

RWS SYMPHONY BAND SERIES

Grade: 4

Conductor Score: RWS-2550-01

Four Captains (A Pirate Story)

Travis Weller

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RWS SYMPHONY BAND SERIES

Four Captains

(A Pirate Story)

Travis Weller

INSTRUMENTATION

Conductor Score	1	F Horn 1-2.....	2
Piccolo	1	F Horn 3-4.....	2
Flute 1	5	Trombone 1.....	2
Flute 2.....	5	Trombone 2.....	2
Oboe 1-2.....	2	Bass Trombone.....	2
B♭ Clarinet 1	4	Euphonium B.C.....	2
B♭ Clarinet 2	4	Euphonium T.C.....	2
B♭ Clarinet 3	4	Tuba.....	4
B♭ Bass Clarinet.....	2	Mallet Percussion: Bells, Chimes, Xylophone.....	3
Bassoon 1-2.....	2	Timpani.....	1
E♭ Alto Saxophone 1.....	3	Percussion 1: Snare Drum, Bass Drum.....	2
E♭ Alto Saxophone 2.....	3	Percussion 2: Hi-Hat, Suspended Cymbal, Crash Cymbals, Tam-Tam.....	2
B♭ Tenor Saxophone.....	2	Percussion 3: Slapstick, Tambourine, Tom-toms.....	2
E♭ Baritone Saxophone	1		
B♭ Trumpet 1	3		
B♭ Trumpet 2	3		
B♭ Trumpet 3	3		

PROGRAM NOTE

The Golden Age of Piracy, spanning from the waters of the Caribbean to the northern coast of the United States, remains an adventurous, colorful, and vibrant chapter in history. Charles Vane, "Calico" Jack Rackham, Anne Bonny, and Edward Teach (more commonly known as Blackbeard) were four of the Pirate crews' most recognizable and daring leaders.

Although a significant interaction between Teach and Rackham is unlikely due to the former's death in late November of 1718, it is against this historical backdrop of colorful characters that the composer chose to tell an additional story of pirates for the modern concert band. Upon completing his suite *Pirates!* in 2009, he started sketching ideas for a sequel companion piece, *Four Captains*. These sketches survived several computer migrations, software upgrades, and employment changes. It was only after completing a work for choir that one of the melodies came back to the surface of his mind and prompted him to finish this tale.

NOTES TO CONDUCTOR

The story begins with *Charles Vane at the Gallows*, facing death in Charleston, South Carolina. He eulogizes himself (Vane at the Gallows), showing no remorse for his cruel reputation and treacherous acts. Bands are often reluctant to sing – encourage them to let the inner musician "speak" in a style befitting of a true pirate captain.

The Slapstick immediately following the band singing signifies a broken rope and a chance at freedom thanks to *Calico Jack and Anne Bonny's Rescue* (start of the 6/8 at measure 31). The "Calico Jack" (4 -8th note motif) and the minor Irish Washerwoman (Anne Bonny's theme at m. 49) initiate a daring rescue. The important aspect for the woodwinds is to keep the articulation light and unified – even as the texture and volume intensify, encourage them to articulate with agility and precision.

An augmented Vane at the Gallows motif emerges underneath in low voices while the woodwinds present a series of variations on the Calico Jack and Anne Bonny motifs. The augmented melody requires full note values (musical integrity) from every section that contributes.

The rescue and escape from Charleston Harbor come to a head as Black Beard (*Black Beard Returns!*) arrives at the key change at measure 102. His theme draws upon the first movement (Raising the Jolly Roger) of my original suite, *Pirates!* (published by FJH Music). While volume increases, the ensemble's commitment to characteristic beautiful sound must not deviate or waver. On all long-held notes, encourage the ensemble to listen louder than they are playing. Avast me, hearties, we need all hands on deck 'cause there's a story of *Four Captains* to share! Please visit my composer page at rwsmusic.com to connect!

Travis Weller

ABOUT THE COMPOSER



Travis J. Weller (1973) is currently serving as the Assistant Chair for the Music Department at Messiah University. In addition to that position, he is the Director of Music Education. His duties at Messiah include supervising instrumental music education students, teaching methods courses, working with graduate students, and conducting the Symphonic Winds.

He holds degrees from Kent State University, Duquesne University, and Grove City College. Travis is a member of Phi Beta Mu (Nu Chapter), ASCAP, and the National Band Association. He recently completed his second term on the Phi Beta Mu International Board of Directors as the Educational Outreach Chair and previously served as President for Nu (PA) Chapter. He will serve the International organization as the President in 2026. Travis previously served as an officer for PMEADistrict 5, District 7 Higher Education Representative, PCMEA State Chapter Adviser, and is currently on the editorial board for the PMEADistrict Journal. He frequently presents on instrumental music education at professional development conferences like the Midwest Band and Orchestra Clinic and state music conferences. Travis has been a contributing author for articles in *Teaching Music*, *The Instrumentalist*, *National Band Association Journal*, *The PMEADistrict Journal*, and

The Phi Beta Mu International Newsletter. He performs with the Musician's Concert Band and works with the Pittsburgh Creator's Project.

He is in frequent demand as a guest conductor for honor bands and composer in residence sessions with school bands across the Eastern United States. As a composer, Travis has published works available from multiple publishers including Wingert-Jones, The FJH Music Company, Murphy Music Press, Grand Mesa Music, C.L. Barnhouse Music Publishers, Bandworks Publications, Carl Fischer, Ludwig-Masters and Manhattan Beach Music. Travis resides in Grove City with his wife, their three daughters and a son.



FOUR CAPTAINS

(A Pirate Story)

Travis J. Weller (ASCAP)

Conductor Score

RWS-2550-00

Slow March ♩ = 68-76

3 *Charles Vane at the Gallows*

Piccolo

Flute 1-2

Oboe 1-2

B♭ Clarinet 1

B♭ Clarinet 2-3

B♭ Bass Clarinet

Bassoon 1-2

E♭ Alto Saxophone 1

E♭ Alto Saxophone 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Slow March ♩ = 68-76

3 *Charles Vane at the Gallows*

B♭ Trumpet 1

B♭ Trumpet 2

B♭ Trumpet 3

F Horn 1-2

F Horn 3-4

Trombone 1

Trombone 2

Bass Trombone

Euphonium B.C.

Tuba

Mallet Percussion
Bells, Chimes
Xylophone

Timpani
C, B, D, F

Percussion 1
Snare Drum
Bass Drum

Percussion 2
Hi-Hat
Suspended Cymbal
Crash Cymbals
Tao-Tao

Percussion 3
Snare Drum
Tambourine
Tom-toms

Slow Trill, stagger breathe
p

Opt. Solo
mf

Cue: Euph.
mf

Opt. Solo
mf

Chimes
p

S.D.
p

Opt. Field Drum
until m. 31

Play
mf

Play
mf

Tutti

11

Picc. *mp* *f*

Fl. 1-2 *mp* *f*

Ob. 1-2 *mp* *f*

Clar. 1 *Tutti* *mf* *mp* *f*

Clar. 2-3 *mf* *mp* *f*

B. Cl. *Cue: Tuba* *mf* *Play* *mf* *div.* *f* *a2*

Bsn. 1-2 *mf* *f*

A. Sax 1 *mf* *f*

A. Sax 2 *mf* *f*

T. Sax *mf* *f*

B. Sax *Cue: Tuba* *mf* *f*

Trpt. 1 *f*

Trpt. 2 *f*

Trpt. 3 *f*

F. Hn. 1-2 *mf* *f*

F. Hn. 3-4 *mf* *f*

Tbn. 1 *f*

Tbn. 2 *f*

B. Tbn. *mf* *mf* *f*

Euph. B.C. *f*

Tuba *mf* *f*

Mlt. *f*

Timp. *f*

Perc. 1 *f*

Perc. 2 *Sus. Cym. w/ yarn mallets* *p* *f* *B.D.* *f* *Cr. Cym.*

Perc. 3 *f*

Tom-toms

Picc.

Fl. 1-2

Ob. 1-2

Clar. 1

Clar. 2-3

B. Cl.

Bsn. 1-2

A. Sax 1

A. Sax 2

T. Sax

B. Sax

Trpt. 1

Trpt. 2

Trpt. 3

F Hn. 1-2

F Hn. 3-4

Tbn. 1

Tbn. 2

B. Tbn.

Euph. B.C.

Tuba

Mlt.

Tim.

Perc. 1

Perc. 2

Perc. 3

Bells
hard plastic mallets
f

Stagger breathe

Stagger breathe

Stagger breathe

Stagger breathe

Stagger breathe

p *f*

13 14 15 16 17 18

21

Picc. *mf*

Fl. 1-2 *mf* Sing
I don't re gret my time at sea nor my acts of treach - er - y. I am not

Ob. 1-2 *mf* Sing
I don't re gret my time at sea nor my acts of treach - er - y. I am not

Clar. 1 *mf* Sing
I don't re gret my time at sea nor my acts of treach - er - y. I am not

Clar. 2-3 *mf* Sing
I don't re gret my time at sea nor my acts of treach - er - y. I am not

B. Cl. *p*

Bsn. 1-2 *p*

A. Sax 1 *mf* Sing
I don't re gret my time at sea nor my acts of treach - er - y. I am not

A. Sax 2 *mf* Sing
I don't re gret my time at sea nor my acts of treach - er - y. I am not

T. Sax *p* *mf* Sing
I don't re gret my time at sea nor my acts of treach - er - y. I am not

B. Sax *p* *mf* Sing
I don't re gret my time at sea nor my acts of treach - er - y. I am not

Trpt. 1 *p*

Trpt. 2 *p* *mf* Sing
I don't re gret my time at sea nor my acts of treach - er - y. I am not

Trpt. 3 *p* *mf* Sing
I don't re gret my time at sea nor my acts of treach - er - y. I am not

F. Hn. 1-2 *p* *mf* Sing
I don't re gret my time at sea nor my acts of treach - er - y. I am not

F. Hn. 3-4 *p* *mf* Sing
I don't re gret my time at sea nor my acts of treach - er - y. I am not

Tbn. 1 *p* *mf* Sing
I don't re gret my time at sea nor my acts of treach - er - y. I am not

Tbn. 2 *p* *mf* Sing
I don't re gret my time at sea nor my acts of treach - er - y. I am not

B. Tbn. *p*

Euph. B.C. *p* *mf* Sing
I don't re gret my time at sea nor my acts of treach - er - y. I am not

Tuba *p*

Mlt. Chimes *p*

Timp. *p*

Perc. 1 *p*

Perc. 2

Perc. 3

19 20 21 22 23 24

Picc. *p*

Fl. 1-2
bound; _____ my soul ain't jailed 'cause I lived _____ be - cause I sailed!

Ob. 1-2
bound; _____ my soul ain't jailed 'cause I lived _____ be - cause I sailed!

Clar. 1
bound; _____ my soul ain't jailed 'cause I lived _____ be - cause I sailed!

Clar. 2-3
bound; _____ my soul ain't jailed 'cause I lived _____ be - cause I sailed!

B. Cl.
p

Bsn. 1-2
p

A. Sax 1
bound; _____ my soul ain't jailed 'cause I lived _____ be - cause I sailed!

A. Sax 2
bound; _____ my soul ain't jailed 'cause I lived _____ be - cause I sailed!

T. Sax
bound; _____ my soul ain't jailed 'cause I lived _____ be - cause I sailed!

B. Sax
p

Trpt. 1

Trpt. 2
bound; _____ my soul ain't jailed 'cause I lived _____ be - cause I sailed!

Trpt. 3
bound; _____ my soul ain't jailed 'cause I lived _____ be - cause I sailed!

F Hn. 1-2
bound; _____ my soul ain't jailed 'cause I lived _____ be - cause I sailed!

F Hn. 3-4
bound; _____ my soul ain't jailed 'cause I lived _____ be - cause I sailed!

Tbn. 1
bound; _____ my soul ain't jailed 'cause I lived _____ be - cause I sailed!

Tbn. 2
bound; _____ my soul ain't jailed 'cause I lived _____ be - cause I sailed!

B. Tbn.
p

Euph. B.C.
bound; _____ my soul ain't jailed 'cause I lived _____ be - cause I sailed!

Tuba
p

Mlt.

Timp.
pp

Perc. 1
pp

Perc. 2
Sus. Cym. w/ yam mallets
p *f*

Perc. 3
Slapstick
pp *ff*

25 26 27 28 29 30

31 *Jack and Anne to the Rescue!* ♩. = 132

Picc.

Fl. 1-2

Ob. 1-2

Clar. 1

Clar. 2-3

B. Cl.

Bsn. 1-2

A. Sax 1

A. Sax 2

T. Sax

B. Sax

31 *Jack and Anne to the Rescue!* ♩. = 132

Trpt. 1

Trpt. 2

Trpt. 3

F Hn. 1-2

F Hn. 3-4

Tbn. 1

Tbn. 2

B. Tbn.

Euph. B.C.

Tuba

Mlt.

Timp.

Perc. 1

Perc. 2

Perc. 3

37 32 33 34 35 36

39

Picc.

Fl. 1-2

Ob. 1-2

Clar. 1

Clar. 2-3

B. Cl.

Bsn. 1-2

A. Sax 1

A. Sax 2

T. Sax

B. Sax

Trpt. 1

Trpt. 2

Trpt. 3

F Hn. 1-2

F Hn. 3-4

Tbn. 1

Tbn. 2

B. Tbn.

Euph. B.C.

Tuba

Mlt.

Timp.

Perc. 1

Perc. 2

Perc. 3

37 38 39 40 41 42

mf

f

B.D. rim

mf

Picc.

Fl. 1-2

Ob. 1-2

Clar. 1

Clar. 2-3

B. Cl.

Bsn. 1-2

A. Sax 1

A. Sax 2

T. Sax

B. Sax

Trpt. 1

Trpt. 2

Trpt. 3

F Hn. 1-2

F Hn. 3-4

Tbn. 1

Tbn. 2

B. Tbn.

Euph. B.C.

Tuba

Mlt.

Timp.

Perc. 1

Perc. 2

Perc. 3

43 44 45 46 47 48

- 11 -

57

65

Picc.

Fl. 1-2

Ob. 1-2

Clar. 1

Clar. 2-3

B. Cl.

Bsn. 1-2

A. Sax 1

A. Sax 2

T. Sax

B. Sax

Trpt. 1

Trpt. 2

Trpt. 3

F Hn. 1-2

F Hn. 3-4

Tbn. 1

Tbn. 2

B. Tbn.

Euph. B.C.

Tuba

Mlt.

Timp.

Perc. 1

Perc. 2

Perc. 3

67 68 69 70 71 72

Sus. Cym. w/ yam mallets

p

73

Picc.

Fl. 1-2

Ob. 1-2

Clar. 1

Clar. 2-3

B. Cl.

Bsn. 1-2

A. Sax 1

A. Sax 2

T. Sax

B. Sax

73

Trpt. 1

Trpt. 2

Trpt. 3

F Hn. 1-2

F Hn. 3-4

Tbn. 1

Tbn. 2

B. Tbn.

Euph. B.C.

Tuba

Mlt.

Timp.

Perc. 1

Perc. 2

Perc. 3

Xylo.

73 74 75 76 77 78

Picc.

Fl. 1-2

Ob. 1-2

Clar. 1

Clar. 2-3

B. Cl.

Bsn. 1-2

A. Sax 1

A. Sax 2

T. Sax

B. Sax

Trpt. 1

Trpt. 2

Trpt. 3

F. Hn. 1-2

F. Hn. 3-4

Tbn. 1

Tbn. 2

B. Tbn.

Euph. B.C.

Tuba

Mlt.

Timp.

Perc. 1

Perc. 2

Perc. 3

79 80 81 82 83 84

Sus. Cym. w/ yam mallets

p

85

Picc.

Fl. 1-2

Ob. 1-2

Clar. 1

Clar. 2-3

B. Cl.

Bsn. 1-2

A. Sax 1

A. Sax 2

T. Sax

B. Sax

85

Trpt. 1

Trpt. 2

Trpt. 3

F Hn. 1-2

F Hn. 3-4

Tbn. 1

Tbn. 2

B. Tbn.

Euph. B.C.

Tuba

Mlt.

Timp.

Perc. 1

Perc. 2

Perc. 3

Cr. Cym.

85

86

87

88

89

90

Picc.

Fl. 1-2

Ob. 1-2

Clar. 1

Clar. 2-3

B. Cl.

Bsn. 1-2

A. Sax 1

A. Sax 2

T. Sax

B. Sax

Trpt. 1

Trpt. 2

Trpt. 3

F Hn. 1-2

F Hn. 3-4

Tbn. 1

Tbn. 2

B. Tbn.

Euph. B.C.

Tuba

Mlt.

Timp.

Perc. 1

Perc. 2

Perc. 3

97 92 93 94 95 96

102 Blackbeard Returns!

Picc. *f* *ff*

Fl. 1-2 *ff*

Ob. 1-2 *f* *ff*

Clar. 1 *ff* *div.* *a2*

Clar. 2-3 *ff*

B. Cl. *f* *ff*

Bsn. 1-2 *f* *ff*

A. Sax 1 *ff*

A. Sax 2 *ff*

T. Sax *f* *ff*

B. Sax *f* *ff*

Trpt. 1 *fp* *ff*

Trpt. 2 *fp* *ff*

Trpt. 3 *fp* *ff*

F Hn. 1-2 *ff*

F Hn. 3-4 *ff*

Tbn. 1 *f* *ff*

Tbn. 2 *f* *ff*

B. Tbn. *f* *ff*

Euph. B.C. *f* *ff*

Tuba *f* *ff*

Mlt. *p* *ff*

Timp. *f* *ff*

Perc. 1 *mf* *ff*

Perc. 2 *p* *ff* Tam-Tam

Perc. 3 *mf* *ff*

97 98 99 100 101 102

Picc.

Fl. 1-2

Ob. 1-2

Clar. 1

Clar. 2-3

B. Cl.

Bsn. 1-2

A. Sax 1

A. Sax 2

T. Sax

B. Sax

Trpt. 1

Trpt. 2

Trpt. 3

F Hn. 1-2

F Hn. 3-4

Tbn. 1

Tbn. 2

B. Tbn.

Euph. B.C.

Tuba

Mlt.

Timp.

Perc. 1

Perc. 2

Perc. 3

Chimes

Cr. Cym.

103 104 105 106 107 108 109 110

fp *f* *p* *mf* *f*

This image shows a page of a musical score, likely for a symphony or concert band. The score is written for a large ensemble, including the following instruments:

- Picc.
- Fl. 1-2
- Ob. 1-2
- Clar. 1
- Clar. 2-3
- B. Cl.
- Bsn. 1-2
- A. Sax 1
- A. Sax 2
- T. Sax
- B. Sax
- Trpt. 1
- Trpt. 2
- Trpt. 3
- F Hn. 1-2
- F Hn. 3-4
- Tbn. 1
- Tbn. 2
- B. Tbn.
- Euph. B.C.
- Tuba
- Mlt.
- Timp.
- Perc. 1
- Perc. 2
- Perc. 3

The score includes various musical notations, including notes, rests, and dynamic markings such as *f* (forte) and *ff* (fortissimo). A large red watermark is overlaid on the page, reading "Preview Only" and "Legal Use Requires Purchase".

118

Picc. *f*

Fl. 1-2 *f*

Ob. 1-2 *f*

Clar. 1 *f*

Clar. 2-3 *f*

B. Cl. *ff*

Bsn. 1-2 *ff*

A. Sax 1 *f*

A. Sax 2 *f*

T. Sax *ff*

B. Sax *ff*

118

Trpt. 1 *ff*

Trpt. 2 *ff*

Trpt. 3 *ff*

F Hn. 1-2 *ff*

F Hn. 3-4 *ff*

Tbn. 1 *fp*

Tbn. 2 *fp*

B. Tbn. *fp*

Euph. B.C. *ff*

Tuba *fp*

Mlt. *ff*

Timp. *ff*

Perc. 1 *ff*

Perc. 2

Perc. 3

118 119 120 121 122 123 124

126

- 24 -

142

Picc. *f*

Fl. 1-2 *f*

Ob. 1-2 *f*

Clar. 1 *f*

Clar. 2-3 *f*

B. Cl. *f*

Bsn. 1-2 *f*

A. Sax 1 *f*

A. Sax 2 *f*

T. Sax *mf* *f*

B. Sax *f*

Trpt. 1 *mf* *f*

Trpt. 2 *mf* *f*

Trpt. 3 *mf* *f*

F Hn. 1-2 *mf* *f*

F Hn. 3-4 *mf* *f*

Tbn. 1 *mf* *f*

Tbn. 2 *mf* *f*

B. Tbn. *f*

Euph. B.C. *mf* *f*

Tuba *f*

Mlt. *ff*

Timp. *p* *f*

Perc. 1 *f*
B.D. on head

Perc. 2 *p* *f*
Sus. Cym. w/ yam mallets

Perc. 3 *f*

137 138 139 140 141 142

Picc.

Fl. 1-2

Ob. 1-2

Clar. 1

Clar. 2-3

B. Cl.

Bsn. 1-2

A. Sax 1

A. Sax 2

T. Sax

B. Sax

Trpt. 1

Trpt. 2

Trpt. 3

F Hn. 1-2

F Hn. 3-4

Tbn. 1

Tbn. 2

B. Tbn.

Euph. B.C.

Tuba

Mlt. ^{Xylo.}

Timp.

Perc. 1

Perc. 2

Perc. 3

Cr. Cym.

Tom-toms

143 144 145 146 147 148 149

156

Picc.
 Fl. 1-2
 Ob. 1-2
 Clar. 1
 Clar. 2-3
 B. Cl.
 Bsn. 1-2
 A. Sax 1
 A. Sax 2
 T. Sax
 B. Sax
 Trpt. 1
 Trpt. 2
 Trpt. 3
 F Hn. 1-2
 F Hn. 3-4
 Tbn. 1
 Tbn. 2
 B. Tbn.
 Euph. B.C.
 Tuba
 Mlt.
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3

150 151 152 153 154 155 156

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Picc. *fp* *f* *ff*
 Fl. 1-2 *fp* *f* *ff*
 Ob. 1-2 *f* *ff*
 Clar. 1 *f* *ff*
 Clar. 2-3 *f* *ff*
 B. Cl. *f* *ff*
 Bsn. 1-2 *fp* *f* *ff*
 A. Sax 1 *fp* *f* *ff*
 A. Sax 2 *fp* *f* *ff*
 T. Sax *fp* *f* *ff*
 B. Sax *f* *ff*
 Trpt. 1 *fp* *f* *ff*
 Trpt. 2 *fp* *f* *ff*
 Trpt. 3 *fp* *f* *ff*
 F Hn. 1-2 *fp* *f* *ff*
 F Hn. 3-4 *fp* *f* *ff*
 Tbn. 1 *fp* *f* *ff*
 Tbn. 2 *fp* *f* *ff*
 B. Tbn. *f* *ff*
 Euph. B.C. *fp* *f* *ff*
 Tuba *f* *ff*
 Mlt. *fp* *f* *ff*
 Timp. *f* *ff*
 Perc. 1 *fp* *ff*
 Perc. 2 *p* *f*
 Perc. 3 *f* *ff*

157 *sub p* 158 159 160 161 162 *ff* 163 164 165

Sus. Cym. w/ yam mallets
p *f*