

Sharp Corners

For Concert Band, Grade 4

By Wesley Cheang

Instrumentation

1 - Full Score
8 - Flute
2 - Oboe
2 - Bassoon
3 - Bb Clarinet 1
3 - Bb Clarinet 2
3 - Bb Clarinet 3
2 - Bb Bass Clarinet
3 - Eb Alto Saxophone 1
3 - Eb Alto Saxophone 2
2 - Bb Tenor Saxophone
2 - Eb Baritone Saxophone

3 - Bb Trumpet 1
3 - Bb Trumpet 2
3 - Bb Trumpet 3
3 - F Horn 1
3 - F Horn 2
2 - Trombone 1
2 - Trombone 2
2 - Trombone 3
2 - Euphonium B.C.
2 - Euphonium T.C.
4 - Tuba

2 - Mallets: Bells/Xylophone
2 - Percussion 1: Drum Set
2 - Percussion 2: Bass Drum
2 - Percussion 3: Shaker/Mark Tree/Timbales or Cowbell/Hi-Hat/Cabasa
2 - Percussion 4: Mark Tree/Suspended Cymbal/Triangle/Cabasa/Timbales or Cowbell
1 - Sine Synthesizer (opt.)
1 - Piano (opt.)
1 - Electric Bass (opt.)

Full Set - \$95.00

Extra Conductor Score - \$12.00

Extra Part - \$4.00



Sharp Corners

By Wesley Cheang

About the Work

The Aurora Community Band (Aurora, Ontario, Canada) commissioned this piece for their diversity-themed concert in 2025. It is one of the most honest compositions I have written, as it reflects concert band textures but also my roots in R&B and jazz music. The percussion groove is borrowed from drummer Vernell Fournier and is a straightened version of his iconic, and inventive performance on Ahmad Jamal's Poinciana. The title, "Sharp Corners," reflects the chord qualities of maj7#11 (m. 5 -20) and maj7#5 (m. 37-110). Both chords have the property of "resting dissonance"; they do not require resolution, yet they carry a degree of tension. Similarly, "Cultural Dissonance" is a sociological term for what people may experience when belief systems interact in diverse cultures; sometimes these interactions carry tension while waiting for the possibility of resolution. Both forms of dissonance are neither good nor bad. We can spend time analyzing them, appreciating them and finding beauty in their nuances.

Thanks to Gord Shephard and Randall Standridge for their musical insights in the editing process.

Optional Parts:

Sharp Corners was awarded 2nd Prize in the 2025 Concours International de Composition pour Orchestre d'Harmonie which took place in Belfort, France. The optional synthesizer, piano and electric bass parts were added as the competition featured the fusing of contemporary ensembles with concert bands. Feel free to use some or all of these optional parts to shape a unique sound for your band. If all the optional parts are covered, consider highlighting these instruments by having brass and woodwinds sit out for bars 37-44 and from 115 until beat 4 of bar 124.



About the Composer

Wesley Cheang (b. 1978) is a composer, performer and educator from Toronto, Canada. He is a graduate of York University's Jazz Performance Program and spent many years performing with jazz groups in the Toronto area. As a result, his music is as much about jazz harmony and rhythms as it is about the tradition of concert band music. Wesley is a high school music teacher in Scarborough, Ontario, Canada and workshops all of his concert band music with his students.

Wesley's composition Three Balloons was a finalist in Category 1 of the WASBE (World Organization for Symphonic Bands & Ensembles) Composition Contest for 2024 which took place in Gwangju, South Korea. His piece Forward, received honorable mention in Category 3 of the same contest. His composition Sharp Corners received 2nd Prize in Belfort, France as part of the Concours International de Composition pour Orchestre d'Harmonie 2025. Wesley takes commissions for all levels of concert band and enjoys the collaborative nature of writing music for specific groups and conductors.

FULL SCORE
GRADE 4
DURATION 6:00

Sharp Corners

WESLEY CHEANG

With Groove ♩ = 88

The musical score is written for a full orchestra and a large percussion ensemble. The orchestral parts include Flute, Oboe, Bassoon, B♭ Clarinet 1/2, B♭ Clarinet 3, B♭ Bass Clarinet, E♭ Alto Saxophone 1/2, B♭ Tenor Saxophone, E♭ Baritone Saxophone, B♭ Trumpet 1/2, B♭ Trumpet 3, F Horn 1/2, Trombone 1, Trombone 2/3, Euphonium, and Tuba. The percussion ensemble consists of Mallets (Bells/Xylophone), Percussion 1 (Drum Set), Percussion 2 (Bass Drum), Percussion 3 (Shaker/Mark Tree/Timbales/Cowbell/Hi-Hat/Cabasa), Percussion 4 (Mark Tree/Suspended Cymbal/Triangle/Cabasa/Timbales or Cowbell), and a Sine Synthesizer (optional). The Piano and Electric Bass are also optional. The score is in 4/4 time with a tempo of 88 beats per minute. The key signature has one flat (B♭). The score is divided into four measures, each marked with a number (1, 2, 3, 4) at the bottom. Dynamics include *f* (forte), *mp* (mezzo-piano), and *heavily muted*. Performance instructions include 'Snare off w/butt of stick', 'Bell of Ride', 'B.D.', 'Shaker', 'Mark Tree', 'Sus. Cym. w/soft mallets', and 'Mark Tree'.

RSMPCB124

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This musical score is for the piece "Sharp Corners". It is a full orchestral score with a large percussion section. The score is written for the following instruments:

- Fl.
- Ob.
- Bsn.
- B♭ Cl. 1/2
- B♭ Cl. 3
- B. Cl.
- A. Sx. 1/2
- T. Sx.
- B. Sx.
- B♭ Tpt. 1/2
- B♭ Tpt. 3
- Hn. 1/2
- Tbn. 1
- Tbn. 2/3
- Euph.
- Tuba
- Mal. (Bells w/hard plastic mallets)
- Perc. 1 (Hi-Hat, Floor Tom)
- Perc. 2
- Perc. 3
- Perc. 4
- Synth.
- Pno.
- E.B.

The score is divided into measures, with measure numbers 5, 6, 7, 8, 9, and 10 indicated at the bottom. The key signature is B-flat major (two flats). The time signature is 4/4. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *f* (forte) and *mf* (mezzo-forte).

[illegible]

[The page contains a large, diagonal watermark reading "For Preview Only, Purchase required for performance." repeated multiple times across the score.]

The musical score is arranged vertically by instrument family:

- Flutes:** Fl.
- Oboes:** Ob.
- Bassoons:** Bsn.
- Clarinets:** B♭ Cl. 1/2, B♭ Cl. 3
- Saxophones:** A. Sax. 1/2, T. Sax., B. Sax.
- Trumpets:** B♭ Tpt. 1/2, B♭ Tpt. 3
- Horns:** Horn 1/2
- Trombones:** Tbn. 1, Tbn. 2/3
- Euphonium:** Euph.
- Tuba:** Tuba
- Mallet Percussion:** Mal.
- Percussion:** Perc. 1, Perc. 2, Perc. 3, Perc. 4
- Synthesizer:** Synth.
- Piano:** Pno.
- Electric Bass:** E.B.

The score includes various musical notations such as notes, rests, dynamics (*f*, *mp*, *mf*), articulation marks, and performance instructions like "Play" and "Tutti". The key signature has one flat (B♭) and the time signature is common time (C).

Fl.

Ob.

Bsn.

B♭ Cl. 1/2

B♭ Cl. 3

B. Cl.

A. Sx. 1/2

T. Sx.

B. Sx.

B♭ Tpt. 1/2

B♭ Tpt. 3

Hn. 1/2

Tbn. 1

Tbn. 2/3

Euph.

Tuba

Mal.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Synth.

Pno.

E.B.

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

mp

1. div.

29 **33** Calmly ♩ = 80 poco rit.

Fl. *mf*

Ob. *mf*

Bsn. *mf*

B♭ Cl. 1/2 *mf*

B♭ Cl. 3 *mf*

B. Cl. *mf*

A. Sax. 1/2 *mf*

T. Sax. *mf*

B. Sax. *mf*

B♭ Tpt. 1/2 1. Play: Solo or Soli *mf*

B♭ Tpt. 3 2. Cue Tpt. 1 *mf*

Hr. 1/2 *mf*

Tbn. 1 *mf*

Tbn. 2/3 *mf*

Euph. *mf*

Tuba *mf*

Mal. *mf* to Xylo.

Perc. 1 *mf* Snare on w/sticks *p*

Perc. 2 more open

Perc. 3 *f*

Perc. 4 *f*

Synth. *mf*

Pno. *mf*

E.B. *mf*

29 30 31 32 33 34 35 36

45

Fl.

Ob.

Bsn.

B♭ Cl. 1/2

B♭ Cl. 3

B. Cl.

A. Sx. 1/2

T. Sx.

B. Sx.

B♭ Tpt. 1/2

B♭ Tpt. 3

Hn. 1/2

Tbn. 1

Tbn. 2/3

Euph.

Tuba

Mal.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Synth.

Pno.

E.B.

44 45 46 47 48 49 50

53 Calmly

56

59 With Energy ♩ = 160

[illegible]

65

Fl.

Ob.

Bsn.

B♭ Cl. 1/2

B♭ Cl. 3

B. Cl.

A. Sx. 1/2

T. Sx.

B. Sx.

B♭ Tpt. 1/2

B♭ Tpt. 3

Hn. 1/2

Tbn. 1

Tbn. 2/3

Euph.

Tuba

Xylo.

Mal.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Synth.

Pno.

E.B.

65 66 67 68 69 70 71 72

78

81

Fl.

Ob.

Bsn.

B♭ Cl. 1/2

B♭ Cl. 3

B. Cl.

A. Sx. 1/2

T. Sx.

B. Sx.

B♭ Tpt. 1/2

B♭ Tpt. 3

Hn. 1/2

Tbn. 1

Tbn. 2/3

Euph.

Tuba

Mal.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Synth.

Pno.

E.B.

[illegible]

97

Fl. *sfp* *ff* *sfp* *ff*

Ob. *sfp* *ff* *sfp* *ff*

Bsn. *sfp* *ff* *sfp* *ff*

B♭ Cl. 1/2 *sfp* *ff* *sfp* *ff*

B♭ Cl. 3 *sfp* *ff* *sfp* *ff*

B. Cl. *sfp* *ff* *sfp* *ff*

A. Sax. 1/2 *sfp* *ff* *sfp* *ff*

T. Sax. *ff*

B. Sax. *ff*

B♭ Tpt. 1/2 *ff* *ff*

B♭ Tpt. 3 *ff* *ff*

Hn. 1/2 *ff* *ff*

Tbn. 1 *ff* *ff*

Tbn. 2/3 *ff* *ff*

Euph. *ff* *ff*

Tuba *ff* *ff*

Mal. *ff* *ff*

Perc. 1 *sfp* *ff* *sfp* *ff*

Perc. 2 *ff*

Perc. 3 *ff*

Perc. 4 *ff*

Synth. *ff* *ff*

Pno. *ff* *ff*

E.B. *ff* *ff*

91 92 93 94 95 96 97 98

Fl. *sfp* *ff* *mp*

Ob. *sfp* *ff* *mp*

Bsn. *sfp* *ff* *mp*

B♭ Cl. 1/2 *sfp* *ff* *mp*

B♭ Cl. 3 *sfp* *ff* *mp*

B. Cl. *sfp* *ff* *mp*

A. Sx. 1/2 *sfp* *ff* *mp*

T. Sx. *sfp* *ff* *mp*

B. Sx. *sfp* *ff* *mp*

B♭ Tpt. 1/2 *mf*

B♭ Tpt. 3 *mf*

Hn. 1/2 *mf*

Tbn. 1 *mf*

Tbn. 2/3 *mp*

Euph. *mp*

Tuba *mp*

Mal. *mp*

Perc. 1 *sfp* *ff* *mp*

Perc. 2 *mf* *mp*

Perc. 3 *mp*

Perc. 4 *mp*

Synth. *mf*

Pno. *mf*

E.B. *mp*

99 100 101 102 103 104 105 106

rit.

This is a page from a musical score, labeled "107" in the top left corner. The score is written for a large ensemble, including woodwinds, brass, mallets, percussion, synthesizer, piano, and electric bass. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The music is in common time (C) for some parts. The score is divided into measures by vertical bar lines. Large numbers "2" and "4" are placed above the staff lines, likely indicating measure counts or time signatures. Dynamic markings such as "f" (forte) and "rit." (ritardando) are present. The instruments listed on the left include Fl., Ob., Bsn., B♭ Cl. 1/2, B♭ Cl. 3, B. Cl., A. Sax. 1/2, T. Sax., B. Sax., B♭ Tpt. 1/2, B♭ Tpt. 3, Hn. 1/2, Tbn. 1, Tbn. 2/3, Euph., Tuba, Mal., Perc. 1, Perc. 2, Perc. 3, Perc. 4, Synth., Pno., and E.B. The score shows various musical notations, including notes, rests, and articulation marks. The overall style is that of a professional orchestral score.

Sharp Corners - Score

115 With Groove  = 88
Optional percussion, synth strings

Optional: percussion, synth, piano
and bass only until beat 4 of bar 124

115 With Groove

Optional: percussion, synth, piano and bass only until beat 4 of bar 124

Fl.

Ob.

Bsn.

B♭ Cl. 1/2

B♭ Cl. 3

B. Cl.

A. Sax. 1/2

T. Sax.

B. Sax.

B♭ Tpt. 1/2

B♭ Tpt. 3

Hn. 1/2

Tbn. 1

Tbn. 2/3

Euph.

Tuba

Mal.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Synth.

Pno.

E.B.

2/4

mf

ff

Shaker

Bells

1. A. Sax. 1

2. A. Sax. 2

T. Sax.

Tbn. 2

2.

8va

Sharp Corners - Score

19

Fl.

Ob.

Bsn.

B♭ Cl. 1/2

B♭ Cl. 3

B. Cl.

A. Sx. 1/2

T. Sx.

B. Sx.

B♭ Tpt. 1/2

B♭ Tpt. 3

Hn. 1/2

Tbn. 1

Tbn. 2/3

Euph.

Tuba

Mal.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Synth.

Pno.

E.B.

1. Alto Sax. 1

2. Alto Sax. 2

F. Hn. 1

a2

F. Hn. 2

Play

Side of Timbales or Cowbell w/sticks

mf

119

120

121

122

123

124

125

div.

129

Fl.

Ob.

Bsn.

B♭ Cl. 1/2

B♭ Cl. 3

B. Cl.

A. Sx. 1/2

T. Sx.

B. Sx.

1. Play: Solo or Soli
2. Cue Tpt. 1

B♭ Tpt. 1/2

B♭ Tpt. 3

Hn. 1/2

Tbn. 1

Tbn. 2/3

Euph.

Tuba

Mal.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Synth.

Pno.

E.B.

mf

f

heavily muted

Cabasa

f

Fl. *f*

Ob. *f*

Bsn.

B♭ Cl. 1/2

B♭ Cl. 3

B. Cl.

A. Sax. 1/2

T. Sax.

B. Sax.

B♭ Tpt. 1/2 *a2: Play* *f*

B♭ Tpt. 3

Hn. 1/2

Tbn. 1

Tbn. 2/3

Euph.

Tuba

Mal. *Xylo.*

Perc. 1 *f*

Perc. 2 *mf* *f* *mf* *f* *mf*

Perc. 3

Perc. 4

Synth.

Pno.

E.B.

Fl.

Ob.

Bsn.

B♭ Cl. 1/2

B♭ Cl. 3

B. Cl.

A. Sx. 1/2

T. Sx.

B. Sx.

B♭ Tpt. 1/2

B♭ Tpt. 3

Hn. 1/2

Tbn. 1

Tbn. 2/3

Euph.

Tuba

Mal.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Synth.

Pno.

E.B.

1 div.

α2

f

mf

mp

f

Fl.

Ob.

Bsn.

B♭ Cl. 1/2

B♭ Cl. 3

B. Cl.

A. Sx. 1/2

T. Sx.

B. Sx.

B♭ Tpt. 1/2

B♭ Tpt. 3

Hn. 1/2

Tbn. 1

Tbn. 2/3

Euph.

Tuba

Mal.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Synth.

Pno.

E.B.

f

mf

mp

f

145

Fl.

Ob.

Bsn.

B♭ Cl. 1/2

B♭ Cl. 3

B. Cl.

A. Sx. 1/2

T. Sx.

B. Sx.

B♭ Tpt. 1/2

B♭ Tpt. 3

Hn. 1/2

Tbn. 1

Tbn. 2/3

Euph.

Tuba

Mal.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Synth.

Pno.

E.B.

144

145

146

147

Fl.

Ob.

Bsn.

B♭ Cl. 1/2

B♭ Cl. 3

B. Cl.

A. Sx. 1/2

T. Sx.

B. Sx.

B♭ Tpt. 1/2

B♭ Tpt. 3

Hn. 1/2

Tbn. 1

Tbn. 2/3

Euph.

Tuba

Mal.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Synth.

Pno.

E.B.

Crash

148 149 150 151

155 rit.

Fl.

Ob.

Bsn.

B♭ Cl. 1/2

B♭ Cl. 3

B. Cl.

A. Sax. 1/2

T. Sax.

B. Sax.

B♭ Tpt. 1/2

B♭ Tpt. 3

Hn. 1/2

Tbn. 1

Tbn. 2/3

Euph.

Tuba

Mal.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Synth.

Pno.

E.B.

152 153 154 155 156 157