
Eighth Note Publications

Czech's in the Mail Polka

Kevin Kaisershot

THE WORK

Czech's in the Mail Polka was written as a tribute to the German-Czech style polkas that the composer became so familiar with during his undergraduate years at the University of Nebraska-Lincoln. He was a regular member of a local "polka band" and played the occasional "dance job" on numerous weekends. Written specifically for the young brass quintet, the piece has applications even for more experienced groups.

PERFORMANCE TIPS

The style should always be light and bouncy remembering that this is, after all, dance music. Tempo should never rush (unless you actually have dancers who want to fly). Pay close attention to the various accents when they occur and allow all melodic lines to shine.

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: \$15.00

DURATION: 2:30

DIFFICULTY RATING: Easy-Medium

Brass Quintet

www.enpmusic.com

Note: no repeats should
be taken on the D.C.

CZECH'S IN THE MAIL POLKA

Kevin Kaisershot
ASCAP

Polka $\text{♩} = 116$

B \flat Trumpet 1

B \flat Trumpet 2

F Horn

Trombone

Tuba

A

2

B

System 1 of the musical score. It consists of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The key signature has two flats (B-flat and E-flat). The music features a mix of eighth and sixteenth notes, with some rests. A large red watermark is overlaid diagonally across the page.

System 2 of the musical score. It consists of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The key signature has two flats. Dynamics markings include *f* (forte) and *mf* (mezzo-forte). A large red watermark is overlaid diagonally across the page.

System 3 of the musical score. It consists of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The key signature has two flats. The music continues with various note values and rests. A large red watermark is overlaid diagonally across the page.

on D.C.
jump to CODA

D

The first system of the musical score consists of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The key signature has one flat (B-flat). The music features a mix of eighth and sixteenth notes, with some measures containing rests. Dynamics include *f* (forte) and *mf* (mezzo-forte). A double bar line with repeat dots appears at the end of the system.

The second system of the musical score consists of five staves. It continues the melody and accompaniment from the first system. Dynamics include *f* (forte) and *mf* (mezzo-forte). The notation includes various note values and rests, with some measures marked with 'lead' and 'not lead' instructions.

The third system of the musical score consists of five staves. It concludes the piece with a final flourish. Dynamics include *f* (forte) and *ff* (fortissimo). The system ends with a double bar line and repeat dots. A box labeled 'E' is placed at the end of the system.

The first system of the musical score consists of five staves. The top three staves are in treble clef, and the bottom two are in bass clef. The key signature has two flats (B-flat and E-flat). The first three staves begin with a forte (*ff*) dynamic marking. The music features a mix of eighth and sixteenth notes, with some rests. The system concludes with a double bar line and repeat dots.

The CODA section is located below the first system and consists of five staves. It is marked with a 'CODA' symbol (a circle with a cross) at the beginning. The notation continues with eighth and sixteenth notes, ending with a final double bar line.

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