



Tangents Angulár

ROLAND BARRETT (ASCAP)

INSTRUMENTATION

- 1 Conductor
- 3 1st Flute
- 3 2nd Flute
- 2 Oboe
- 2 Bassoon
- 3 1st B \flat Clarinet
- 3 2nd B \flat Clarinet
- 3 3rd B \flat Clarinet
- 2 B \flat Bass Clarinet
- 2 1st E \flat Alto Saxophone
- 2 2nd E \flat Alto Saxophone
- 1 B \flat Tenor Saxophone
- 1 E \flat Baritone Saxophone
- 3 1st B \flat Trumpet
- 3 2nd B \flat Trumpet
- 3 3rd B \flat Trumpet
- 2 1st F Horn
- 2 2nd F Horn

- 2 1st Trombone
- 2 2nd Trombone
- 2 3rd Trombone
- 2 Euphonium
- 4 Tuba
- 3 Mallet Percussion 1
(Wind Chimes/Xylophone/
Hand Claps/Bells)
- 2 Mallet Percussion 2
(Chimes/Cowbell)
- 1 Timpani
- 4 Percussion 1
(Tom-Toms [4]/Shaker/Snare Drum,
Bass Drum)
- 4 Percussion 2
(Gong/Suspended Cymbal/
Hi-Hat Cymbals/Woodblock/
Brake Drum, Floor Tom/Tambourine/
Claves/Suspended Cymbal)

SUPPLEMENTAL AND WORLD PARTS

Available for download from
www.alfred.com/worldparts

- E \flat Alto Clarinet
- Baritone Treble Clef
- 1st Horn in E \flat
- 2nd Horn in E \flat
- 1st Trombone in B \flat Bass Clef
- 2nd Trombone in B \flat Bass Clef
- 3rd Trombone in B \flat Bass Clef
- 1st Trombone in B \flat Treble Clef
- 2nd Trombone in B \flat Treble Clef
- 3rd Trombone in B \flat Treble Clef
- Baritone in B \flat Bass Clef
- Tuba in E \flat Bass Clef
- Tuba in E \flat Treble Clef
- Tuba in B \flat Bass Clef
- Tuba in B \flat Treble Clef

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PROGRAM NOTES

The title of this piece, *Tangents Angulár* (or, angular tangents), was initially inspired by the trumpets' ostinato figure that begins in measure 27.

While most sources, including the Oxford American Dictionary, define tangent as "a straight line that touches the outside of a curve but does not intersect it," the same sources also mention other common uses of the term, including phrases such as "going off on a tangent." This often-heard phrase means to veer or diverge from a set course or a line of thought.

In the case of the trumpet ostinato at measure 27, the 1st trumpet's pitches (F and G) are veering in an ascending direction, away from a "set course" of first-line E natural. At the same time, the 2nd & 3rd trumpet's pitches (E-flat and D) are veering in a descending direction, away from the same "set course" of first-line E natural.

Additional examples of this treatment may be found in measures 15–17 (trumpet parts), measures 25–26, and measures 129–144.

NOTES TO THE CONDUCTOR

In measures 1–5 the percussion should be very loud, very accented, and very dramatic!

If at all possible, the trumpet solos in measures 6–9 and measures 98–101 should be played on flugelhorn (the darker sound of the flugel will be very appropriate to the ominous feel of this passage).

Beneath the trumpet/flugelhorn solos, the brass players who provide the "wind" sound effects should keep them very soft, and should fluctuate the air speed slightly for added dramatic effect. Work to keep these wind effects very subtle and subdued—they should not get in the way of the solo.

At measure 47 the timpani should play at the extreme edge of the head, striking as close to the actual "bead" as possible. The snare drum and bass drum should play on the rim. Keep it pianissimo!

Observe the dynamic curve carefully in measures 88–93. Work for a smooth, well-controlled crescendo into measure 92 (only forte—don't overdo it), and a nice decrescendo to piano in measure 93.

In measures 103–104, et al., the brake drum should be very prominent!

The accents in the Mallet Percussion 1 part (xylophone) in measures 111–128 should only receive a slight emphasis, rather than a heavy attack.

In measures 129–144, the cowbell (in the Mallet Percussion 2 part) should really "cut through." Use a large cowbell, and attack it loudly and relentlessly!

Poland Barrett

Tangents Angulár

FULL SCORE

Approx. Duration - 5:00

By Roland Barrett (ASCAP)

Ominously ♩ = 66

The score is divided into several sections for different instruments:

- Flutes** (1, 2)
- Oboe**
- Bassoon**
- B♭ Clarinets** (1, 2, 3)
- B♭ Bass Clarinet**
- E♭ Alto Saxophones** (1, 2)
- B♭ Tenor Saxophone**
- E♭ Baritone Saxophone**
- B♭ Trumpets** (1, 2, 3)
- F Horns** (1, 2)
- Trombones** (1, 2, 3)
- Euphonium**
- Tuba**
- Mallet Percussion 1** (Wind Chimes/Xylophone/Hand Claps/Bells) - *f*
- Mallet Percussion 2** (Chimes/Cowbell) - *fff*
- Timpani** - *fff*, *pp*
- Percussion 1** (Tom-Toms [4]/Shaker/Snare Drum, Bass Drum) - *fff*, *fp*
- Percussion 2** (Gong/Suspended Cymbal/Hi-Hat Cymbals/Woodblock/Brake Drum, Floor Tom/Tambourine/Claves/Suspended Cymbal) - *fff*

The score includes dynamic markings such as *f*, *fff*, and *pp*, and features complex rhythmic patterns with triplets and sixteenth notes. A large red watermark "PREVIEW ONLY" is overlaid diagonally across the page.

Fls. 1/2

Ob.

Bsn.

Cls. 1
2/3

B. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

Tpts. 1
2/3

Hns. 1
2

Tbns. 1/2
3

Euph.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

30802S

12 13 14 15 16 17 18

pp *pp* *pp* *f* *f* *f*

muted *muted* *div. 2* *div.*

Snare Drum *mf*

Tom-Toms *f*

Fls. 1/2

Ob.

Bsn.

Cls. 1
2/3

B. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

Tpts. 1
2/3

Hns. 1
2

Tbns. 1/2
3

Euph.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

30802S

19 20 21 22 23 24

f

f

S.D.

mf

27

Fls. 1/2 *ff*

Ob. *ff*

Bsn. *ff*

Cls. 1 *ff*
2/3 *ff*

B. Cl. *ff*

A. Saxes. 1/2 *ff*

T. Sax. *ff*

Bar. Sax. *ff*

Tpts. 1 *ff*
2/3 *ff*

Hns. 1 *ff*
2 *ff*

Tbns. 1/2 *ff*
3 *ff*

Euph. *ff*

Tuba *ff*

Mlt. Perc. 1 *ff*

Mlt. Perc. 2 *ff*

Timp. *ff*

Perc. 1 *ff*

Perc. 2 *ff*

Tom-Toms *ff*

Hi-Hat Cymbals (closed)

Floor Tom *ff*

mf

27

Fls. 1/2 *mf*

Ob. *mf*

Bsn. *mf*

Cls. 1 *mf*

2/3 *mf*

B. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

Tpts. 1

2/3

Hns. 1

2

Tbns. 1/2

3

Euph.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

Claves *mf*

Fls. 1/2 *ff* *p* [47]

Ob. *ff* *p*

Bsn. *ff* *p*

Cls. 1 *ff* *p*

2/3 *ff* *p*

B. Cl. *ff* *p*

A. Saxes. 1/2 *ff* *p*

T. Sax. *ff* *p*

Bar. Sax. *ff*

Tpts. 1 *ff* [47]

2/3 *ff*

Hns. 1 *ff*

2 *ff*

Tbns. 1/2 *ff*

3 *ff*

Euph. *ff*

Tuba *ff*

Mlt. Perc. 1 *ff* Wind Chimes *mf*

Mlt. Perc. 2 *ff*

Timp. *ff* on rim--very lightly *pp*

Perc. 1 Tom-Toms *ff* S.D. on rim--very lightly *pp*

B.D. *ff* B.D. on rim--very lightly *pp*

Perc. 2 W.B. *ff* W.B. on rim--very lightly *pp*

30802S Floor Tom *ff*

43 44 45 46 47 48

Fls. 1/2

Ob.

Bsn.

Cls. 1/3

B. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

Tpts. 1/3

Hns. 1/2

Tbns. 1/3

Euph.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

Hand Claps

p *mp*

p *mp*

p *mp*

p *mp*

p *mp*

p

mp



Fls. 1/2

Ob.

Bsn.

Cls. 1
2/3

B. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

Tpts. 1
2/3

Hns. 1
2

Tbns. 1/2
3

Euph.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

67

Fls. 1/2 *ff* *mf* *p*

Ob. *ff* *mf* *p*

Bsn. *ff* *mf* *p*

Cls. 1 *ff* *mf* *p*

2/3 *ff* *mf* *p*

B. Cl. *ff* *mf* *p*

A. Saxes. 1/2 *ff* *mf* *p*

T. Sax. *ff* *mf* *p*

Bar. Sax. *ff* *p*

67

Tpts. 1 *ff*

2/3 *ff*

Hns. 1 *ff* *p*

2 *ff* *p*

Tbns. 1/2 *ff* *p*

3 *ff* *p*

Euph. *ff* *p*

Tuba *ff* *p*

Mlt. Perc. 1 Xylophone *ff*

Mlt. Perc. 2 *ff*

Timp. *ff* *p*

Perc. 1 *ff* Tom-Toms *on head*

Perc. 2 *ff* Floor Tom *Susp. Cym.* *p*

30802S 67 68 69 70 71 72

74

Fls. 1/2

Ob.

Bsn.

Cls. 1

2/3

B. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

a2
p

pp ————— *p*

pp ————— *p*

p
(Bsn.) *p*

74

Tpts. 1

2/3

Hns. 1

2

Tbns. 1/2

3

Euph.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

mf ————— *pp*

mf ————— *pp*

mf ————— *pp*

mf ————— *pp*

mf ————— *pp*

Bells
p

30802S

73

74

75

76

77

78

88

Fls. 1/2

Ob.

Bsn.

Cls. 1

2/3

B. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

Tpts. 1

2/3

Hns. 1

2

Tbns. 1

2

3

Euph.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

mp

pp

Play

a2

Susp. Cym. + Gong

Fls. 1/2

Ob.

Bsn.

Cls. 1
2/3

B. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

Tpts. 1
2/3

Hns. 1
2

Tbns. 1/2
3

Euph.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

30802S

Solo (opt. Flugelhorn)
Freely, Cadenza-like

mp

quietly blow air through instrument
p

a2 quietly blow air through instrument
p

quietly blow air through instrument
p

quietly blow air through instrument
p

fp

Shaker
mp

B.D.
pp

Emphatically ♩ = 176

103

Fls. 1/2 *ff*

Ob. *ff*

Bsn. *ff*

Cls. 1 *ff*

2 *ff*

3 *ff*

B. Cl. *ff*

A. Saxes. 1/2 *ff*

T. Sax. *ff*

Bar. Sax. *ff*

103 Emphatically ♩ = 176

Tpts. 1 *ff*

2 *ff*

3 *ff*

Hns. 1 *ff*

2 *ff*

Tbns. 1/2 *ff*

3 *ff*

Euph. *ff*

Tuba *ff*

Mlt. Perc. 1 *ff*

Mlt. Perc. 2 *ff*

Timp. *ff*

Perc. 1 *ff*

Perc. 2 *ff*

Floor Tom *ff*

113

Fls. 1/2

Ob.

Bsn.

Cls. 1 2/3

B. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

113

Tpts. 1 2/3

Hns. 1 2

Tbns. 1 2/3

Euph.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

light accents (thru m. 128)

mp

Change: C to D \flat , B \flat to B \natural

S.D.

pp

W.B.

p

Fls. 1/2

Ob.

Bsn.

Cls. 1/2

B. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

Tpts. 1/2

Hns. 1/2

Tbns. 1/2

Euph.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

in stand

p

mp

p

mp

p

mp

p

mp

p

mp

(4)



Fls. 1/2

Ob.

Bsn.

Cls. 1/2/3

B. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

Tpts. 1/2/3

Hns. 1/2

Tbns. 1/2/3

Euph.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

Fls. 1/2

Ob.

Bsn.

Cls. 1
2/3

B. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

Tpts. 1
2/3

Hns. 1
2

Tbns. 1
2/3

Euph.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

Gong

sub. mp

a2

mf

f

mp

30802S

139 140 141 142 143

145

Fls. 1/2

Ob.

Bsn.

Cls. 1/2/3

B. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

Tpts. 1/2/3

Hns. 1/2

Tbns. 1/2/3

Euph.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

30802S

144

145

146

147

148

ff

mp

ff

Chimes

Brake Drum



Fls. 1/2

Ob.

Bsn.

Cl. 1

Cl. 2/3

B. Cl.

A. Sax. 1/2

T. Sax.

Bar. Sax.

Tpts. 1

Tpts. 2/3

Hns. 1

Hns. 2

Tbns. 1

Tbns. 2/3

Euph.

Tuba

Mlt. Perc. 1 Xylophone

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2