
Eighth Note Publications

Last Voyage of Queen Anne's Revenge

Ryan Meeboer

Arranged by David Marlatt

Queen Anne's Revenge was the final ship sailed by Edward Thatch, also known as the pirate, Blackbeard. Recently, there have been some archaeological expeditions to find the remains of the sunken ship, all of which is somewhat reflected by this piece.

To give the "Pirate-like" feeling to the music, it has been composed in 6/8 time, as have many pieces about pirates. It opens with a scale pattern to give the listener the feeling of being on the rough seas sailed by pirates. The introduction is to be intense to draw the listener into the music.

The main body of the piece is made up of AABA form, passing the melody between several instruments and growing more intense in dynamics, articulation, and rhythmical figures throughout. Countermelodies are also introduced later in the form to add to the intensity.

The middle of the piece is a slow moving, chorale-like section in 4/4 time, which is used to represent the demise of the ship and its crew. It is to be played as legato as possible by all players to create the somber emotion.

The piece ends by returning to the main section in 6/8 time and the original intensity to reflect the discovery of the ship in its watery grave (or Davey Jones' Locker).

PREVIEW ONLY

Ryan Meeboer is a music educator who obtained his degree through the Ontario Institute for Studies in Education at the University of Toronto. As a composer, he has written and arranged many pieces for students in concert and jazz bands, and has also composed and arranged pieces for small university combos. As a performer, he has had experience in several groups, including concert and stage bands, chamber choir, vocal jazz ensemble, pop groups, acoustic duets, and the Hamilton based swing group, The Main Swing Connection.

Ryan Meeboer began studying music at the age of seven through private guitar lessons. During his years in elementary and secondary school, Ryan gained experience in several families of instruments. Focusing on music education and theory (including composition and orchestration), he attended McMaster University to achieve his honours degree in music.

*Please contact the composer if you require any further information about this piece
or his availability for commissioning new works and appearances.*

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Brass Quintet

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LAST VOYAGE OF QUEEN ANNE'S REVENGE

Ryan Meeboer
Arranged by David Marlatt

With Intensity! $\text{♩} = 108-120$

2 3 4 5 6

B♭ Trumpet 1 *f*

B♭ Trumpet 2 *f*

F Horn *f*

Trombone *f*

Tuba *f*

7 8 9 10 11 12

mp

mp

14 15 16 17 18

mf

♩ lead

19 20 21 not lead 22 23 24

mp

mf lead

mf

mf

mf

Detailed description: This system contains measures 19 through 24. It features five staves. The top staff is in treble clef with a key signature of two flats. Measures 19-20 show a melodic line with eighth notes. Measure 21 is marked 'not lead' and 'mp'. Measure 22 is marked 'mf lead'. Measures 23-24 continue the melodic line. The second and third staves are in treble clef, and the fourth and fifth staves are in bass clef. Dynamics include mp, mf, and mf lead.

25 26 27 28 29 lead 30

f


not lead

PREVIEW ONLY

Detailed description: This system contains measures 25 through 30. It features five staves. Measures 25-28 show a melodic line with eighth notes. Measure 29 is marked 'lead' and 'f'. Measure 30 is marked 'not lead'. A large 'PREVIEW ONLY' watermark is overlaid across the middle of the system. The top staff is in treble clef with a key signature of two flats. The second and third staves are in treble clef, and the fourth and fifth staves are in bass clef. Dynamics include f and not lead.

31 32 33 34 35 36

Detailed description: This system contains measures 31 through 36. It features five staves. Measures 31-36 show a melodic line with eighth notes. The top staff is in treble clef with a key signature of two flats. The second and third staves are in treble clef, and the fourth and fifth staves are in bass clef.

to Coda 

Musical score for measures 37-42. The score is written for five staves: two treble clefs and three bass clefs. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. Measures 37, 39, and 41 contain a fermata over the first measure. Dynamics include *f* (forte) in measures 37, 38, 39, 41, and 42. The notation includes eighth and sixteenth notes, rests, and slurs.

Musical score for measures 43-48. The score is written for five staves: two treble clefs and three bass clefs. The key signature has two flats. The time signature is 4/4. Measures 43, 45, 46, 47, and 48 contain a fermata over the first measure. Dynamics include *f* (forte) in measures 43, 45, 46, 47, and 48. The notation includes eighth and sixteenth notes, rests, and slurs.

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Musical score for measures 49-54. The score is written for five staves: two treble clefs and three bass clefs. The key signature has two flats. The time signature is 4/4. Measures 49, 50, 51, and 52 contain a fermata over the first measure. Measure 53 is marked "Solemnly" with a tempo marking of $\text{♩} = 56$. Measure 54 is marked *mp* (mezzo-piano) and *very legato*. Dynamics include *f* (forte) in measures 49, 50, 51, and 52, and *fp* (fortissimo-piano) in measure 54. The notation includes eighth and sixteenth notes, rests, and slurs.

55 56 57 58 59 60

p

p

Musical score for measures 55-60. The score is in 3/4 time with a key signature of two flats. It features five staves: two treble clefs and three bass clefs. Measures 55-60 show a melodic line in the top treble staff and a bass line in the bottom bass staff. Dynamics include piano (*p*) in the second and fourth staves.

61 62 63 64 65 66

p *mf* very legato

PREVIEW ONLY

Musical score for measures 61-66. The score continues with five staves. Measures 61-66 show a melodic line in the top treble staff and a bass line in the bottom bass staff. Dynamics include piano (*p*) and mezzo-forte (*mf*) with the instruction "very legato". A large "PREVIEW ONLY" watermark is overlaid across the middle of the page.

67 68 69 70 71

Tempo I ♩ = 112

f *f* *f* *mp* *f* *f*

Musical score for measures 67-71. The score continues with five staves. Measures 67-70 show a melodic line in the top treble staff and a bass line in the bottom bass staff. Measure 71 is a double bar line followed by a new section in 6/8 time, marked "Tempo I ♩ = 112". Dynamics include forte (*f*) and mezzo-piano (*mp*).

D.S. al Coda

72 73 74

mp

mp

Musical score for measures 72-74. The score is in 3/4 time and features a piano part with a melodic line in the right hand and a bass line in the left hand. The dynamics are marked *mp* (mezzo-piano). The key signature has two flats.

CODA

75 76 77

Musical score for measures 75-77, labeled as the CODA. The score is in 3/4 time and features a piano part with a melodic line in the right hand and a bass line in the left hand. The dynamics are marked *mp* (mezzo-piano). The key signature has two flats.

78 79 80 81 82

ff

ff

ff

ff

ff

Musical score for measures 78-82. The score is in 3/4 time and features a piano part with a melodic line in the right hand and a bass line in the left hand. The dynamics are marked *ff* (fortissimo). The key signature has two flats.

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