
Eighth Note Publications

Danse a la Gigue

Kevin Kaisershot

THE WORK: This energetic work is dance-like in character with a touch of frivolity. It brings to mind a more contemporary setting of the moresca or Renaissance masque. It is also the third movement of Suite Divertissement with the other movements being Marche Heroique and Vignette.

PERFORMANCE TIPS: Light tonguing should be emphasized so as not to allow the tempo to become heavy and burdensome. Performers should know how each part fits and when to play the supportive role versus the lead. Dynamics are written and designed to help show where these occasions occur. Placement of accents is critical in achieving the desired effect during the relative minor section of the key change.

This work is part of a growing series of original pieces by this talented composer. Many of these titles are already found on contest lists throughout the country.

These like-instrument ensemble works are designed to be performed by junior high and high school level musicians. They are ideal for use in festivals and competitions as well as in concerts, church services and other special events. All pieces are melodically and rhythmically creative with all parts being interesting and suitable in difficulty (Easy-Medium, Medium).

Besides their use as like-instrument pieces, they are all interchangeable and will work with any combination of the brass or woodwind instruments (flute, clarinet, saxophone, horn, trumpet, trombone and tuba). This means that any non-standard combinations of instruments will have access to these terrific works.

Other titles in this series:

Elegy, Scherzo Diabolique, Novelette, Danse a la Gigue, Modern Day Madrigal, Rondeau Gracieuse, Moments Majestique and Musical Tag.

Kevin Kaisershot was born in Dickinson, North Dakota and raised in Lincoln, Nebraska and Bloomington-Normal, Illinois. His formal training was received at the University of Nebraska-Lincoln (BME) and Illinois State University (MM). He has done additional post-graduate work at both Northern Illinois University and Vandercook College of Music. He has studied trumpet with Dennis Schneider and Richard Lehman. He has also studied conducting with Jack R. Snider, Robert B. Allan, Alan McMurray, Mallory Thompson and Richard Floyd. He lives in Aurora, Illinois where he is a freelance composer/arranger and trumpet soloist as well as a music teacher in one of the local area school districts.

Kevin Kaisershot has taught at all levels of instrumental music, both at the public school level (24 years) and the college level (five years). He is a member of several professional organizations, including the International Trumpet Guild, Illinois Music Educators Association, MENC and ASCAP. Among some of his most recent honors, Mr. Kaisershot has been honored with inclusion in several yearly editions of Who's Who Among America's Teachers. He also received in 1997 the Award of Recognition from the Illinois State Board of Education as part of their "Those Who Excel" Program.

As a conductor, clinician, and composer, Mr. Kaisershot has become well traveled throughout the Mid-West, and has achieved somewhat of a following worldwide, where his music has received critical acclaim. His band and orchestra compositions are presently on several state contest lists. He has won several awards for his band compositions including the distinction that his march entitled Spectre of Fortune was adopted by the State of Massachusetts Lion's Club Organizations as their official march. He is also a ten-time recipient of the annual ASCAP standard awards for his contributions to the advancement of American/Educational music.

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DIFFICULTY RATING: Medium
3 Flutes

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DANSE A LA GIGUE

Kevin Kaisershot ASCAP

Allegro $\text{♩} = 80$

Flute 1 *f*

Flute 2 *mf* *f*

Flute 3 *mf* *f*

5 6 7 8 9

mf *f*

10 11 12 13 14

f *f*

PREVIEW ONLY

15. 16. not lead 18. 19.

mf

mf

lead

f

Detailed description: This system contains measures 15 through 19. It features three staves. The top staff has a melodic line with a dotted quarter note at measure 15 and a 'not lead' instruction above measure 18. The middle staff has a rhythmic accompaniment with a 'mf' dynamic. The bottom staff has a bass line with a 'lead' instruction above measure 16 and a 'f' dynamic below measure 16.

20. 21. 22. 23. 24.

f

lead

f

Detailed description: This system contains measures 20 through 24. It features three staves. The top staff has a melodic line with a 'f' dynamic below measure 24. The middle staff has a rhythmic accompaniment with a 'lead' instruction above measure 24 and a 'f' dynamic below measure 24. The bottom staff has a bass line.

25. 27. 28. 29.

mf

not lead

mf

Detailed description: This system contains measures 25 through 29. It features three staves. The top staff has a melodic line with a 'mf' dynamic below measure 25. The middle staff has a rhythmic accompaniment with a 'not lead' instruction above measure 27 and a 'mf' dynamic below measure 27. The bottom staff has a bass line.

30. 32. 33. 34.

f

mf

f

mf

Detailed description: This system contains measures 30 through 34. It features three staves. The top staff has a melodic line with a 'f' dynamic below measure 30 and a 'mf' dynamic below measure 33. The middle staff has a rhythmic accompaniment with a 'f' dynamic below measure 30 and a 'mf' dynamic below measure 33. The bottom staff has a bass line.

35 36 37 38 39

First system of musical notation, measures 35-39. It consists of three staves. Measure 35 has a dynamic of *f*. Measure 36 has a dynamic of *f*. Measure 37 has a dynamic of *mf*. Measure 38 has a dynamic of *mf*. Measure 39 has a dynamic of *f*. The music is in a 3/4 time signature with a key signature of two flats.

40 lead 41 42 43 44

Second system of musical notation, measures 40-44. It consists of three staves. Measure 40 has a dynamic of *f* and is labeled "lead". Measure 41 has a dynamic of *mf* and is labeled "not lead". Measure 42 has a dynamic of *mf*. Measure 43 has a dynamic of *f*. Measure 44 has a dynamic of *f*. The music is in a 3/4 time signature with a key signature of two flats.

45 46 47 48

Third system of musical notation, measures 45-48. It consists of three staves. Measure 45 has a dynamic of *f*. Measure 46 has a dynamic of *f*. Measure 47 has a dynamic of *f*. Measure 48 has a dynamic of *f*. The music is in a 3/4 time signature with a key signature of two flats.

50 51 52 53 54

Fourth system of musical notation, measures 50-54. It consists of three staves. Measure 50 has a dynamic of *f*. Measure 51 has a dynamic of *f*. Measure 52 has a dynamic of *mf*. Measure 53 has a dynamic of *mf*. Measure 54 has a dynamic of *mf*. The music is in a 3/4 time signature with a key signature of two flats.

55 56 57 58 59

First system of musical notation, measures 55-59. It consists of three staves. The top staff has a treble clef and a key signature of three flats. Measures 55-59 contain various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings *f* and *mf* are present in the middle and bottom staves.

60 61 62 63 64

Second system of musical notation, measures 60-64. It consists of three staves. The top staff has a treble clef and a key signature of three flats. Measures 60-64 contain various rhythmic patterns, including eighth and sixteenth notes, and rests. A dynamic marking *f* is present in the middle staff.

65 66 68 69

no lead

mf

mf

lead

f

Third system of musical notation, measures 65-69. It consists of three staves. The top staff has a treble clef and a key signature of three flats. Measures 65-69 contain various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings *mf* and *f* are present. The word "no lead" is written above measure 67, and "lead" is written above measure 68.

70 71 72 73 74

Fourth system of musical notation, measures 70-74. It consists of three staves. The top staff has a treble clef and a key signature of three flats. Measures 70-74 contain various rhythmic patterns, including eighth and sixteenth notes, and rests. A dynamic marking *f* is present in the bottom staff.

75 lead *f*

76

77

78

79

not lead *mf*

80

81

82 *f*

83 *mf*

84

85

86 *f*

87 *f*

88 *f*

89

90

91 not lead *mf*

93 *f*

94 *f*

lead *f*

mf

95 *mf* 96 97 98 *f* lead

99 not lead 100 101 102 *f*

103 104

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