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# *Eighth Note Publications*

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## 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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# 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. Measures 1-4 are marked with a forte (*f*) dynamic. Measures 5-8 are marked with a forte (*f*) dynamic. Measures 9-12 are marked with a forte (*f*) dynamic. Measures 13-16 are marked with a forte (*f*) dynamic. Measure 17 is marked 'not lead' and *mp*. Measures 18-20 are marked with a mezzo-forte (*mf*) dynamic. Measure 21 is marked with a mezzo-forte (*mf*) dynamic. Measures 22-24 are marked with a mezzo-forte (*mf*) dynamic. The score includes various musical notations such as accents, slurs, and dynamic markings.

25  $\wedge$   $\wedge$  26  $\wedge$  27 28

*f*

*f*

Detailed description: This system contains measures 25 through 28. The top staff (treble clef) has a dynamic marking of *f* at measure 25. The bottom staff (bass clef) has a dynamic marking of *f* at measure 26. Accents ( $\wedge$ ) are placed above notes in measures 25, 26, and 27. Measure 28 ends with a double bar line.

29  $\wedge$   $\wedge$  30  $\wedge$  31 32

Detailed description: This system contains measures 29 through 32. The top staff (treble clef) has a dynamic marking of *f* at measure 29. The bottom staff (bass clef) has a dynamic marking of *f* at measure 30. Accents ( $\wedge$ ) are placed above notes in measures 29, 30, and 31. Measure 32 ends with a double bar line.

33 34 35 36

*mf* *f*

*mf*

Detailed description: This system contains measures 33 through 36. The top staff (treble clef) has a dynamic marking of *mf* at measure 35 and *f* at measure 36. The bottom staff (bass clef) has a dynamic marking of *mf* at measure 35. Accents ( $\wedge$ ) are placed above notes in measures 33, 34, and 35. Measure 36 ends with a double bar line.

37 38 39 40

*mf* *f*

*f* *mf*

Detailed description: This system contains measures 37 through 40. The top staff (treble clef) has a dynamic marking of *mf* at measure 38 and *f* at measure 40. The bottom staff (bass clef) has a dynamic marking of *f* at measure 37 and *mf* at measure 39. Accents ( $\wedge$ ) are placed above notes in measures 37, 38, and 39. Measure 40 ends with a double bar line.

41 42 43 44

*f* *mf*

*f* *mf*

Detailed description: This system contains measures 41 through 44. The top staff (treble clef) has a dynamic marking of *f* at measure 41 and *mf* at measure 42. The bottom staff (bass clef) has a dynamic marking of *f* at measure 41 and *mf* at measure 42. Accents ( $\wedge$ ) are placed above notes in measures 41, 42, and 43. Measure 44 ends with a double bar line.

45 46 47 48

*f*

*f*

Detailed description: This system contains measures 45 through 48. The top staff (treble clef) has a dynamic marking of *f* at measure 45. The bottom staff (bass clef) has a dynamic marking of *f* at measure 45. Accents ( $\wedge$ ) are placed above notes in measures 45, 46, and 47. Measure 48 ends with a double bar line.

49  $\wedge$  50 51 52

53  $\wedge$  54 55 56

57  $\wedge$  58 59 60

62 63 64

65  $\wedge$  66  $\wedge$  67  $\wedge$  68

*mp*

69  $\wedge$  70  $\wedge$  71 72

*mf* *f*

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