

The Captivator (March)

by

Ernest S. Williams/arr. Mark Fonder

Complete Band Instrumentation

- | | | |
|----------------------|------------------------|--------------------|
| 1 - Full Score | 2 - Tenor Saxophone | 2 - Euphonium T.C. |
| 1 - Piccolo | 1 - Baritone Saxophone | 2 - Euphonium B.C. |
| 7 - Flutes | 3 - Trumpet in Bb 1 | 4 - Tuba |
| 2 - Oboes | 3 - Trumpet in Bb 2 | 1 - Double Bass |
| 3 - Clarinet in Bb 1 | 3 - Trumpet in Bb 3 | 1 - Timpani |
| 4 - Clarinet in Bb 2 | 2 - Horn in F 1 & 3 | 2 - Snare Drum & |
| 4 - Clarinet in Bb 3 | 2 - Horn in F 2 & 4 | 2 - Bass Drum & |
| 2 - Bass Clarinet | 2 - Trombone 1 | Cymbals |
| 2 - Bassoon | 2 - Trombone 2 | |
| 2 - Alto Saxophone 1 | 2 - Trombone 3 | |
| 2 - Alto Saxophone 2 | | |

LARGE SCORE AVAILABLE

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The Captivator March (1924) Ernest S. Williams

ABOUT THE COMPOSER

Cornetist and educator, Ernest S. Williams (1881-1947) was born in New Richmond, Indiana. He began playing the cornet at a very early age under the tutelage of his father. With the outbreak of the Spanish-American War, Williams joined the 158th Indiana Volunteer Regiment Band and became its conductor. In 1901 John Philip Sousa selected Williams to tour with the Sousa Band on its European tour. In 1904, Williams founded his own publishing business. Williams continued his successful performing career in 1917 as soloist with the Patrick Conway Band, first trumpet in Victor Herbert's Orchestra, and first trumpet with the Philadelphia Orchestra. From 1918 to 1922, Williams was also a soloist with the Goldman Band during its summer series at Columbia University. In June 1929, following the death of Patrick Conway, Williams was appointed Dean of the Conway Military Band School, affiliated with the Ithaca Conservatory of Music. Williams founded the Ernest Williams Music Camp in 1930 on property he owned in Saugerties, New York, at first as a companion to the Band School at Ithaca. But in 1931, he left that post to found the Ernest Williams School of Music at his home in Brooklyn. In 1932 the camp became an extension of the Williams School. The Williams School in Brooklyn closed in 1943 when World War II took away so much of its student body. The camp operated by Williams' second wife, Gladys, until Williams' death in 1947. Although the training was rigorous, the school motto was, "To be Williams-trained is to be successful." Many alumni, such as Frank Elsass, Raymond Crisara, Robert Hoffman, Joseph Losh, Gilbert Mitchell, George S. Howard, Ned Mahoney and Leonard B. Smith, went on to prominent careers as performers.

PERFORMING OPTIONS FOR THIS MARCH

For the first strain, countermelody people like the trombones should play a bit softer the first time and let the countermelody really project on the repeat. In the second strain, second time, it is recommended that all woodwinds should drop out and let the brass and percussion play alone on the repeat. On the last strain first time, a *subito* piano will provide a terrific contrast. Be sure you start the *subito* soft on the three pick up notes. The flute and piccolo should be allowed to project noticeably. On the last time of the last strain, the trombone countermelody can come to the fore.

ABOUT THE ARRANGER

Mark Fonder, professor of music, is the conductor of the Ithaca College Concert Band and has been teaching conducting and instrumental music education courses at Ithaca College since 1989. From 1994 to 2003, he was the Chairman of the Music Education Department. He is active as a guest conductor, adjudicator, school music consultant, and clinician and has served in these capacities throughout the United States. Internationally, he has guest conducted, given research presentations or adjudicated bands in Australia, Austria, Japan, Canada, China, Singapore, Sweden and the United Kingdom. Dr. Fonder has played principal trombone with the Green Bay (Wisconsin) Symphony, the Green Bay Packer Band, and the San Antonio Brass, and for such entertainers as Robert Goulet, Rich Little, and Rita Moreno. In 1987, Dr. Fonder was awarded the National Band Association-Wisconsin Chapter Citation of Excellence, in 1998, the Ithaca College President's Recognition Award and has been the recipient of a University of Wisconsin teaching fellowship. He has been elected to Phi Delta Kappa, an honorary education fraternity, Phi Kappa Phi, an honorary scholars fraternity, Pi Kappa Lambda, an honorary music fraternity and the prestigious American Bandmasters Association.

The Captivator

(March)

Ernest S. Williams

arranger: Mark Fonder

Score

$\text{♩} = 120$

5

The score is arranged in two systems. The first system includes Piccolo, Flute, Oboe, Clarinet in B♭ 1, Clarinet in B♭ 2, Clarinet in B♭ 3, Bass Clarinet, Bassoon, Alto Sax. 1, Alto Sax. 2, Tenor Sax., and Baritone Sax. The second system includes Trumpet in B♭ 1, Trumpet in B♭ 2, Trumpet in B♭ 3, Horn in F 1 & 3, Horn in F 2 & 4, Trombone 1, Trombone 2, Trombone 3, Euphonium, Tuba, Double Bass, Timpani, Snare Drum, Cymbals, and Bass Drum. Dynamic markings include *ff* and *mp*. A large watermark for TRN Music Publisher, Inc. is visible across the score.

The Captivator

Musical score for 'The Captivator' featuring various instruments and dynamic markings. The score includes parts for Piccolo, Flute, Oboe, Clarinets (Bb, B, Bass), Bassoon, Saxophones (Alto, Tenor, Baritone), Trumpets (Bb, Bb, Bb), Horns (1 & 3, 2 & 4), Trombones (1, 2, 3), Euphonium, Tuba, Double Bass, Timpani, Snare Drum, and Cymbals/Drum. The score is marked with dynamics such as *f*, *mp*, *cresc.*, and *sfz*. A large watermark 'MUSIC PUBLISHER IN' is visible across the score.

10 *f* 11 *sfz* 12 *mp* 13 14 15 16 *cresc.* 17 18 19

The Captivator

1. 2. 22 WW-1x only

Picc. *mp* *f* WW-1x only

Fl. *mp* *f* WW-1x only

Ob. *mp* *f* WW-1x only

B♭ Cl. 1 *mp* *f* WW-1x only

B♭ Cl. 2 *mp* *f* WW-1x only

B♭ Cl. 3 *mp* *f* WW-1x only

B. Cl. *mp* *f* WW-1x only

Bsn. *mp* *f* WW-1x only

A. Sx. 1 *mp* *f* WW-1x only

A. Sx. 2 *mp* *f* WW-1x only

T. Sx. *mp* *f* WW-1x only

B. Sx. *mp* *f* WW-1x only

B♭ Tpt. 1 *mp* *f-mp* WW-1x only

B♭ Tpt. 2 *mp* *f-mp* WW-1x only

B♭ Tpt. 3 *mp* *f-mp* WW-1x only

Hn. 1 & 3 *mp* *f-mp* WW-1x only

Hn. 2 & 4 *mp* *f-mp* WW-1x only

Tbn. 1 *mp* *f-mp* WW-1x only

Tbn. 2 *mp* *f-mp* WW-1x only

Tbn. 3 *mp* *f-mp* WW-1x only

Euph. *mp* *f-mp* WW-1x only

Tuba *mp* *f-mp* WW-1x only

D.B. *mp* *f-mp* WW-1x only

Timp. *mp* *f-mp* WW-1x only

S. Dr. *mp* *f-mp* WW-1x only

Cym. B. Dr. *mp* *f-mp* WW-1x only

20 21 *f-mp* 22 23 24 25 26 27 28 29

The Captivator

1. 2. 39

Picc. *cresc.* *mf*

Fl. *cresc.* *mf*

Ob. *cresc.* *p*

B♭ Cl. 1 *cresc.* *p*

B♭ Cl. 2 *cresc.* *p*

B♭ Cl. 3 *cresc.* *p*

B. Cl. *cresc.* *p*

Bsn. *cresc.* *p*

A. Sx. 1 *cresc.* *p*

A. Sx. 2 *cresc.* *p*

T. Sx. *cresc.* *p*

B. Sx. *cresc.* *p*

B♭ Tpt. 1 *cresc.*

B♭ Tpt. 2 *cresc.*

B♭ Tpt. 3 *cresc.*

Hn. 1 & 3 *cresc.*

Hn. 2 & 4 *cresc.*

Tbn. 1 *cresc.*

Tbn. 2 *cresc.*

Tbn. 3 *cresc.*

Euph. *cresc.*

Tuba *cresc.*

D.B. *cresc.* *p*

Timp. *cresc.*

S. Dr. *cresc.* *p* *On the rim*

Cym. B. Dr. *cresc.*

30 31 32 33 34 35 36 37 38 39 40

The Captivator

Picc.
Fl.
Ob.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
Bsn.
A. Sax. 1
A. Sax. 2
T. Sax.
B. Sax.
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
Hn. 1 & 3
Hn. 2 & 4
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Tuba
D.B.
Timp.
S.Dr.
Cym.
B. Dr.

41 42 43 44 45 46 47 48 49 50

The Captivator

55

Picc. *f*

Fl. *f*

Ob. *f*

B♭ Cl. 1 *f*

B♭ Cl. 2 *f*

B♭ Cl. 3 *f*

B. Cl. *f*

Bsn. *f*

A. Sx. 1 *f*

A. Sx. 2 *f*

T. Sx. *f*

B. Sx. *ff*

B♭ Tpt. 1 *f*

B♭ Tpt. 2 *f*

B♭ Tpt. 3 *f*

Hn. 1 & 3 *f*

Hn. 2 & 4 *f*

Tbn. 1 *ff*

Tbn. 2 *ff*

Tbn. 3 *ff*

Euph. *ff*

Tuba *ff*

D.B. *ff*

Timp.

S. Dr. *f* *sfz*

Cym. B. Dr.

51 52 53 *f* 55 56 57 58 59 60

54

The Captivator

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61 62 63 64 65 66 67 68 69

The Captivator

71 2nd x up 8ve

Picc. *p-ff*
 Fl. *p-ff*
 Ob. *p-ff*
 B♭ Cl. 1 *p-ff*
 B♭ Cl. 2 *p-ff*
 B♭ Cl. 3 *p-ff*
 B. Cl. *p-ff*
 Bsn. *p-ff*
 A. Sx. 1 *p-ff*
 A. Sx. 2 *p-ff*
 T. Sx. *p-ff*
 B. Sx. *p-ff*
 B♭ Tpt. 1 *p-ff*
 B♭ Tpt. 2 *p-ff*
 B♭ Tpt. 3 *p-ff*
 Hn. 1 & 3 *p-ff*
 Hn. 2 & 4 *p-ff*
 Tbn. 1 *p-ff*
 Tbn. 2 *p-ff*
 Tbn. 3 *p-ff*
 Euph. *p-ff*
 Tuba *p-ff*
 D.B. *p-ff*
 Timp. *p-ff*
 S.Dr. *p-ff*
 Cym. *p-ff*
 B. Dr. *p-ff*

Musical score for The Captivator, page 8. The score includes parts for Piccolo, Flute, Oboe, Clarinets (B♭, B, Bass), Bassoon, Saxophones (Alto, Tenor, Baritone), Trumpets (B♭), Horns (E♭, F), Trombones (B♭), Euphonium, Tuba, Double Bass, Timpani, Snare Drum, Cymbals, and Bass Drum. The music is in 4/4 time with a key signature of three flats. The score features various dynamics, including *p-ff*, and includes performance instructions such as *tr* (trills) and *2* (second ending). A large watermark for TRM Music Publisher, Inc. is overlaid on the score.

The Captivator

This musical score is for the piece "The Captivator" and is page 9 of the score. It features a large ensemble of instruments and vocal parts. The instruments listed on the left include Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), B♭ Clarinet 1 (B♭ Cl. 1), B♭ Clarinet 2 (B♭ Cl. 2), B♭ Clarinet 3 (B♭ Cl. 3), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Alto Saxophone 1 (A. Sax. 1), Alto Saxophone 2 (A. Sax. 2), Tenor Saxophone (T. Sax.), Bass Saxophone (B. Sax.), B♭ Trumpet 1 (B♭ Tpt. 1), B♭ Trumpet 2 (B♭ Tpt. 2), B♭ Trumpet 3 (B♭ Tpt. 3), Horns 1 & 3 (Hn. 1 & 3), Horns 2 & 4 (Hn. 2 & 4), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Trombone 3 (Tbn. 3), Euphonium (Euph.), Tuba, Double Bass (D.B.), Timpani (Timp.), Snare Drum (S. Dr.), and Cymbals/Bass Drum (Cym. B. Dr.). The score is written in a key signature of three flats (B♭, E♭, A♭) and a common time signature (C). It includes various musical notations such as notes, rests, dynamics (e.g., *ff*), articulation marks, and repeat signs with first and second endings. A large, semi-transparent watermark for "TRM MUSIC PUBLISHER, INC." is overlaid across the center of the page, with the URL "http://trmusic.com" below it. The page number "9" is located in the top right corner. At the bottom of the page, measure numbers 79 through 87 are indicated.



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