
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 festival 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 Trumpets

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PARTNERS N' SIDEKICKS

Kevin Kaisershot
ASCAP

Musical score for 'Partners n' Sidekicks' in 2/4 time, featuring two staves (1 and 2) and 24 measures. The score includes dynamic markings such as *f*, *mf*, and *mp*, and performance instructions like 'lead' and 'not lead'. A tempo marking of $\bullet = 112$ is present at the beginning. The score is overlaid with a large 'PREVIEW ONLY' watermark.

Musical notation for measures 25-28. Measure 25 starts with a dynamic marking of *f*. Measure 26 has a dynamic marking of *f*. Measure 28 ends with a fermata.

Musical notation for measures 29-32. Measure 30 has a dynamic marking of *f*. Measure 32 ends with a fermata.

Musical notation for measures 33-36. Measure 34 has a dynamic marking of *mf*. Measure 36 has a dynamic marking of *f*.

Musical notation for measures 37-40. Measure 37 has a dynamic marking of *f*. Measure 39 has a dynamic marking of *mf*. Measure 40 has a dynamic marking of *f*. A large watermark "PREVIEW ONLY" is overlaid across this system.

Musical notation for measures 41-44. Measure 41 has a dynamic marking of *f*. Measure 42 has a dynamic marking of *mf*. Measure 44 ends with a fermata.

Musical notation for measures 45-48. Measure 45 has a dynamic marking of *f*. Measure 48 ends with a fermata.

49 \wedge \wedge 50 \wedge 51 52

53 \wedge 54 \wedge 55 56

57 \wedge 58 \wedge 59 60

61 \wedge 62 \wedge 63 64

65 \wedge 66 \wedge 67 \wedge 68

mp

mf

69 \wedge 70 \wedge 71 72 \wedge

mf

f

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