

# EREBUS AND TERROR: THE LOST SHIPS

Sir John Franklin and the search for the Northwest Passage

## Victor López

### INSTRUMENTATION

Conductor Score.....	1	F Horn.....	4
Flute .....	10	Trombone .....	6
Oboe.....	2	Euphonium (Baritone) B.C.....	2
1st B $\flat$ Clarinet.....	5	Euphonium (Baritone) T.C.....	2
2nd B $\flat$ Clarinet.....	5	Tuba.....	4
B $\flat$ Bass Clarinet.....	2	Mallet Percussion: Chimes, Bells, Xylophone.....	4
Bassoon.....	2	Timpani.....	1
E $\flat$ Alto Saxophone.....	6	Percussion 1: Snare Drum, Bass Drum.....	3
B $\flat$ Tenor Saxophone.....	2	Percussion 2: Suspended Cymbal, Low & Medium Toms, Wind Chimes, Tam-Tam, Anvil.....	4
E $\flat$ Baritone Saxophone.....	2	Electric Bass (optional).....	1
1st B $\flat$ Trumpet.....	5	Piano (optional).....	1
2nd B $\flat$ Trumpet.....	5		

### 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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### PROGRAM NOTES

**Erebus and Terror: The Lost Ships – Sir John Franklin and the search for the Northwest Passage** was premiered February 18, 2016 at the Alberta International Band Festival by the Grade 9 Band, and again with the inclusion of Sir John Franklin School alumni at the 50th Anniversary celebrations in May, 2016.

The composition begins with a spirit of celebration and anticipation as the ships and their crew set sail on their voyage to discover the Northwest Passage. We can only imagine the challenges they would have faced as they traversed the treacherous waters – freezing temperatures, ice, illness, lack of food and safe water, loneliness and no communication with home – yet these heroes in Canadian history press on! Eventually unable to battle through the frozen passageway, their demise becomes inevitable.

### About Sir John Franklin and the search for the Northwest Passage

John Franklin was born in Spilsby, Lincolnshire, England on April 16, 1786. He entered the Royal Navy and became a crew member on a sailing ship. In 1818 he made his first Arctic journey and the following year was placed in command of a three-year expedition that proceeded overland from Hudson Bay to the mouth of the Coppermine River and then eastward along the Arctic Coast. The journey was long and hazardous; however, Franklin was able to map much of the north coast of what would become Canada.

Franklin was knighted in 1829 for his further exploration of the Arctic coast and the Mackenzie River. He was viewed as a national hero for his daring expeditions that captured the imagination of Victorian Britain.

In 1845 Franklin assumed command of a third journey to search for the Northwest Passage. His technologically advanced ships *Erebus* and *Terror*, outfitted with supplies to last three years, were last seen leaving England on July 26. When there had been no word from the expedition for over a year, it eventually became evident that disaster had overtaken the explorers, and many search parties were sent out. The ships and their crew were never located.

In 1854, evidence was discovered which indicated part of the expedition had perished trapped in ice. The Inuit also told searchers stories of seeing starving and desperate white men wandering the land. Records proving Franklin's discovery of the Northwest Passage and establishing a date of his death were found in a cabin at Point Victory in 1859 by a party from a ship outfitted by his wife, Lady Franklin.

Beginning in the 1980s the University of Alberta found evidence that Franklin and his crewmembers had attempted to reach the mainland but had succumbed to scurvy, lead-poisoning and starvation. Franklin's body was never found.

On September 7, 2014 a partnership involving the Government of Canada, Canadian Coast Guard, Parks Canada, and the Royal Canadian Geographic Society discovered the wreck of the *Erebus* lying on the ocean floor. Divers have since visited the site, becoming the first people to lay eyes on the vessel in 170 years.

Sir John Franklin is remembered for his adventurous spirit, determination, and his valuable contributions to the development of Canada.

- Rudy Stein, Assistant Principal, Sir John Franklin School

### Rehearsal Notes

The opening evokes images of the explorers preparing to depart on their hazardous journey, leaving in high spirits indicated by the main theme at m. 6.

Careful attention should be paid to the dotted eighth/sixteenth rhythm, shortening up the dotted eighth note in a marcato style for clarity. The pick-up note into the main theme needs to be emphasized so it does not get lost. The accompanying 'shot note' pattern must be kept crisp, with extra attention given to the eighths on the 'and' of 3 and beat 4, to ensure they do not shift to beat 4.

At m. 43, it seems perhaps the voyage has taken a turn. Be sure the whole notes are held out for their full value, taking care not to breathe on the bar lines. Ensure the duet can be clearly heard; if not, consider doubling up the soloists, or reduce the players per part on the accompaniment.

M. 49 the piece develops through bold musical material created with tension and energy, which clearly indicates that the explorers are in trouble. The eighth notes at m. 51 need to be heavily accented, and percussionists on the 16th note pattern at m. 53 should strongly emphasize their accented notes on the first and fourth 16ths. Ensure you take the time to practice the dissonance with the students. Build chords like the one at m. 57, particularly working with the *divisi* parts so they don't back away from the 'clash' of the minor and major 2nds. You may want to take more time on the silence of the rest at m. 58 for the full effect of this chord.

We begin to acknowledge the loss of the ships and their crew as we reach m. 61. The ending builds as evidence of these explorers is found, and we celebrate their contributions to the finding of the Northwest Passage.

At m. 69, the effect of the *subito piano* will be more poignant if the *mezzo piano* is not overplayed but still felt. At m. 79, the main theme returns. Make certain that this section is played with much emphasis while building intensity towards the end.

There are multiple tempo changes throughout the piece. Each time the main theme appears, ensure you resume the tempo from m. 6. It is easy for the tempo to drag if careful attention is not paid to the conductor. Also, familiarity with the chromatic scale is important, as there are many accidentals throughout the piece.

A special thank you to Victor López for the time and patience he dedicated to creating this inspired and deeply meaningful piece for our band program on this special anniversary.

-Jane McLaughlin, Music Director - Sir John Franklin School

### Composer's Note

Writing **Erebus and Terror: The Lost Ships** has been a very exciting and memorable experience. Given the many fine composers in Canada, several who are friends of mine, I was flattered when I was contacted by Jane McLaughlin to write an original composition for the Sir John Franklin School 50th Anniversary Celebration. I made a point of keeping Ms. McLaughlin involved from beginning to end and made certain that the piece was written in such a way that it would capture the essence of the expedition. Consequently, I thought that it would be nice for Ms. McLaughlin to write the rehearsal notes.

I wholeheartedly dedicate **Erebus and Terror: The Lost Ships** to the students, parents, faculty and administrators of Sir John Franklin School, thank them for the opportunity and wish them much success in years to come. This composition is an exciting and programmatic work that is suitable for concert and festival use.

- Victor López

## CD Recording Available



WFR389

### BLAZE THE TRAIL

*The Washington Winds,*  
Edward Petersen - Conductor

**CONTENTS:** *Blaze the Trail (Galvin), Flying Cadets March (King/arr. Swearingen), Reflections From The Wall (Shaffer), Erebus and Terror: The Lost Ships - Sir John Franklin and the Search for the Northwest Passage (López), Be Still My Soul - A Chorale Prelude (arr. Swearingen), Renegade (Huckeby), The Dark Waters (Conaway), Rejoice The Season! (Romeyn), Anthem for Peace (Huckeby), Dark Energy (McBride), Let The Light of Christmas Shine (Swearingen), Courtly Procession And Dances (Jarvis), Gentle Daybreak (Bell), The Winds of Change (Swearingen), Implacato (Conaway), Cedar River Celebration (Shaffer), Wrath of Vesuvius (P. Clark), Lanterns In The Sky (Romeyn), Hallelujah Chorus - From "The Messiah" (Handel/arr. Glover)*

Commissioned by the Sir John Franklin School Music Parents Association of Calgary, Alberta to commemorate the 50th Anniversary of Sir John Franklin School - the Calgary Board of Education Arts Centered Learning Middle School for North Calgary, Jane E. McLaughlin, Music Director

# EREBUS AND TERROR: THE LOST SHIPS

Sir John Franklin and the search for the Northwest Passage

Conductor Score  
012-4468-00

Victor López (ASCAP)

Expressively (♩ = 68) rit. 6 With emphasis (♩ = 126)

Flute *mf*

Oboe *mf*

1st B♭ Clarinet *mp* *f* *mf*

2nd B♭ Clarinet *mp* *f* *mf*

B♭ Bass Clarinet *mp* *mf*

Bassoon *mp* *mf*

E♭ Alto Saxophone *mf*

B♭ Tenor Saxophone *mp* *mf*

E♭ Baritone Saxophone *mp* *mf*

Expressively (♩ = 68) rit. 6 With emphasis (♩ = 126)

Cue: Ob. (one player)

1st B♭ Trumpet *mf*

2nd B♭ Trumpet

F Horn *mf* *f* *mf*

Trombone *mp* *mf*

Euphonium (Baritone) *mp* *mf*

Tuba *mp* *mf*

Mallet Percussion  
Chimes, Bells, Xylophone *mf*

Timpani  
A, D *pp* *mp* *mf*

Percussion 1  
Snare Drum, Bass Drum S.D. *mf*

Percussion 2  
Suspended Cymbal, Low & Medium Toms, Wind Chimes, Tam-Tam, Anvil *p* *mf* B.D. *mf*

1 2 3 4 5 6

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Fl.

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn.

Alto Sax.

Ten. Sax.

Bari. Sax.

1st Trpt.

2nd Trpt.

Hn.

Trom.

Euph. (Bar.)

Tuba

Mlts.

Timp.

Perc. 1

Perc. 2

*Play*

*mf*

*mf*

*Bells*

*mf*

*p*

*mf*

(S.C.)

*p*

*mf*

15

Fl.

Ob.

1st Cl. *mf*

2nd Cl. *mf*

Bass Cl.

Bsn.

Alto Sax.

Ten. Sax.

Bari. Sax.

1st Trpt. 15

2nd Trpt.

Hn.

Trom.

Euph. (Bar.)

Tuba

Mlts.

Timp. A to F

Perc. 1

Perc. 2

*p* ————— *mf*

Fl. *rit.*  
*f*

Ob. *f*

1st Cl. *f*

2nd Cl. (h)

Bass Cl. (h)

Bsn.

Alto Sax. Cue: Hn.

Ten. Sax. (h)

Bari. Sax. (h)

1st Trpt. *rit.*

2nd Trpt.

Hn. *Solo*

Trom. (h)

Euph. (Bar.) (h)

Tuba (h)

Mlts. Xylophone *f*

Timp. F to G

Perc. 1

Perc. 2 *p*

26 A bit slower (♩ = 100)

Fl.

Ob.

1st Cl. *mf*

2nd Cl. *mf*

Bass Cl.

Bsn.

Alto Sax. *f*

Ten. Sax.

Bari. Sax.

*Solo* *f* *accel.*

26 A bit slower (♩ = 100)

1st Trpt. *f* *Solo* *accel.* *All*

2nd Trpt. *f*

Hn. *f* *Solo*

Trom.

Euph. (Bar.)

Tuba

Mlts. *mf* Chimes

Timp.

Perc. 1

Perc. 2 *mf* *p* *mf* *p* Low Tom-Tom

35 With emphasis (♩ = 126)

Fl. *All*  
*mf*

Ob. *mf*

1st Cl. *mf*

2nd Cl. *mf*

Bass Cl. *mf*

Bsn. *mf*

Alto Sax. *Play*  
*mf*

Ten. Sax. *mf*

Bari. Sax. *mf*

This block contains the musical notation for measures 35 through 39 for the woodwind section. It includes staves for Flute, Oboe, Clarinets (1st and 2nd), Bass Clarinet, Bassoon, Alto Saxophone, Tenor Saxophone, and Baritone Saxophone. The tempo is marked as 126 beats per minute with a quarter note equal to one beat. The dynamic is mezzo-forte (mf). The Flute part is marked 'All' and features a melodic line with slurs. The other instruments provide harmonic support with various rhythmic patterns.

35 With emphasis (♩ = 126)

1st Trpt. *All*  
*mf*

2nd Trpt. *mf*

Hn. *All*  
*mf*

Trom. *mf*

Euph. (Bar.) *mf*

Tuba *mf*

Mlts. *Bells*  
*mf*

Timp. *mf*

Perc. 1 *mf*

Perc. 2 *mf*

This block contains the musical notation for measures 35 through 39 for the brass and percussion section. It includes staves for 1st and 2nd Trumpets, Horns, Trombone, Euphonium/Baritone, Tuba, Mellophone (Bells), Timpani, and two Percussion parts. The tempo is 126 beats per minute. The dynamic is mezzo-forte (mf). The Horns and Mellophone parts are marked 'All'. The percussion parts feature rhythmic patterns with accents.



43 Expressively (♩ = 68)

Fl. *mp* *Solo*

Ob. *mp* *Solo*

1st Cl. *mp* Cue: Ob.

2nd Cl. *p*

Bass Cl.

Bsn.

Alto Sax. *p*

Ten. Sax. *p*

Bari. Sax.

43 Expressively (♩ = 68)

1st Trpt.

2nd Trpt.

Hn. *p*

Trom.

Euph. (Bar.) *p*

Tuba

Mlts.

Timp. *G to F*

Perc. 1 *p* *mf*

Perc. 2 (S.C.) *p* *mf* (W.C.)

*Wind Chimes*

49 Aggressively (♩ = 96)

Fl. *All* *ff sub.* *f* *ff* *f*

Ob. *ff sub.* *f*

1st Cl. *Play* *ff sub.* *f*

2nd Cl. *div.* *ff sub.* *f*

Bass Cl. *p* *mp* *p* *ff sub.* *f* *ff* *f*

Bsn. *p* *mp* *p* *ff sub.* *f* *ff* *f*

Alto Sax. *p* *mp* *p* *ff sub.* *f*

Ten. Sax. *p* *mp* *p* *ff sub.* *f*

Bari. Sax. *ff sub.* *f* *ff* *f*

49 Aggressively (♩ = 96)

1st Trpt. *ff sub.* *f*

2nd Trpt. *ff sub.* *f*

Hn. *p* *mp* *p* *ff sub.* *f*

Trom. *p* *mp* *p* *ff sub.* *f*

Euph. (Bar.) *p* *mp* *p* *ff sub.* *f* *ff* *f*

Tuba *ff sub.* *f* *ff* *f*

Mlts. Chimes *ff* Xylo. *mf*

Timp. *ff* *mf*

Perc. 1 *ff* *mf*

Perc. 2 Anvil *ff* *mf*

Low Tom-Tom *ff* Med. Tom-Tom *mf*

Fl.

Ob.

1st Cl.

2nd Cl. *div.*

Bass Cl.

Bsn.

Alto Sax.

Ten. Sax.

Bari. Sax.

1st Trpt.

2nd Trpt.

Hn.

Trom.

Euph. (Bar.)

Tuba

Mlts.

Timp.

Perc. 1

Perc. 2

61 Boldly

Fl. *div.* *ff* *p < mp >* *p < mp >* *f* *a2*

Ob. *ff* *p < mp >* *p < mp >* *f*

1st Cl. *div.* *ff* *mf* *f* *a2*

2nd Cl. *ff* *mf* *f* *a2*

Bass Cl. *p < mp >* *p < mp >* *f*

Bsn. *sfz sfz* *p < mp >* *p < mp >* *f*

Alto Sax. *sfz sfz* *f* *a2*

Ten. Sax. *sfz sfz* *f*

Bari. Sax. *sfz sfz* *f*

1st Trpt. *div.* *sfz sfz* *p < mp >* *p < mp >* *f* *a2* *Cue: Ob.* *Play (a2)*

2nd Trpt. *div.* *sfz sfz* *f* *a2*

Hn. *sfz sfz* *mp* *f*

Trom. *div.* *sfz sfz* *f* *a2*

Euph. (Bar.) *sfz sfz* *f*

Tuba *sfz sfz* *p < mp >* *p < mp >* *f*

Mlts. *sfz sfz* *f* *Chimes*

Timp. *sfz sfz* *D to B $\flat$*  *f*

Perc. 1 *f* *(S.C.)*

Perc. 2 *f* *p* *f* *Tam-Tam*

69 Sustained

Fl. *p sub.* < *mp* > *p* < *mp* > *p* < *mp*

Ob. *p sub.* < *mp* > *p* < *mp* > *p* < *mp*

1st Cl. *p sub.* < *mp* > *p* < *mp* > *p* < *mp*

2nd Cl. *p sub.* < *mp* > *p* < *mp* > *p* < *mp*

Bass Cl. *p*

Bsn. *p sub.* < *mp* > *p* < *mp* > *p*

Alto Sax. *p sub.* < *mp* > *p* < *mp* > *p* < *mp*

Ten. Sax. *p sub.* < *mp* > *p* < *mp* > *p* < *mp*

Bari. Sax. *p*

69 Sustained

1st Trpt. *p sub.* < *mp* > *p* < *mp* > *p* < *mp* < *mf*

2nd Trpt. *p*

Hn. *p sub.* < *mp* > *p* < *mp* > *p* < *mp* < *mf*

Trom. *p*

Euph. (Bar.) *p*

Tuba *p*

Mlts.

Timp. F to G

Perc. 1 *mf* < *p*

Perc. 2 *f* < *p* > *f* < *p* > *f*

79 With emphasis (♩ = 126)

Fl. *mf* *p* *mf*

Ob. *mf* *p* *mf*

1st Cl. *mf* *p* *mf*

2nd Cl. *mf* *p* *mf*

Bass Cl. *mp* *mf* *p* *mf*

Bsn. *mp* *mf* *p* *mf*

Alto Sax. *f* *p* *Play* *mf*

Ten. Sax. *mf* *p* *mf*

Bari. Sax. *mp* *mf* *p* *mf*

1st Trpt. *mf* *p* *mf*

2nd Trpt. *mf*

Hn. *Solo* *f* *p* *mf*

Trom. *mp* *mf* *p* *mf*

Euph. (Bar.) *mp* *mf* *p* *mf*

Tuba *mp* *mf* *p*

Mlts. *Bells* *mf*

Timp. *mp* *mf* *p* *mf* *B♭ to D*

Perc. 1 *mp* *mf*

Perc. 2 *mp* (Low Tom-Tom) *(S.C.)* *mf*

Fl.

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn.

Alto Sax.

Ten. Sax.

Bari. Sax.

1st Trpt.

2nd Trpt.

Hn.

Trom.

Euph. (Bar.)

Tuba

Mlts.

Timp.

Perc. 1

Perc. 2

Xylo.

D to D $\flat$

G to A

(S.C.)

*p*

*f*

*f* (Low Tom-Tom)

Fl. *rit.* With much intensity ( $\text{♩} = 92$ ) *rit.*

Ob. *ff* *sfz* *ff*

1st Cl. *ff* *sfz* *ff*

2nd Cl. *ff* *sfz* *ff*

Bass Cl. *sfz* *ff*

Bsn. *sfz* *ff*

Alto Sax. *ff* *sfz* *ff*

Ten. Sax. *ff* *sfz* *ff*

Bari. Sax. *sfz* *ff*

1st Trpt. *rit.* With much intensity ( $\text{♩} = 92$ ) *rit.*

2nd Trpt. *ff* *sfz* *ff*

Hn. *ff* *sfz* *ff*

Trom. *sfz* *ff*

Euph. (Bar.) *sfz* *ff*

Tuba *sfz* *ff*

Mlts. Bells *ff*

Timp. *sfz* *ff*

Perc. 1 *sfz* *ff*

Perc. 2 (S.C.) *p* *mf* *ff* Tam-Tam Low Tom-Tom

89 90 91 92 93 94 95 96