
Eighth Note Publications

Novelette

Kevin Kaisershot

THE WORK: Novelette, as the title would suggest, is a small story with several distinctive chapters. As a result, this composition is a set of five variations on an original theme and each with their own character.

PERFORMANCE TIPS: The theme should be presented in a legato style with dynamics being closely observed. The first and second variations should utilize a light tonguing style, again paying close attention to dynamic changes, some of them abrupt! The third variation should again revert to a legato style with every effort made to dovetail entrances to make it seamless. The fourth variation is very melancholy and should be approached with despair as the underlying emotional feature. The fourth variation gives way to the triumph that is the fifth variation. This character is heroic and self-assured, pushing forward with a sense of purpose all the way to the final note.

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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3 Tubas

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To my friend Roland Falb

NOVELETTE

Kevin Kaisershot ASCAP

Theme and Variations

THEME

Allegro Moderato $\text{♩} = 112$

The musical score is arranged for three tubas (Tuba 1, Tuba 2, and Tuba 3) in a 3/4 time signature. The key signature has one flat (B-flat). The score is divided into two main sections: the Theme and Variation I.

Theme (Measures 1-11):

- Measure 1:** Tuba 1 starts with a forte (*f*) dynamic. Tuba 2 and Tuba 3 have rests.
- Measure 2:** Tuba 1 continues with *f*. Tuba 2 and Tuba 3 enter with a mezzo-forte (*mf*) dynamic.
- Measures 3-4:** All tubas continue their respective parts.
- Measure 5:** Tuba 1 has a rest. Tuba 2 and Tuba 3 continue.
- Measure 6:** Tuba 1 enters with a mezzo-forte (*mf*) dynamic. Tuba 2 and Tuba 3 continue.
- Measure 7:** Tuba 1 continues with *mf*. Tuba 2 and Tuba 3 continue.
- Measure 8:** Tuba 1 continues with *mf*. Tuba 2 and Tuba 3 continue.
- Measure 9:** Tuba 1 has a forte (*f*) dynamic. Tuba 2 and Tuba 3 continue.
- Measure 10:** Tuba 1 continues with *f*. Tuba 2 and Tuba 3 continue.
- Measure 11:** Tuba 1 continues with *f*. Tuba 2 and Tuba 3 continue.

Variation I (Measures 12-16):

- Measure 12:** Tuba 1 has a mezzo-forte (*mf*) dynamic. Tuba 2 and Tuba 3 continue.
- Measure 13:** Tuba 1 continues with *mf*. Tuba 2 and Tuba 3 continue.
- Measure 14:** Tuba 1 continues with *mf*. Tuba 2 and Tuba 3 continue.
- Measure 15:** Tuba 1 continues with *mf*. Tuba 2 and Tuba 3 continue.
- Measure 16:** Tuba 1 has a forte (*f*) dynamic. Tuba 2 and Tuba 3 continue.

Measures 17-18: A section labeled "VARIATION I" begins. Tuba 1 has a mezzo-forte (*mf*) dynamic. Tuba 2 and Tuba 3 have a mezzo-piano (*mp*) dynamic.

Additional markings include "not lead" for Tuba 1 in measures 5 and 9, and "lead" for Tuba 2 in measures 5 and 9.

18 19 20 21 22

not lead
mp

lead
mf

Detailed description: This system contains measures 18 through 22. It features three staves. Measure 18 has a whole note in the top staff and a half note in the middle and bottom staves. Measure 19 has eighth-note patterns in all staves. Measure 20 has a whole note in the top staff and eighth-note patterns in the middle and bottom staves. Measure 21 has eighth-note patterns in all staves, with the top staff marked 'not lead' and 'mp', and the middle staff marked 'lead' and 'mf'. Measure 22 has eighth-note patterns in all staves.

23 24 25 26 27

lead
mf

not lead
mp

Detailed description: This system contains measures 23 through 27. Measure 23 has eighth-note patterns in all staves. Measure 24 has eighth-note patterns in all staves. Measure 25 has eighth-note patterns in all staves, with the top staff marked 'lead' and 'mf'. Measure 26 has a whole note in the top staff and eighth-note patterns in the middle and bottom staves. Measure 27 has eighth-note patterns in all staves.

28 29 30 31 32

f

not lead

lead
mf

Detailed description: This system contains measures 28 through 32. Measure 28 has eighth-note patterns in all staves, with the top staff marked 'f'. Measure 29 has eighth-note patterns in all staves. Measure 30 has eighth-note patterns in all staves. Measure 31 has eighth-note patterns in all staves. Measure 32 has eighth-note patterns in all staves, with the top staff marked 'not lead' and the bottom staff marked 'lead' and 'mf'. A large 'PREVIEW ONLY' watermark is overlaid across the entire system.

VARIATION II

34 35 36 37

mf

f

ff

mf

mf

f

ff

mf

f

mf

Detailed description: This system is titled 'VARIATION II' and contains measures 34 through 37. Measure 34 has eighth-note patterns in all staves, with the top staff marked 'mf'. Measure 35 has eighth-note patterns in all staves, with the top staff marked 'f'. Measure 36 has eighth-note patterns in all staves, with the top staff marked 'ff'. Measure 37 has eighth-note patterns in all staves, with the top staff marked 'mf'. There are also dynamic markings 'f' and 'mf' in the middle and bottom staves of measures 34, 35, and 37.

38 39 40 41 42

Musical score for measures 38-42. The score is written in bass clef with a key signature of one flat. It consists of three staves. Measure 38: mf. Measure 39: f. Measure 40: f. Measure 41: mf. Measure 42: mf.

43 44 45 46 47

Musical score for measures 43-47. The score is written in bass clef with a key signature of one flat. It consists of three staves. Measure 43: f. Measure 44: f. Measure 45: f. Measure 46: f. Measure 47: f.

48 49 50 51 52

VARIATION III

Musical score for measures 48-52. The score is written in bass clef with a key signature of one flat. It consists of three staves. Measure 48: mf. Measure 49: mp. Measure 50: mf. Measure 51: mf. Measure 52: mp. Labels 'lead' and 'not lead' are present above and below the staves.

54 55 56 57 58

Musical score for measures 54-58. The score is written in bass clef with a key signature of one flat. It consists of three staves. Measure 54: mf. Measure 55: mf. Measure 56: mf. Measure 57: mf. Measure 58: mf. Labels 'lead' and 'not lead' are present above and below the staves.

VARIATION IV

60 not lead *mp* 62 63 64 lead *mf* Slower ♩ = 96

66 67 68 not lead *mp* 70 71 72 lead *mf*

73 74 75 76 lead 77 78 79

VARIATION V

80 *f* Vivo! ♩ = 126 82 not lead lead *f*

84 85 86 87 88 lead 3

not lead lead 3 not lead

89 90 not lead 92

not lead lead 3

93 94 95 96

lead 3

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