



The Art of Espionage

TRAVIS J. WELLER

Instrumentation

Full Score	1
Flute 1	4
Flute 2	4
Oboe	2
B♭ Clarinet 1	4
B♭ Clarinet 2	4
Bass Clarinet	2
Bassoon	2
Alto Saxophone 1	2
Alto Saxophone 2	2
Tenor Saxophone	2
Baritone Saxophone	2
B♭ Trumpet 1	4
B♭ Trumpet 2	4
Horn in F 1	2
Horn in F 2	2
Trombone 1	3
Trombone 2	3
Euphonium	4
Baritone T.C.	2
Tuba	4
Timpani	2
Mallets 1	3
Marimba, Xylophone, Vibraphone	
Percussion 1	2
Snare Drum, Bass Drum	
Percussion 2	3
Hi-hat, Suspended Cymbal, Crash Cymbals	
Percussion 3	5
Slapstick, 2 Bongos, Ratchet, Triangle, Wood Block	

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 at Messiah University. His duties at Messiah include supervising instrumental music education students, teaching methods courses, working with graduate conducting students, and conducting the Symphonic Winds.

He holds a Ph.D. in Music Education from Kent State University. Travis is a member of Phi Beta Mu (Nu Chapter), ASCAP, and the National Band Association. He has previously served on the Phi Beta Mu International Board of Directors and assisted with their social media outreach. He has presented on instrumental music education at the Midwest Band and Orchestra Clinic, and PMEA and OMEA State Conferences. Travis has been a contributing author for articles in Teaching Music, The Instrumentalist, National Band Association Journal, The PMEA Journal, and The Phi Beta Mu International Newsletter.

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

The Art of Espionage

“Espionage”: the act of gathering intelligence containing confidential information for use in political and governmental arenas. Some spies volunteer while others are recruited. The influence of ideology, patriotism, and even money motivate them to take daring risks to access valuable information. Good spies sometimes escape the most harrowing situations with secret information intact. Great spies never worry about the escape as they have likely never been discovered being there in the first place. The ability to slip in and out of highly tense situations is something of *art* form that only master spies perfect. A highly placed government official might make a great spy to recruit, but so could the night shift janitor, or even a savvy band director...if the situation is right!

“The Art of Espionage” is one such journey of a specialized spy. The melodic material is heavily rooted in a c minor blues scale (and later in d minor after a key change). As indicated by the opening tempo marking, two major themes are heard throughout the work: “Speed” (the first shades heard in M.3) and “Stealth” (introduced by the Clarinets at M.9). Just as spies have their work interrupted by unexpected complications (whether it is security measures, guards, or the malicious watchdog), so too are various sections interrupted by transitions that utilize 7/8 time. The Percussion section supply an integral role in the dangerous sonic backdrop in which our spy is operating – Snare Drum, Bongos, and Mallet Percussion are especially important in helping provide a forward rhythmic impetus. In some situations, spies have to improvise to avoid a precarious situation. The section at M.74 provides a unique opportunity for students with interest and experience in improvisation. Two-measure ensemble hits are responded to by soloists throughout the band (suggested written solos appear in Tenor Saxophone, Trumpet 1, Flute, and Trombone 1; however, directors are encouraged to gauge interest and ability with other players across the ensemble). The piece builds until M.102 when it finally uncorks in frantic escape for our spy. Will our spy escape or be ensnared?

I leave that answer up to student musicians who will bring this work to life and discover which section of the band is the best at “The Art of Espionage.”



Wingert-Jones Publications

Recordings are available on all major streaming services.

The Art of Espionage

TRAVIS J. WELLER
(ASCAP)

Speed and Stealth! ♩ = 152

6

Flute 1, 2

Oboe

B♭ Clarinet 1, 2

Bass Clarinet

Bassoon

Alto
Saxophone 1, 2Tenor
SaxophoneBaritone
Saxophone

B♭ Trumpet 1, 2

Horn in F

Trombone 1, 2

Euphonium

Tuba

Timpani

Mallets
(Bells)Percussion 1
(Snare Drum,
Bass Drum)Percussion 2
(Hi-hat,
Suspended Cymbal,
Crash Cymbals)Percussion 3
(Slap stick,
2 Bongos, Ratchet,
Triangle, Wood Block)

1

2

3

4

5

6

9

Fl. 1, 2

Ob.

B♭ Cl. 1, 2

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

B♭ Tpt. 1, 2

Hn.

Tbn. 1, 2

Euph.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

Perc. 3

Xylophone

Mar.

B.D.: Rim

Bongos

S.S.

Marimba

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7 8 9 10 11 12

(3+2+2)

The image shows a musical score for the song "The Rose Tree". The score is written for a voice and piano. The key signature is one flat (B-flat), and the time signature is 4/4. The tempo is marked "Moderato". The score is divided into two systems. The first system contains measures 1 through 10, and the second system contains measures 11 through 20. The music features a melody line and a piano accompaniment. The lyrics are written below the melody line. The score includes dynamic markings such as *mp* (mezzo-piano) and *f* (forte). The score is marked with a rehearsal mark "21" at the beginning of the second system. The score is watermarked with "Wingert-Jones Publications" and "Preview Only".

29

Fl. 1, 2

Ob.

B♭ Cl. 1, 2

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

B♭ Tpt. 1, 2

Hn.

Tbn. 1, 2

Euph.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

Perc. 3

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25 26 27 28 29 30

CBW2503FS

(3+2+2)

Fl. 1, 2

Ob.

B♭ Cl. 1, 2

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

B♭ Tpt. 1, 2

Hn.

Tbn. 1, 2

Euph.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

Perc. 3

mp

mp

mp

mp

mp

mf

p

mp

mp

mp

mp

mp

mp

mp

mf

f

p

mf

mf

mf

7

8

4

4

4

4

7

8

4

4

31

32

33

34

35

36

Preview Only

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37 (♩ = ♩)

Fl. 1, 2 *f* *p* *mf* Opt. Solo

Ob. *mf* Opt. Solo

B♭ Cl. 1, 2 *a2* *mf* Opt. Solo *a2*

B. Cl. *f* *mf*

Bsn. *mf* *a2*

A. Sax. 1, 2 *a2*

T. Sax. *mf*

B. Sax. *f* *mf*

B♭ Tpt. 1, 2 37 (♩ = ♩)

Hn. 4

Tbn. 1, 2 *a2* *mf*

Euph. *mf*

Tuba *f* *mf*

Timp. *f*

Mal. 4

Perc. 1 4 *pp* *f*

Perc. 2 *p* *mf*

Perc. 3

Suspended Cymbal

42

47

Fl. 1, 2 *mp* *f* *fp* *f*

Ob.

B♭ Cl. 1, 2 *f* *fp* *f*

B. Cl.

Bsn. *f*

A. Sax. 1, 2 *mf*

T. Sax. *mf*

B. Sax. *f*

B♭ Tpt. 1, 2 *a2* *p* *f* *fp* *f*

Hn. *mf* *fp* *f*

Tbn. 1, 2 *p* *f*

Euph. *f*

Tuba *f*

Timp.

Mal. Marimba *mf*

Perc. 1 *pp* *f*

Perc. 2 Hi-hat *mf*

Perc. 3 Ratchet

43 44 45 46 47 48

Fl. 1, 2

Ob.

B♭ Cl. 1, 2

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

B♭ Tpt. 1, 2

Hn.

Tbn. 1, 2

Euph.

Tuba

Timp.

Vib.

Mal.

Mar.

Perc. 1

Perc. 2

Perc. 3

S.S.

78

78

78

49 50 51 52 53 54

CBW2503FS

CBW2503FS

Fl. 1, 2

Ob.

B $\flat$ Cl. 1, 2

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

B $\flat$ Tpt. 1, 2

Hn.

Tbn. 1, 2

Euph.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

Perc. 3

61 62 63 64 65 66

72

[illegible]

fr~~~~~

Suggested Solo:
Improvisation encouraged

Tpt 1 Solo 2 Tutti

p *ff* *ff*

FL. 1, 2

Ob.

B♭ Cl. 1, 2

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

B♭ Tpt. 1, 2

Hn.

Tbn. 1, 2

Euph.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

Perc. 3

85

86

87

88

89

90

91

Tutti a2

Fl. 1, 2 *p* *f*

Ob. *p* *f*

B♭ Cl. 1, 2 *p*

B. Cl. *p*

Bsn. *p*

A. Sax. 1, 2

T. Sax.

B. Sax. *p*

B♭ Tpt. 1, 2

Hn. *p* *f*

Tbn. 1, 2 *p*

Euph. *f* *p*

Tuba *p*

Timp.

Mal. *Xylophone* *Marimba*

Perc. 1 *mp*

Perc. 2 *f*

Perc. 3 *f*

92 93 94 95 96 97

CBW2503FS

Fl. 1, 2

Ob.

B♭ Cl. 1, 2

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

B♭ Tpt. 1, 2

Hn.

Tbn. 1, 2

Euph.

Tuba

Timp.

Mal.

Perc. 1

Cr. Cym.

Perc. 2

Perc. 3

104 105 106 107 108 109

Fl. 1, 2

Ob.

B♭ Cl. 1, 2

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

B♭ Tpt. 1, 2

Hn.

Tbn. 1, 2 (VI - I)

Euph.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

Perc. 3 Ratchet

110

111

112

113

114

115

120

Fl. 1, 2

Ob.

B♭ Cl. 1, 2

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

B♭ Tpt. 1, 2

Hn.

Tbn. 1, 2

Euph.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

Perc. 3

CBW2503FS