

# Last Voyage of the Queen Anne's Revenge

Ryan Meeboer

*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 - 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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DIFFICULTY RATING: Easy-Medium

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Interchangeable Woodwind Ensemble

# LAST VOYAGE OF QUEEN ANNE'S REVENGE

Ryan Meeboer

Arranged by David Marlatt

With Intensity! ♩ = 112

PART 1  
Flute, Oboe, Clarinet

PART 2  
Flute, Oboe, Clarinet

PART 3  
Clarinet, Alto Saxophone

PART 4  
Clarinet, Tenor Saxophone, Horn

PART 5  
Bassoon, Bass Clarinet, Baritone Saxophone

1 2 3 4 5

1 2 3 4 5

mf

mf

19 20 21 not lead 22 23 24

1 *mp*

2 *mf*

3 *mf* lead

4 *mf*

5 *mf*

25 26 27 28 29 lead 30

1 *f*

2

3 not lead

4

5

PREVIEW ONLY

31 32 33 34 35 36

1

2

3

4

5

37 38 39 40 41 42 to Coda ☐

1 *f*

2 *f*

3 *f*

4 *f*

5 *f*

43 44 45 46 47 48

1

2

3

4

5

49 50 51 52 53 54

Solemnly ♩ = 56

*mp* very legato

*fp*

1

2

3

4

5

1 55 56 57 58 59 60

2

3 *p*

4 *p*

5

Detailed description: This system contains measures 55 through 60. The first staff (treble clef) features a melodic line with eighth and sixteenth notes, often beamed together. The second staff (treble clef) is mostly silent. The third staff (treble clef) has a single note in measure 55, which then moves to a half note in measure 58. The fourth staff (treble clef) has a single note in measure 55, which then moves to a half note in measure 58. The fifth staff (bass clef) has a single note in measure 55, which then moves to a half note in measure 58. Dynamics are marked *p* in the third and fourth staves.

1 61 62 63 64 65 66

2

3 *p* *mf* *very legato*

4

5

PREVIEW ONLY

Detailed description: This system contains measures 61 through 66. The first staff (treble clef) continues the melodic line. The second staff (treble clef) has a melodic line starting in measure 62. The third staff (treble clef) has a melodic line starting in measure 62. The fourth staff (treble clef) has a single note in measure 61, which then moves to a half note in measure 64. The fifth staff (bass clef) has a single note in measure 61, which then moves to a half note in measure 64. Dynamics are marked *p* in the second staff, *mf* in the third staff, and *very legato* in the third staff. A large 'PREVIEW ONLY' watermark is overlaid across the middle of the system.

1 67 68 69 70 71

2

3

4

5

Tempo I ♩ = 112

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

Detailed description: This system contains measures 67 through 71. The first staff (treble clef) continues the melodic line. The second staff (treble clef) has a melodic line starting in measure 67. The third staff (treble clef) has a melodic line starting in measure 67. The fourth staff (treble clef) has a single note in measure 67, which then moves to a half note in measure 70. The fifth staff (bass clef) has a single note in measure 67, which then moves to a half note in measure 70. Dynamics are marked *f* in the second, third, fourth, and fifth staves, and *mp* in the third staff. A tempo marking 'Tempo I ♩ = 112' is present above the first staff. A large 'PREVIEW ONLY' watermark is overlaid across the middle of the system.

D.S. al Coda

Musical score for measures 72-74. The score is for five staves (1-5). Measure 72 shows rests for all staves. Measure 73 shows a melodic line in the bass staff (5) starting with a half note, followed by quarter notes in staves 3 and 4. A dynamic marking of *mp* is placed below the bass staff. Measure 74 continues the melodic line in the bass staff and staves 3 and 4.

CODA



Musical score for measures 75-77. The score is for five staves (1-5). Measure 75 shows a melodic line in the bass staff (5) and staves 3 and 4. Measure 76 shows a melodic line in the bass staff (5) and staves 3 and 4. Measure 77 shows a melodic line in the bass staff (5) and staves 3 and 4. A large watermark "PREVIEW ONLY" is overlaid across the score.

Musical score for measures 78-79. The score is for five staves (1-5). Measure 78 shows a melodic line in the bass staff (5) and staves 3 and 4. Measure 79 shows a melodic line in the bass staff (5) and staves 3 and 4. A dynamic marking of *ff* is placed below the bass staff.