
Eighth Note Publications

Partners N' Sidekicks

Kevin Kaisershot

THE WORK: Designed for beginning level instrumentalists, *Partners n' Sidekicks* was written for a couple of my former students whose musical energies were contagious. Though both very independent players (a skill that served them well as they progressed) they worked very well together, each challenging the other to be better. So it is with this piece that allows each performer to present the musical line as well as work together (in harmony) as the piece progresses.

PERFORMANCE TIPS: On first glance it would seem obvious that this is a game of toss and catch. The potential problem however is that the tempo symmetry may be compromised if the receiver is not in sync with the tempo and vice versa. Work toward the performers developing an inner pulse so that the tossing of the melodic line (in the open sections) is fluid. Balance the mid-section (mm. 33-48) dynamically as this is more of an "equal" partner display.

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, Med. m)

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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2 Flutes

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PARTNERS N' SIDEKICKS

Kevin Kaisershot
ASCAP

Musical score for 'Partners n' Sidekicks' in 2/4 time, featuring two staves. The score is divided into measures 1 through 24. The key signature has two flats (B-flat and E-flat). The tempo is marked as quarter note = 112. The score includes dynamic markings: *f* (forte) at measures 1 and 6, *mf* (mezzo-forte) at measures 17 and 20, and *mp* (mezzo-piano) at measure 17. Performance instructions include 'lead' at measure 16 and 'not lead' at measure 17. The score contains various musical notations such as accents, slurs, and articulation marks.

Musical notation for measures 25-28. Treble clef, key signature of two flats. Measure 25 starts with a forte (*f*) dynamic and an accent (^) over the first note. Measure 26 has accents over the first and second notes. Measure 27 has an accent over the first note. Measure 28 has a fermata over the final note. The bass line features a forte (*f*) dynamic and accents over the first and second notes.

Musical notation for measures 29-32. Treble clef, key signature of two flats. Measure 29 starts with a forte (*f*) dynamic and an accent (^) over the first note. Measure 30 has accents over the first and second notes. Measure 31 has an accent over the first note. Measure 32 has a fermata over the final note. The bass line features a forte (*f*) dynamic and accents over the first and second notes.

Musical notation for measures 33-36. Treble clef, key signature of two flats. Measure 33 has accents over the first and second notes. Measure 34 has accents over the first and second notes. Measure 35 has a mezzo-forte (*mf*) dynamic. Measure 36 has a forte (*f*) dynamic and a fermata over the final note. The bass line features a mezzo-forte (*mf*) dynamic and accents over the first and second notes.

Musical notation for measures 37-40. Treble clef, key signature of two flats. Measure 37 has accents over the first and second notes. Measure 38 has accents over the first and second notes. Measure 39 has a mezzo-forte (*mf*) dynamic and a slur over the first two notes. Measure 40 has a forte (*f*) dynamic and a fermata over the final note. The bass line features a forte (*f*) dynamic and accents over the first and second notes.

Musical notation for measures 41-44. Treble clef, key signature of two flats. Measure 41 has accents over the first and second notes. Measure 42 has accents over the first and second notes. Measure 43 has a mezzo-forte (*mf*) dynamic. Measure 44 has a forte (*f*) dynamic and a fermata over the final note. The bass line features a forte (*f*) dynamic and accents over the first and second notes.

Musical notation for measures 45-48. Treble clef, key signature of two flats. Measure 45 has a forte (*f*) dynamic and accents over the first and second notes. Measure 46 has accents over the first and second notes. Measure 47 has a slur over the first two notes. Measure 48 has a forte (*f*) dynamic and a fermata over the final note. The bass line features a forte (*f*) dynamic and accents over the first and second notes.

Musical notation system 1, measures 49-52. Treble and bass staves with notes and rests.

Musical notation system 2, measures 53-56. Treble and bass staves with notes and rests.

Musical notation system 3, measures 57-60. Treble and bass staves with notes and rests.

Musical notation system 4, measures 61-64. Treble and bass staves with notes and rests.

Musical notation system 5, measures 65-68. Treble and bass staves with notes and rests. Dynamic markings *mp* are present.

Musical notation system 6, measures 69-72. Treble and bass staves with notes and rests. Dynamic markings *mf* and *f* are present.

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