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# *Eighth Note Publications*

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## Rondeau Gracieuse

Kevin Kaisershot

**THE WORK:** As the third movement of Suite Historique, this versatile work is adaptable to many combinations of instruments. It is dance-like in character with a slight sense of urgency. It is an excellent tool for teaching the rondo form as this piece follows an A, A1, B, A2, C, A3 pattern. Each time the A section appears, it is slightly different than before.

**PERFORMANCE TIPS:** Light tonguing should be emphasized so as not to allow the tempo to become heavy and burdensome. Each time the A section returns the first part shoulders the responsibility for providing the “difference” from the previous hearing. Do not allow the final presentation of the A section to become “frantic” and hurried. Relax as you breathe and allow the notes to flow naturally. 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.

*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: 9781554728428

CATALOG NUMBER: TT2310

COST: \$10.00

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3 Trombones

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# RONDEAU GRACIEUSE

Kevin Kaisershot ASCAP

Allegro Grazioso  $\text{♩} = 100$

2 3

Trombone 1

Trombone 2

lead

*f*

Trombone 3

*f*

4 5 6 7 8

PREVIEW ONLY

9 10 11 12 13

14 15 16 17 18

not lead

*mf*

*tr*

19 20 21 22 23

*mp*

24 25 26 27 28

*mf*

PREVIEW ONLY

30 31 32 33

*f*

*mf*

*tr*

not lead

*mf*

lead

*f*

34 35 36 37 38

Musical score for measures 34-38. The score is written in bass clef with a key signature of two flats (B-flat and E-flat). It consists of three staves. Measure 34 starts with a half note G2. Measures 35-38 contain various rhythmic patterns including eighth and sixteenth notes, often beamed together.

39 40 41 42 43

Musical score for measures 39-43. The score continues in the same bass clef and key signature. It consists of three staves. Measure 39 starts with a half note G2. Measures 40-43 contain various rhythmic patterns, including a triplet in measure 40 and a half note G2 in measure 43.

44 45 46 47 48

**PREVIEW ONLY**

Musical score for measures 44-48. The score continues in the same bass clef and key signature. It consists of three staves. Measure 44 starts with a half note G2 and a dynamic marking of *f*. Measure 45 has a dynamic marking of *f*. Measure 46 has a dynamic marking of *f*. Measure 47 has a dynamic marking of *f*. Measure 48 has a dynamic marking of *f*. The score includes performance instructions: "lead" above the second staff in measure 48 and "not lead" above the third staff in measure 48.

49 51 52 53

Musical score for measures 49-53. The score continues in the same bass clef and key signature. It consists of three staves. Measure 49 starts with a half note G2 and a dynamic marking of *mf*. Measure 50 has a dynamic marking of *mf*. Measure 51 has a dynamic marking of *mf*. Measure 52 has a dynamic marking of *mf*. Measure 53 has a dynamic marking of *mf*. The score includes a triplet in measure 50.

54 55 56 57 58

59 60 61 64

66 67 68 69

lead *f* *mf* not lead lead *f* *mf* not lead

70 71 72 74 75

lead *f* 3 not lead

76 not lead 78 79 80

*mf*

lead

*f*

81 82 83 84 85

*f*

6 87 88 89 90

91 92 93 94 95

*tr.*

$\Delta$

PREVIEW ONLY

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ISBN 978-1-55472-842-8



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Exclusively distributed  
in the United States by:



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**TT2310** **\$10.00**



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