
Eighth Note Publications

Danse a la Gigue STAND ALONE

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).

This STAND ALONE version cannot be used in combination with the other in the series. It has been transposed to best suit the range of horn players at this level.

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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COST: \$10.00

DURATION: 2:40

DIFFICULTY RATING: Medium

3 F Horns

www.enpmusic.com

DURATION - 2:40

NOTE: This is a stand alone version.
It cannot be used in combination with
the other parts in this series.

DANSE A LA GIGUE

Kevin Kaisershot ASCAP

Allegro $\text{♩} = 80$

Horn 1
f

Horn 2
mf *f*

Horn 3
mf *f*

5 6 7 8 9

mf *f*

10 11 12 13 14

f *f*

15 16 17 not lead 18 19

mf mf f

lead

Detailed description: This system contains measures 15 through 19. It features three staves. The top staff has a melodic line with notes and rests. The middle staff provides harmonic accompaniment with eighth and sixteenth notes. The bottom staff has a rhythmic accompaniment with eighth notes. Dynamic markings include *mf* and *f*. The word "lead" is written above the bottom staff in measure 17.

20 21 22 23 24

f f

lead

Detailed description: This system contains measures 20 through 24. It features three staves. The top staff has a melodic line with notes and rests. The middle staff provides harmonic accompaniment with eighth and sixteenth notes. The bottom staff has a rhythmic accompaniment with eighth notes. Dynamic markings include *f*. The word "lead" is written above the middle staff in measure 24.

25 26 27 28 29

mf mf

not lead

Detailed description: This system contains measures 25 through 29. It features three staves. The top staff has a melodic line with notes and rests. The middle staff provides harmonic accompaniment with eighth and sixteenth notes. The bottom staff has a rhythmic accompaniment with eighth notes. Dynamic markings include *mf*. The words "not lead" are written above the bottom staff in measure 25.

30 31 32 33 34

f mf

Detailed description: This system contains measures 30 through 34. It features three staves. The top staff has a melodic line with notes and rests. The middle staff provides harmonic accompaniment with eighth and sixteenth notes. The bottom staff has a rhythmic accompaniment with eighth notes. Dynamic markings include *f* and *mf*.

35 36 37 38 39

First system of musical notation, measures 35-39. It consists of three staves. Measure 36 has a dynamic marking of *f*. Measure 37 has a dynamic marking of *mf*. Measure 39 has a dynamic marking of *f*.

40 41 42 43 44

Second system of musical notation, measures 40-44. It consists of three staves. Measure 40 has a dynamic marking of *f*. Measure 41 has a dynamic marking of *mf*. Measure 42 has a dynamic marking of *f*. Measure 44 has a dynamic marking of *f*. The word "lead" is written above measure 40, and "not lead" is written above measure 41.

45 46 47 48 49

Third system of musical notation, measures 45-49. It consists of three staves. A large "PREVIEW ONLY" watermark is overlaid across the entire page.

50 51 52 53 54

Fourth system of musical notation, measures 50-54. It consists of three staves. Measure 51 has a dynamic marking of *f*. Measure 52 has a dynamic marking of *mf*. Measure 54 has a dynamic marking of *mf*.

55 56 57 58 59

Musical score for measures 55-59. The score is in 3/4 time and B-flat major. It consists of three staves. The first staff has a treble clef and contains the melody. The second and third staves have treble clefs and contain accompaniment. Dynamics include *f* and *mf*. There are slurs and accents in the accompaniment.

60 61 62 63 64

Musical score for measures 60-64. The score is in 3/4 time and B-flat major. It consists of three staves. The first staff has a treble clef and contains the melody. The second and third staves have treble clefs and contain accompaniment. Dynamics include *f*. There are slurs and accents in the accompaniment.

65 66 67 68 69

Musical score for measures 65-69. The score is in 3/4 time and B-flat major. It consists of three staves. The first staff has a treble clef and contains the melody. The second and third staves have treble clefs and contain accompaniment. Dynamics include *mf* and *f*. There are slurs and accents in the accompaniment. A large watermark "PREVIEW ONLY" is overlaid across the page.

70 71 72 73 74

Musical score for measures 70-74. The score is in 3/4 time and B-flat major. It consists of three staves. The first staff has a treble clef and contains the melody. The second and third staves have treble clefs and contain accompaniment. Dynamics include *f*. There are slurs and accents in the accompaniment.

75 lead *f* 76 77 78 79 not lead *mf*

80 81 82 83 84

85 86 87 88 89

90 91 not lead *mf* 92 93 94 lead *f* *mf* *f*

95 96 97 98 lead

mf *f*

99 100 101 102

not lead *f*

103 104 105

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