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# *Eighth Note Publications*

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## Modern Day Madrigal

Kevin Kaisershot

**THE WORK:** As the first movement of Suite Historique, this versatile work is adaptable to many combinations of instruments. Designed to remind the listener of the Renaissance style madrigal, in a modern setting, it is a multi-versed composition that even contains the fa-la-la section.

**PERFORMANCE TIPS:** As with any dance-like piece that is to mimic this style period, "light" is the word that should permeate the performance. Graceful articulations such as a light tongue technique should be used to avoid any notion of heaviness. 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: 9781554726295

CATALOG NUMBER: HE2317

COST: \$10.00

DURATION: 2:15

DIFFICULTY RATING: Medium

3 F Horns

**[www.enpmusic.com](http://www.enpmusic.com)**

DURATION - 2:20  
Note: Any sections that are too high may be transposed down an octave.

To Ruth Artman  
MODERN DAY MADRIGAL

Kevin Kaisershot ASCAP

Allegro giocoso ♩. = 80

The musical score is for three horns (Horn 1, Horn 2, and Horn 3) in 6/8 time, with a key signature of two flats (Bb and Eb). The tempo is marked 'Allegro giocoso' with a metronome marking of ♩. = 80. The score is divided into four systems of four measures each, numbered 1 through 14. Horn 1 starts with a forte (f) dynamic, while Horn 2 and Horn 3 start with mezzo-forte (mf) dynamics. The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. A large, semi-transparent watermark reading 'PREVIEW ONLY' is overlaid across the middle of the score. The piece concludes with a mezzo-forte (mf) dynamic marking at the end of the fourth system.

15 16 17 18 19

Musical score for measures 15-19. The score is in 3/4 time and B-flat major. It features three staves: a vocal line (top), a piano accompaniment (middle), and a bass line (bottom). Measures 17 and 19 contain a forte (*f*) dynamic marking. The piano accompaniment consists of eighth-note patterns, while the vocal line has a melodic line with some rests.

20 21 22 23 24

Musical score for measures 20-24. The score continues with three staves. Measure 24 includes a 'lead' instruction and a forte (*f*) dynamic marking. The piano accompaniment continues with eighth-note patterns, and the vocal line has a melodic line with some rests.

25 26 27 28 29

Musical score for measures 25-29. The score continues with three staves. Measures 25 and 29 include a mezzo-forte (*mf*) dynamic marking. The piano accompaniment continues with eighth-note patterns, and the vocal line has a melodic line with some rests.

30 31 32 33 34

Musical score for measures 30-34. The score continues with three staves. Measures 33 and 34 include a mezzo-forte (*mf*) dynamic marking. The piano accompaniment continues with eighth-note patterns, and the vocal line has a melodic line with some rests.

35 36 37 38 39

40 41 42 43 44

45 47 48 49

50 51 52 53 54

55 56 57 58 59 60

Musical score for measures 55-60. The score is in 3/4 time and B-flat major. It consists of three staves. The first staff has dynamics *f* and *mf*. The second staff has dynamics *f* and *mf*. The third staff has dynamics *f* and *mf*. There are slurs and accents throughout the passage.

61 62 63 64 65 66

Musical score for measures 61-66. The score is in 3/4 time and B-flat major. It consists of three staves. The first staff has dynamics *mf* and *f*. The second staff has dynamics *mf* and *f*. The third staff has dynamics *mf* and *mf*. There are slurs and accents throughout the passage. The word "lead" is written above measure 64 and "not lead" is written above measure 65.

67 68 69 70 71 72

Musical score for measures 67-72. The score is in 3/4 time and B-flat major. It consists of three staves. The first staff has dynamics *mf* and *f*. The second staff has dynamics *mf* and *f*. The third staff has dynamics *mf* and *mf*. There are slurs and accents throughout the passage.

73 74 75 76 77 78

Musical score for measures 73-78. The score is in 3/4 time and B-flat major. It consists of three staves. The first staff has dynamics *mf* and *f*. The second staff has dynamics *mf* and *f*. The third staff has dynamics *mf* and *mf*. There are slurs and accents throughout the passage.

79 80 81 82 83

Musical score for measures 79-83. The score is written for three staves in a key signature of two flats (B-flat and E-flat). Measure 79 shows a melodic line in the upper staff and a rhythmic accompaniment in the lower two staves. Measure 80 features a melodic line with a fermata and a rhythmic accompaniment. Measure 81 has a melodic line with a fermata and a rhythmic accompaniment. Measure 82 has a melodic line with a fermata and a rhythmic accompaniment. Measure 83 has a melodic line with a fermata and a rhythmic accompaniment. Dynamics include *f* in measures 81 and 83.

84 85 86 87

Musical score for measures 84-87. The score is written for three staves in a key signature of two flats (B-flat and E-flat). Measure 84 has a melodic line with a fermata and a rhythmic accompaniment. Measure 85 has a melodic line with a fermata and a rhythmic accompaniment. Measure 86 has a melodic line with a fermata and a rhythmic accompaniment. Measure 87 has a melodic line with a fermata and a rhythmic accompaniment. Dynamics include *ff* in measures 87 and 88.

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