

14 Functional Fanfares

Kevin Kaisershot

These fanfares were written/designed to be used for a variety of occasions ranging from social purposes, such as ceremonial events involving important people, to possible theatrical/dramatic applications.

They may also be used as exclamations of significant activities during an event such as with introductions and/or closings. In addition, they might also be thought of as a means of gaining the attention of an audience preceding an important announcement.

They are fashioned in seven very manageable major keys with their corresponding relative minor companion and all are purposefully short, ranging from eight to sixteen bars in length.

Please contact the composer if you require any further information about this piece or his availability for commissioning new works and appearances.

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PREVIEW ONLY

Kevin Kaisershot earned a bachelor's degree in music education from the University of Nebraska-Lincoln where he graduated with honors. He received his Masters Degree in Trumpet Performance from Illinois State University where in addition to playing in the Faculty Brass Quintet, he was also the Graduate Assistant and Assistant Conductor in the ISU Band Department. He has done additional postgraduate work at Northern Illinois University (Supervisory Endorsement) and Vandercook College of Music. He is a member of several professional organizations, including the International Trumpet Guild, Illinois Music Educators Association, MENC and the American Society of Composers, Authors and Publishers. He was a finalist for Kane County (IL) Educator of the Year where he received the Distinguished Educator Award. He also received an Award of Recognition from the Illinois State Board of Education as part of their "Those Who Excel" program.

Recognized as one of the foremost achievers in his field, Mr. Kaisershot has been included in numerous editions of Marquis' Who's Who in America as well as many former students nominating him for Who's Who of America's Teachers. As a conductor and clinician, Mr. Kaisershot has become well traveled throughout the Midwest. Internationally recognized as a composer/arranger, especially of music for trumpet and brass in general, his music has achieved critical acclaim. His music has been performed not only in the United States, but also in several other countries including Japan, Korea, Canada, Mexico, Denmark, Switzerland, England, Norway and Germany. His band, orchestra and solo/ensemble compositions are presently on several state contest lists including Ohio, Wisconsin and Texas. 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. Most recently he won the ASCAP/MENC composition competition wherein his march entry was selected as "The Music Teachers March." Since 1994 he has been a yearly recipient of the annual ASCAP standard awards for his contributions to the advancement of American/Educational music.

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3 Trumpets

14 FUNCTIONAL FANFARES for THREE TRUMPETS

Kevin Kaisershot
ASCAP

No. 1 - C major

Vivace ♩ = 80

B♭ Trumpet 1

B♭ Trumpet 2

B♭ Trumpet 3

f

1

2

3

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1

2

3

mp

f

rall.

No. 2 - A minor

With movement ♩ = 88

1 *f*

2 *f*

3 *f*

1 *rall.*

2

3

No. 3 - F major

Allegretto = 132

1 *f*

2 *f*

3 *f*

1 *rall.*

2

3

No. 4 - D minor

Energico ♩ = 126

1 *f*

2 *f*

3 *f*

1 *rall.*

2

3

No. 5 - B♭ major

All. gro ♩ = 100

1 *f*

2 *f*

3 *f*

1 *rall.*

2

3

No. 6 - G minor

Energico $\text{♩} = 100$

First system of music for No. 6 - G minor. It consists of three staves (1, 2, 3) in G minor (three flats). The time signature is common time (C). The first staff has a whole rest in the first two measures, then eighth-note patterns. The second staff has eighth-note patterns starting in the second measure. The third staff has eighth-note patterns throughout. Dynamics include *f* (forte) in the third measure of the first and second staves.

Second system of music for No. 6 - G minor, measures 5-8. The first staff has a half note followed by eighth-note patterns. The second staff has eighth-note patterns. The third staff has eighth-note patterns. The piece concludes with a double bar line in the eighth measure.

No. 7 - E $\flat$ major

Ala Marcia $\text{♩} = 120$

First system of music for No. 7 - E $\flat$ major. It consists of three staves (1, 2, 3) in E $\flat$ major (three flats). The time signature is 2/4. The first staff has eighth-note patterns. The second staff has eighth-note patterns. The third staff has eighth-note patterns, including triplets (marked with a '3'). Dynamics include *f* (forte) in the first measure of the first and second staves.

Second system of music for No. 7 - E $\flat$ major, measures 7-10. The first staff has eighth-note patterns. The second staff has eighth-note patterns. The third staff has eighth-note patterns, including triplets (marked with a '3'). The piece concludes with a double bar line in the tenth measure.

No. 8 - C minor

Agitato ♩ = 120

1. *f*

2. *f-mp*

3. *f-mp*

1. *mp*

2. *f*

3. *f*

rall.

No. 9 - A♭ major

Vivo ♩ = 76

1. *f*

2. *f*

3. *f*

rall.

No. 10 - F minor

Vivo ♩ = 76

1 *f*

2 *f*

3 *f*

1 *rall.*

2

3

No. 11 - C major

Allegretto ♩ = 100

1 *f*

2 *f*

3 *f*

1

2

3

No. 12 - E minor

Allegretto $\text{♩} = 100$

1 *f*

2 *f*

3 *f*

1 *mp*

2 *mp*

3 *mp*

1 *f*

2 *f*

3 *f*

rit.

No. 13 - D major

Maestoso ♩ = 100

1

2

3

f

f

f

1

2

3

rall.

tr.

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