f* *ff sub. Play*

Tuba *ff sub.*

Timp.

Perc. 1

Perc. 2 *Sus. Cym.* *mf*

Perc. 3

Perc. 4

Fl.

Ob.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

Bsn.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

F Hn. 1/2

Tbn. 1

Tbn. 2

Euph.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Clarinet: slur and stagger breathe through this section

p sempre

p sempre

p sempre

p sempre

p sempre

ff

ff

ff

mp sempre

Sus. Cym.
(keep random swells subtle, no louder than *mf*)

Metal Wind Chimes
(effect is all that matters; don't try to stay with the beat)

mp
Vibraphone

mp sempre

mp sempre

l.v. through this section

96 97 98 99 100 101 102

Fl.

Ob.

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

B. Cl.

Bsn.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

B \flat Tpt. 1

B \flat Tpt. 2

B \flat Tpt. 3

F Hn. 1/2

Tbn. 1

Tbn. 2

Euph.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

sim.

mf

Soli

mf

mf

mf

103 104 105 106 107 108 109 110

Fl. *mf* *f*

Ob. *mf* *f*

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

Bsn. *mf*

A. Sx. 1 *mf*

A. Sx. 2 *mf*

T. Sx. *mf*

B. Sx. *mf*

B♭ Tpt. 1 *mf*

B♭ Tpt. 2 *mf*

B♭ Tpt. 3 *mf*

F Hn. 1/2

Tbn. 1 *p*

Tbn. 2 *p*

Euph.

Tuba

Timp. *dampen*

Perc. 1

Perc. 2 *dampen* *f*

Perc. 3

Perc. 4 *dampen* *f* Xylophone

111 112 113 114 115 116 117 118

119

Fl. *Solo* *mp* *Tutti* *f*

Ob. *mp* Oboe cue Play *f*

B \flat Cl. 1 *mp* Bassoon cue *mp* Play *f*

B \flat Cl. 2 *mp* Bass Clarinet cue *mp* Play

B \flat Cl. 3 *mp* *Solo* *Tutti* *mp*

B. Cl. *mp* *Solo* *mp*

Bsn. *mp* *mp* F Horn cue

A. Sx. 1 *mp* Euphonium cue

A. Sx. 2 *mp* Euphonium cue

T. Sx. *mp* Tuba cue (if needed, play *loco*)

B. Sx. *mp* *mp*

B \flat Tpt. 1 *mp*

B \flat Tpt. 2 *p* *mp*

B \flat Tpt. 3 *p* *mp*

F Hn. 1/2 *mp*

Tbn. 1 *mp*

Tbn. 2 *mp*

Euph. *mp* *mp*

Tuba *mp* *mp*

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

127

Fl.

Ob.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

Bsn.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

F Hn. 1/2

Tbn. 1

Tbn. 2

Euph.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

BD

Claves

Bongos

Maracas

Temple Blocks

Triangle

Bells

f

mp

mf

Tutti

Play

126

127

128

129

130

131

132

134

rit. *div.*

Fl.

Ob.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

Bsn.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

F Hn. 1/2

Tbn. 1

Tbn. 2

Euph.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

mp *cresc.* *f*

p *cresc.* *f*

mf *cresc.* *f*

p *cresc.* *f*

p *cresc.* *f*

p *cresc.* *f*

mf *cresc.* *f*

mf *cresc.* *f*

p *cresc.* *f*

p *cresc.* *f*

p *cresc.* *f*

p *cresc.* *f*

p *cresc.* *f*

p *cresc.* *f*

mf *cresc.* *f*

SD

BD, dampened or muffled (or a drum set bass drum!)

Sus. Cym.

fp

p

3
4
3
4
3
4

133

134

135

136

137

138

139

140

141

142 A little slower, and pompously

Musical score for orchestra, measures 142-150. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinets (B♭ Cl. 1, B♭ Cl. 2, B♭ Cl. 3), Bassoon (B. Cl.), Bassoon (Bsn.), Saxophones (A. Sx. 1, A. Sx. 2, T. Sx., B. Sx.), Trumpets (B♭ Tpt. 1, B♭ Tpt. 2, B♭ Tpt. 3), Horns (F Hn. 1/2), Trombones (Tbn. 1, Tbn. 2, Euph.), Tuba, Timpani (Timp.), and Percussion (Perc. 1, Perc. 2, Perc. 3, Perc. 4). The score features dynamic markings such as *ff*, *p*, and *f*, and performance instructions like "A little slower, and pompously". The percussion parts include Crash Cymbal (Crash Cym.) and Tambourine. The score is marked with a large "3" and "4" indicating a change in tempo or meter.

160 Tempo I

164

This page of a musical score covers measures 160 through 168. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), B♭ Clarinet 1 (B♭ Cl. 1), B♭ Clarinet 2 (B♭ Cl. 2), B♭ Clarinet 3 (B♭ Cl. 3), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Alto Saxophone 1 (A. Sx. 1), Alto Saxophone 2 (A. Sx. 2), Tenor Saxophone (T. Sx.), Bass Saxophone (B. Sx.), B♭ Trumpet 1 (B♭ Tpt. 1), B♭ Trumpet 2 (B♭ Tpt. 2), B♭ Trumpet 3 (B♭ Tpt. 3), Flute/Horn 1/2 (F Hn. 1/2), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Euphonium (Euph.), Tuba, Timpani (Timp.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Percussion 3 (Perc. 3), and Percussion 4 (Perc. 4). The score is in 4/4 time with a key signature of two flats. A large watermark 'Not for Performance Only' is overlaid diagonally across the page. Dynamics include *mf* (mezzo-forte), *fff* (fortissimo), *f* (forte), and *mp* (mezzo-piano). A 'Solo' marking is present for Percussion 1 in measure 160. The page number '22' is in the top left, and measure numbers '160' through '168' are in boxes at the bottom.

Fl. *f* *cresc.* *ff*

Ob. *f* *cresc.* *ff*

B♭ Cl. 1 *cresc.* *ff*

B♭ Cl. 2 *cresc.* *ff*

B♭ Cl. 3 *cresc.* *ff*

B. Cl. *cresc.* *ff*

Bsn. *cresc.* *ff*

A. Sx. 1 *cresc.* *ff*

A. Sx. 2 *cresc.* *ff*

T. Sx. *cresc.* *ff*

B. Sx. *cresc.* *ff*

B♭ Tpt. 1 *f* *cresc.* *ff*

B♭ Tpt. 2 *f* *cresc.* *ff*

B♭ Tpt. 3 *f* *cresc.* *ff*

F Hn. 1/2 *cresc.* *ff*

Tbn. 1 *cresc.* *ff*

Tbn. 2 *cresc.* *ff*

Euph. *cresc.* *ff*

Tuba *cresc.* *ff*

Timp. *cresc.* *ff*

Perc. 1 *cresc.* *ff*

Perc. 2 *cresc.* *ff* Crash Cym. *mp*

Perc. 3 *ff*

Perc. 4 *ff* Xylophone *ff*

3 4 3 4 3 4

The musical score is written for an orchestra and includes the following parts:

- Fl. (Flute)
- Ob. (Oboe)
- B♭ Cl. 1 (Clarinet 1)
- B♭ Cl. 2 (Clarinet 2)
- B♭ Cl. 3 (Clarinet 3)
- B. Cl. (Bass Clarinet)
- Bsn. (Bassoon)
- A. Sx. 1 (Alto Saxophone 1)
- A. Sx. 2 (Alto Saxophone 2)
- T. Sx. (Tenor Saxophone)
- B. Sx. (Baritone Saxophone)
- B♭ Tpt. 1 (Trumpet 1)
- B♭ Tpt. 2 (Trumpet 2)
- B♭ Tpt. 3 (Trumpet 3)
- F Hn. 1/2 (French Horn 1/2)
- Tbn. 1 (Trombone 1)
- Tbn. 2 (Trombone 2)
- Euph. (Euphonium)
- Tuba
- Timp. (Timpani)
- Perc. 1 (Percussion 1)
- Perc. 2 (Percussion 2)
- Perc. 3 (Percussion 3)
- Perc. 4 (Percussion 4)

The score is divided into measures 177 through 183. Key markings include *fp*, *ff*, *ff*, *choke*, *mp*, *mf*, and *f*. Time signatures of 4 and 3 are shown for several instruments. A watermark 'For reference only. Not for performance.' is visible across the score.