

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, 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.

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2 Tubas

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PARTNERS N' SIDEKICKS

Kevin Kaisershot
ASCAP

♩ = 112

The musical score is written for two bass staves, numbered 1 and 2. It is in 4/4 time with a key signature of one flat (B-flat). The tempo is marked as quarter note = 112. The score is divided into measures 1 through 24. Measure 1 starts with a forte (*f*) dynamic. Measures 17 and 18 are marked 'not lead' and 'mp' respectively. Measure 16 is marked 'lead'. Measure 20 is marked 'mf'. The score includes various musical notations such as accents, slurs, and dynamic markings.

This musical score is for the piece "PARTNERS N' SIDEKICKS" on page 2. It is written for two bass staves in a 2/4 time signature with a key signature of two flats (B-flat and E-flat). The score is divided into measures 25 through 48. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *f* (forte), *mf* (mezzo-forte), and *mf* (mezzo-forte) are used throughout. There are also accents (^) and slurs (>) over certain notes. A large red watermark reading "Preview Only" and "Legal Use Requires Purchase" is overlaid diagonally across the entire page.

Musical score for 'PARTNERS N' SIDEKICKS pg. 3'. The score consists of two staves of music, with measures numbered 49 through 72. The music is written in bass clef with a key signature of one flat. The score includes various musical notations such as accents, slurs, and dynamic markings. A large red watermark is overlaid diagonally across the page, reading 'Preview Only - Legal Use Requires Purchase'.

Measures 49-52: First system. Measure 49 has an accent. Measure 50 has an accent and a dynamic marking \bar{mf} . Measure 51 has an accent. Measure 52 has an accent.

Measures 53-56: Second system. Measure 53 has an accent. Measure 54 has an accent and a dynamic marking \bar{mf} . Measure 55 has an accent. Measure 56 has an accent.

Measures 57-60: Third system. Measure 57 has an accent. Measure 58 has an accent and a dynamic marking \bar{mf} . Measure 59 has an accent. Measure 60 has an accent.

Measures 61-64: Fourth system. Measure 61 has an accent. Measure 62 has an accent and a dynamic marking \bar{mf} . Measure 63 has an accent. Measure 64 has an accent.

Measures 65-68: Fifth system. Measure 65 has an accent and a dynamic marking *mp*. Measure 66 has an accent and a dynamic marking \bar{mp} . Measure 67 has an accent. Measure 68 has an accent.

Measures 69-72: Sixth system. Measure 69 has an accent and a dynamic marking *mf*. Measure 70 has an accent and a dynamic marking \bar{mf} . Measure 71 has an accent. Measure 72 has an accent and a dynamic marking *f*.