

FULL CONDUCTOR SCORE  
Catalog No: 023-4683-01

**Grade  
1**

Real music using only the first octave!

# Huracán (ooh-rah-cán)

**Victor López**

Sound  
Foundations  
Series

**FOR BEGINNING BANDS!**



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## Sound Foundations Series

### (Grade levels ½ - 1)

The Sound Foundations Series is carefully designed and written to serve the performance needs of the beginning band program. In addition to providing quality performance literature for your concert program, each title in the series provides an appropriate musical setting for the conductor/teacher to reinforce musical concepts and skills that have been addressed in the first year of instruction. Written at two grade levels (1/2 and 1), the Sound Foundations Series provides a variety of musical works that employ the note and rhythm sequence used in most band method books. The Sound Foundations Series is a sound fundamental approach laying the foundation for a sound future.

# HURACÁN

## Victor López

### Instrumentation

Full Conductor Score .....	1
Flute .....	10
Oboe .....	2
B <sup>b</sup> Clarinet .....	12
B <sup>b</sup> Bass Clarinet .....	2
Bassoon .....	2
E <sup>b</sup> Alto Saxophone .....	8
B <sup>b</sup> Tenor Saxophone .....	2
E <sup>b</sup> Baritone Saxophone .....	2
B <sup>b</sup> Trumpet .....	10
F Horn .....	4
Trombone, Baritone B.C. ....	8
Baritone T.C. ....	2
Tuba .....	4
Xylophone (opt. Bells) .....	4
Timpani .....	1
Percussion 1: Snare Drum, Bass Drum, Triangle .....	4
Percussion 2: Suspended Cymbal, Tambourine .....	2
Piano/Keyboard (opt.) .....	1

### Program Notes

**Huracán**, pronounced (ooh-rah-cán), translates to “hurricane” in English. It is an original and dynamic concert/festival composition written by veteran writer Victor López. It provides an avenue for teaching articulations, phrasing, and elements of music texture, which is what makes music sound rich and luxurious and sometimes strange and mysterious. At times, a single melody will be heard and as the piece develops, the texture will thicken with the addition of other instruments playing accompaniment parts and/or additional melodies. This composition technique weaves in and out throughout, combining the various musical elements. Simply put, texture in music is classified by sound, not feel.

### Notes to Conductor

The introduction, a calm and somewhat mysterious statement, is played by the clarinets and bassoon (cued in the baritone) and later joined by the entire woodwind section leading to an intense melody with thunderous rhythmic accents that resemble a hurricane’s turmoil.

Starting at rehearsal number 9, the entire section should be played in an aggressive manner. The melody line played by the clarinet, alto and tenor saxophone, and F horn, should be played accented and legato. The rhythmic accents are to be played full and with much strength while keeping the pulse; make certain they are balanced.

Although dynamic markings have been indicated, based on the instrumentation of the ensemble, the director should make adjustments as necessary. Also, the balance between lines should be kept in check and not allow any section to overpower the melody.

Practice all crescendos to make sure they are even. Work on getting everyone to start together and at the same dynamic level for maximum effect.

At m. 26, check the articulation in the clarinets and make certain that the section is rehearsed for consistency.

At m. 42, ensure the proper balance between lines.

**Huracán** is an excellent program choice for contest and festival performances and will certainly provide your students with a personal rewarding experience.

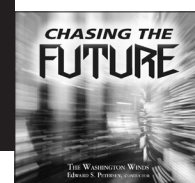
*Victor López*

### About the Composer



**Victor López**, a former educator and administrator in the Miami-Dade County Public Schools System is a highly acclaimed composer, arranger, and adjudicator, and has achieved success in music performance, education, and administration. He holds music degrees from the University of Florida (U.F.) and Florida International University (F.I.U.), including a Doctor of Education (Ed.D.) degree in Educational Administration and Supervision. For sixteen years he served as director of bands at Mays Junior High School and Miami Senior High School, and for nineteen years, he worked as an administrator in the Miami-Dade County Public Schools (M-DCPS). He was the principal at G. W. Carver Middle School, which under his leadership received the National Blue Ribbon School of Excellence Award, and Miami Senior High School, his alma mater. Additionally, Victor has served as the Executive Director for the Division of Life Skills and Special Programs in M-DCPS, and has been an adjunct professor at Florida International University. Among many of his accomplishments, López was named the “1978 Miami-Dade County Public Schools Teacher of the Year” and the “1979 State of Florida Teacher of the Year.” In addition to being the former lead trumpet player and arranger for the Miami Sound Machine, he has recorded and performed with various artists and has appeared in numerous music videos. Additionally, in 1999, López served his community as a councilman in the Doral Community Council in Doral, Florida. He has also participated in the Interstate New Teacher Assessment and Support Consortium (INTACS) committee, which drafted model arts education licensing standards and supporting materials for national certification. Furthermore, he was a founding board member of the Florida Schools Music Association, a non-profit organization that oversees all of the music activities in the State of Florida. As a clinician/conductor, adjudicator, and commission writer, Victor is in constant demand across the United States, Australia, Canada, and Latin America. He has over 450 publications with major music publishers such as Alfred, Barnhouse, Hal Leonard, Arrangers’ Publishing Company and others to his credit and is currently a professor in the Educational/Organizational Leadership Department at Nova Southeastern University.

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### LICENSING THIS WORK

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# HURACÁN

(ooh-rah-cán)

Moderately (♩ = 132-138)

The score is for a 4/4 piece in B-flat major, marked Moderately with a tempo of 132-138 bpm. It features a woodwind section (Flute, Oboe, B♭ Clarinet, B♭ Bass Clarinet, Bassoon, E♭ Alto Saxophone, B♭ Tenor Saxophone, E♭ Baritone Saxophone), a brass section (B♭ Trumpet, F Horn, Trombone/Baritone B.C., Tuba), percussion (Xylophone, Timpani, Percussion 1, Percussion 2), and an optional Piano/Keyboard. The woodwinds and bassoon play a melodic line with dynamics ranging from mp to f. The brass section provides harmonic support, with the Trombone/Baritone B.C. playing a bass line. Percussion includes a rhythmic pattern on the xylophone and timpani, and a cymbal pattern in Percussion 2. The Piano/Keyboard part has a cue for the Bassoon and plays a melodic line in the right hand and a bass line in the left hand.

9

Fl. *f*

Ob. *f*

Cl. *f*

Bass Cl. *f*

Bsn. *f*

Alto Sax. *f*

Ten. Sax. *f*

Bari. Sax. *f*

9

Trpt. *f*

Hn. *f*

Trom. Bar. *f*

Tuba *f*

Xylo. *f* *mp* *f* *p*

Timp. *f* *p* *f* *p*

Perc. 1 *f* *p* *f* *p*  
dry sound w/ stick

Perc. 2 *f* *p* *f* *p*

Pno./ Kybd. *f*

17

Fl. *f* *ff*

Ob. *f* *ff*

Cl. *f* *ff*

Bass Cl. *f* *ff*

Bsn. *f* *ff*

Alto Sax. *f* *ff*

Ten. Sax. *f* *ff*

Bari. Sax. *f* *ff*

17

Trpt. *f* *ff*

Hn. *f* *ff*

Trom. Bar. *f* *ff*

Tuba *f* *ff*

Xylo. *f* *mp* *f* *ff*

Timp. *f* *p* *f* *mf* *ff*

Perc. 1 *f* *p* *f* *p* *ff*

Perc. 2 *f* *p* *f* *p* *ff*

Pno./ Kybd. *f* *ff*

26

Fl.

Ob.

Cl. *mp*

Bass Cl.

Bsn.

Alto Sax. *mp*

Ten. Sax. *mp*

Bari. Sax.

26

Trpt.

Hn. *mp*

Trom. Bar.

Tuba

Xylo. *mp*

Timp.

Perc. 1 Triangle *mp*

Perc. 2 Tambourine *mp*

Pno./Kybd. *mp*

26

27

28

29

30

31

32

34

Fl. *mf* *f*

Ob. *mf* *f*

Cl. *f*

Bass Cl. *mf* *f*

Bsn. *mf* *f*

Alto Sax. *f*

Ten. Sax. *f*

Bari. Sax. *mf* *f*

34

Trpt. *mf* *f*

Hn. *f*

Trom. Bar. *mf* *f*

Tuba *mf* *f*

Xylo. *f* *mp* *f*

Timp. *p* *f* *p* *f*

Perc. 1 *p* *f* *p* *f*

Perc. 2 *pp* *f* *p* *f*

Pno./Kybd. *f*

42

One Player

All

Fl. *mf*

Ob.

Cl. *mf* One Player All

Bass Cl.

Bsn.

Alto Sax.

Ten. Sax. *mf* One Player All *mf*

Bari. Sax.

42

Trpt.

Hn.

Trom. Bar. *mf* Bar. only (opt. Tbn.) One Player All

Tuba *mf*

Xylo. *mf*

Timp.

Perc. 1

Perc. 2

Pno./Kybd. *mf*



50

Fl.

Ob.

Cl.

Bass Cl.

Bsn.

Alto Sax.

Ten. Sax.

Bari. Sax.

Trpt.

Hn.

Trom. Bar.

Tuba

Xylo.

Timp.

Perc. 1

Perc. 2

Pno./ Kybd.

*mf*

*f*

*mp*

*p*

*f*

50

51

52

53

54

Fl.

Ob.

Cl.

Bass Cl.

Bsn.

Alto Sax.

Ten. Sax.

Bari. Sax.

Trpt.

Hn.

Trom. Bar.

Tuba

Xylo.

Timp.

Perc. 1

Perc. 2

Pno./ Kybd.

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

Tamb.

55 56 57 58 59 60 61