

Three and Three Quarters A Trivial Trifle

Kevin Kaisershot

The title of this piece, *Three and Three-Quarters*, is not meant as some hidden cryptic message, but simply that of three performers getting together for some musical fun in three-quarter time. It is a lighthearted work, hence the subtitle "A Trivial Trifle."

In any ensemble the idea of balance is always a concern. While every member of this ensemble gets a share of the melodic line at some point, it is important for the other parts to allow that line to speak while being "supportive" both harmonically and rhythmically. The metronome indication is somewhat of a springboard as I would encourage those who can (and please do this sensibly) to work the tempo up to MM = 80.

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)

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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3 Tubas

THREE AND THREE QUARTERS

A Trivial Trifle

Kevin Kaisershot
ASCAP

Allegro Giocoso $\text{♩} = 60$

Tuba 1
f

Tuba 2
f

Tuba 3
f

PREVIEW ONLY

A not lead

mp

lead
mf

mp

The musical score is for three tubas, labeled Tuba 1, Tuba 2, and Tuba 3. The time signature is 3/4, and the tempo is Allegro Giocoso with a quarter note equal to 60 beats per minute. The key signature has two flats (B-flat and E-flat). The first system shows the beginning of the piece with a forte (*f*) dynamic. The second system is a preview of a later section, marked with a large 'PREVIEW ONLY' watermark. This section includes a 'lead' instruction for the middle tuba part, which starts with a mezzo-forte (*mf*) dynamic, while the other parts are marked mezzo-piano (*mp*). The notation includes various rhythmic patterns such as eighth and sixteenth notes, as well as rests.

B

First system of music (measures 1-6). It features three staves in bass clef with a key signature of three flats. The first staff has a forte (*f*) dynamic at measure 3 and a mezzo-piano (*mp*) dynamic at measure 5. The second staff has a forte (*f*) dynamic at measure 3 and a mezzo-forte (*mf*) dynamic at measure 5. The third staff has a forte (*f*) dynamic at measure 3 and a mezzo-piano (*mp*) dynamic at measure 5. A box labeled 'B' is positioned above the first staff at measure 5.

Second system of music (measures 7-12). It continues the three-staff bass clef arrangement. The first staff has a mezzo-forte (*mf*) dynamic at measure 10. The second staff has a forte (*f*) dynamic at measure 10. The third staff has a mezzo-forte (*mf*) dynamic at measure 10.

Third system of music (measures 13-18). It continues the three-staff bass clef arrangement. A large 'PREVIEW ONLY' watermark is overlaid across the system. The first staff has a forte (*f*) dynamic at measure 16 and a 'not lead' instruction at measure 17. The second staff has a forte (*f*) dynamic at measure 16. The third staff has a forte (*f*) dynamic at measure 16. A box labeled 'C' is positioned above the first staff at measure 17.

Fourth system of music (measures 19-24). It continues the three-staff bass clef arrangement. The first staff has a forte (*f*) dynamic at measure 21. The second staff has a forte (*f*) dynamic at measure 21. The third staff has a forte (*f*) dynamic at measure 21.

to CODA Φ

System 1: Three staves of music in 3/4 time, key of B-flat major. The top staff features a melodic line with eighth and quarter notes. The middle and bottom staves provide harmonic support with similar rhythmic patterns. The system concludes with a double bar line and a 'to CODA' instruction with a circle symbol.

D

System 2: Three staves of music. A dynamic marking of *f* (forte) appears in the top staff. A repeat sign is present. The system ends with a double bar line and a *mf* (mezzo-forte) marking in the bottom staff.

PREVIEW ONLY

System 3: Three staves of music. A large 'PREVIEW ONLY' watermark is centered across the system. Dynamic markings include *sfz* (sforzando) and *mf* (mezzo-forte) in the top and bottom staves.

1

System 4: Three staves of music. A first ending bracket labeled '1' spans the final measures. Dynamic markings of *f* (forte) are present in the top and bottom staves.

2

E not lead

mp

mp

lead

mf

PREVIEW ONLY

F

f

mp

f

mp

f

mf

G lead

First system of music. It consists of three staves. The top staff has a treble clef and a key signature of three flats. The middle and bottom staves have bass clefs and the same key signature. The music features eighth and sixteenth notes, with some beamed groups. Dynamics include *f* (forte) and *mf* (mezzo-forte). A marking "not lead" is present under the middle staff.

Second system of music. It consists of three staves. The top staff has a treble clef and a key signature of three flats. The middle and bottom staves have bass clefs and the same key signature. The music features eighth and sixteenth notes, with some beamed groups. Dynamics include *sfz* (sforzando) and *mf* (mezzo-forte).

PREVIEW ONLY

D.S. al Coda

Third system of music. It consists of three staves. The top staff has a treble clef and a key signature of three flats. The middle and bottom staves have bass clefs and the same key signature. The music features eighth and sixteenth notes, with some beamed groups. Dynamics include *f* (forte).

CODA

⌀

Fourth system of music. It consists of three staves. The top staff has a treble clef and a key signature of three flats. The middle and bottom staves have bass clefs and the same key signature. The music features eighth and sixteenth notes, with some beamed groups. Dynamics include *f* (forte).



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