

THE HURRICANE

Two-Part/Optional Three-Part Treble Voices with Piano

Paul David Thomas

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Part-by-Part



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Ranges:



Language: English
Use: General/Festival
Time: Approx. 2:49
*Difficulty: Moderate

Note from the Composer

Have you ever been in a heavy storm or near a real hurricane? This piece explores a variety of special effects using the voice and hands, resulting in sounds that resemble heavy wind and rain, like those one might hear in a hurricane.

It is best if every choir member learns to perform all of the effects:

- Wind sounds (mm. 1, 26, 144) should be produced by blowing in or out through an “oo” vowel and/or a sustained “shhh” sound. Not every choir member needs to produce the same type of wind sound at all times.
- Finger snaps (mm. 26, 104, 131) should be performed without a steady pulse or tempo, simulating the sound of falling rain. The speed of the snapping should correspond to the dynamic (louder the dynamic, faster the snapping and vice-versa).
- Knee slaps (mm. 133, 134) involve slapping of the thighs/legs with alternating hands without a steady pulse or tempo, simulating the sound of very heavy rainfall. The speed of the knee slaps should accelerate with the increase of dynamic.

This piece is dedicated to the talented and adventurous choirs at Hedrick Middle School in Lewisville, Texas.

About the Composer

Composer Paul Thomas’ compositional interests range from church music to electronic avant-garde and everything in between. In addition to composing, Paul is an active choir accompanist and accordionist in the free improvisation ensemble *Impulse*. Paul serves on the faculty at Texas Woman’s University and has previously taught at Dallas Baptist University and the University of North Texas.

The Hurricane

For Two-Part/Optional Three-Part Treble Voices and Piano

WILLIAM CULLEN BRYANT
(1794–1878)

PAUL DAVID THOMAS

With urgency $\text{♩} = 160$

Musical score for Part 1, Part 2, and Piano. The score consists of three staves. Part 1 and Part 2 are in treble clef, 3/4 time, and B-flat major. The piano staff is in bass clef, 3/4 time, and B-flat major. The piano part includes dynamic markings *p* and *sim.*, and a performance instruction *with pedal*. The vocal parts have dynamic markings *mf* and a note with a wavy line indicating optional wind sounds.

With urgency $\text{♩} = 160$

Continuation of the musical score for Part 1 and Part 2. The vocal parts continue with a sustained note followed by eighth-note patterns. The piano part continues with a steady bass line. The vocal parts end with the lyrics "Lord of the" followed by a fermata. The piano part ends with a repeat sign and a double bar line.

* Sounds are optional.

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11

winds! I feel thee nigh,
I know thy breath in the

winds! I feel thee nigh,
I know thy breath in the

16

burn - ing sky! And I wait, with a thrill in ev - ery

burn - ing sky! And I wait, with a thrill in ev - ery

21

vein, for the com - ing of the hur - i - cane!

vein, for the com - ing of the hur - i - cane!

26 *mp*

wind sounds

mp

wind sounds

31

mf

Lord of the winds! I feel thee

mf

Lord of the winds! I feel thee

nigh, I know thy breath in the burn - ing sky!

nigh, I know thy breath in the burn - ing sky!

36

nigh, I know thy breath in the burn - ing sky!

nigh, I know thy breath in the burn - ing sky!

nigh, I know thy breath in the burn - ing sky!

41

And I wait, with a thrill in ev-ery vein, for the
And I wait, with a thrill in ev-ery vein, for the

46

com - ing of the hurr - i - cane! *mf* Dark-er, still
com - ing of the hurr - i - cane! *mf* Dark-er, still

51

dark - er! the whirl - winds bear the dust of the plains to the
dark - er! the whirl - winds bear the dust of the plains to the

71

Musical score for piano and voice. The vocal part consists of a single melodic line. The piano accompaniment features eighth-note chords in the right hand and sustained bass notes in the left hand. The vocal line begins with a dotted half note followed by eighth-note pairs.

slow, and terr - i - bly strong, the might - y shad - ow is

Continuation of the musical score. The vocal line continues with eighth-note pairs. The piano accompaniment maintains its eighth-note chordal pattern.

Continuation of the musical score. The vocal line continues with eighth-note pairs. The piano accompaniment maintains its eighth-note chordal pattern.

76

Musical score for piano and voice. The vocal part begins with a dotted half note followed by eighth-note pairs. The piano accompaniment features eighth-note chords in the right hand and sustained bass notes in the left hand. Dynamics include *mp*.

borne a - long. Si - lent and slow, and terr - i - bly

Continuation of the musical score. The vocal line continues with eighth-note pairs. The piano accompaniment maintains its eighth-note chordal pattern. Dynamics include *mp*.

Si - lent and slow, and terr - i - bly

Continuation of the musical score. The vocal line continues with eighth-note pairs. The piano accompaniment maintains its eighth-note chordal pattern. Dynamics include *mp*. The vocal line ends with a fermata over the last note.

sim.

81

Musical score for piano and voice. The vocal part begins with a dotted half note followed by eighth-note pairs. The piano accompaniment features eighth-note chords in the right hand and sustained bass notes in the left hand. The vocal line ends with a fermata over the last note.

strong, the might - y shad - ow is borne a - long.

Continuation of the musical score. The vocal line continues with eighth-note pairs. The piano accompaniment maintains its eighth-note chordal pattern. The vocal line ends with a fermata over the last note.

strong, the might - y shad - ow is borne a - long.

Continuation of the musical score. The vocal line continues with eighth-note pairs. The piano accompaniment maintains its eighth-note chordal pattern. The vocal line ends with a fermata over the last note.

86 *mf*

Si - lent and slow, and terr - i - bly strong, the might - y

mf

Si - lent and slow, and terr - i - bly strong, the might - y

mf

91 *f*

shad - ow is borne a - long. Si - lent and slow, and

f

shad - ow is borne a - long. Si - lent and slow, and

96

terr - i - bly strong, the might - y shad - ow is borne a -

101

long.

loud finger-snapping

loud finger-snapping

ff

ff

106

pp

pp

p

111

mp

Lord of the winds! I feel thee nigh,

mp

Lord of the winds! I—

117

I know thy breath in the burn-ing sky!
feel thee nigh, burn-ing sky!

123 *f*

And I wait, with a thrill in ev-ery vein, for the
f
And I wait, with a thrill in ev-ery vein, for the

128

p

com-ing for the com-ing finger-snaps
p
com-ing for the com-ing finger-snaps
p sub.

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