
Eighth Note Publications

Marche Heroique

Kevin Kaisershot

THE WORK: This work was written to honor William C. Tripp who was a good friend and colleague of the composer before his untimely passing. He was an inspiration and “hero” to many young music students in the all too brief time he was with us. He was a man of many talents - keyboard, vocals and trumpet and many times was able to do several at once. Beyond that he was a role model for his students as well as many adults.

PERFORMANCE TIPS: Each voice in this piece has at some point or another the opportunity to “lead.” With that in mind the leader/speaker should be allowed to do so with the others paying attention (i.e. providing support but not overshadowing the leader) The tempo should remain steady throughout as all voices in the piece are of a collective thought and do not distance themselves from the other two. The technical demands are few but consistent precision is vital.

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.

ISBN: 9781554733330

COST: \$10.00

DIFFICULTY RATING: Medium

CATALOG NUMBER: F2873

DURATION: 2:30

3 Flutes

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in Memory of William C. Tripp - a very good friend

MARCHE HEROIQUE

Kevin Kaisershot
ASCAP

Allegro non troppo $\text{♩} = 116$

The musical score is arranged for three flutes. The first system shows the beginning of the piece with a key signature of three flats and a 2/4 time signature. Flute 1 has a dynamic marking of *f* and a performance instruction "play on repeat" with a circled note. Flute 2 and 3 also have *f* dynamics. The second system continues the piece, with a large "PREVIEW ONLY" watermark overlaid. It includes a first ending bracket labeled "A" with the instruction "not lead". Dynamics of *mf* and *f* are used. The third system continues the piece with *mf* dynamics. The score is written in treble clef for all parts.

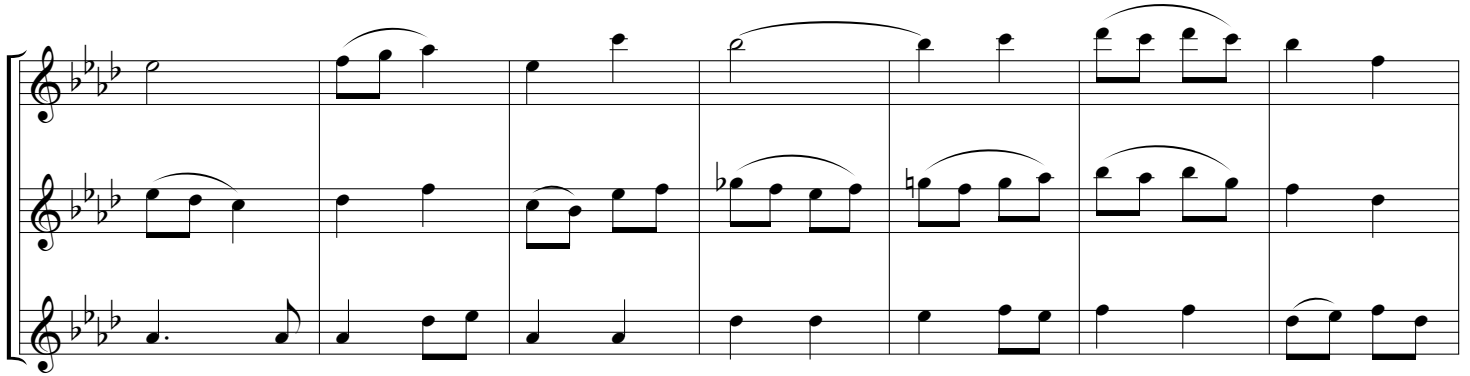
The first system of the musical score consists of three staves. The top staff begins with a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a 3/4 time signature. It contains a series of eighth-note patterns. A box labeled 'B' is placed above the first measure of the fifth measure, with the word 'lead' written to its right. A dynamic marking of *f* (forte) is placed below the staff. The middle staff contains a series of eighth-note patterns, with a dynamic marking of *f* below it. A box labeled 'not lead' is placed above the first measure of the fifth measure. The bottom staff contains a series of eighth-note patterns, with a dynamic marking of *f* below it.

The second system of the musical score consists of three staves. The top staff begins with a treble clef, a key signature of three flats, and a 3/4 time signature. It contains a series of eighth-note patterns. The middle staff contains a series of eighth-note patterns. The bottom staff contains a series of eighth-note patterns.

PREVIEW ONLY

The third system of the musical score consists of three staves. The top staff begins with a treble clef, a key signature of three flats, and a 3/4 time signature. It contains a series of eighth-note patterns. The middle staff contains a series of eighth-note patterns. The bottom staff contains a series of eighth-note patterns.

The fourth system of the musical score consists of three staves. The top staff begins with a treble clef, a key signature of three flats, and a 3/4 time signature. It contains a series of eighth-note patterns. A box labeled 'C' is placed above the first measure of the fifth measure. A dynamic marking of *f* (forte) is placed below the staff. The middle staff contains a series of eighth-note patterns, with a dynamic marking of *mf* (mezzo-forte) below it. The bottom staff contains a series of eighth-note patterns, with a dynamic marking of *mf* below it.



First system of musical notation, consisting of three staves. The top staff features a melody with eighth and sixteenth notes, some beamed together. The middle and bottom staves provide harmonic accompaniment with various rhythmic patterns.



Second system of musical notation, consisting of three staves. The top staff continues the melodic line with slurs and accents. The middle staff includes dynamic markings such as *mf* and *f*. The bottom staff continues the accompaniment.

PREVIEW ONLY



Third system of musical notation, consisting of three staves. The top staff shows the continuation of the melody. The middle and bottom staves show the accompaniment with some changes in rhythm and dynamics.



Fourth system of musical notation, consisting of three staves. The top staff continues the melodic line. The middle and bottom staves show the accompaniment, ending with a final cadence.

D not lead

ff

ff

sfz

sfz

ff

PREVIEW ONLY

lead

E

not lead

ff

ff

First system of musical notation, consisting of three staves. The top staff features a melodic line with eighth-note patterns and a fermata. A box containing the letter 'F' is positioned above the fifth measure. The middle and bottom staves provide harmonic accompaniment with eighth-note and quarter-note patterns.

Second system of musical notation, consisting of three staves. The top staff continues the melodic line with eighth-note patterns and a fermata. The middle and bottom staves continue the harmonic accompaniment with eighth-note and quarter-note patterns.

PREVIEW ONLY

Third system of musical notation, consisting of three staves. The top staff continues the melodic line with eighth-note patterns and a fermata. The middle and bottom staves continue the harmonic accompaniment with eighth-note and quarter-note patterns, ending with a final cadence.

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