

# Honeysuckle Polka

Cornet Solo with Band

By: John Oscar Casey

Original U.S. Copyright: 1891  
by: Carl Fischer

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## Casey, John Oscar

**DOB:** March, 1858 (Livermore, Maine)

**DOD:** March 7, 1919 (Hartford, Connecticut)

John Oscar Casey was one of the best known personalities in the New England music world at the turn of the century. He was not only a composer but also a band organizer and director, a businessman, and a virtuoso cornetist.

Casey was born in Livermore, Maine, in March of 1858. He apparently received his early music education, including cornet instruction, from his father. While still in his early teens, he was featured as cornet soloist with the town band of Lewiston, Maine. By the age of eighteen, he had moved to the Boston area and was first cornetist with Jean Missud's Salem Cadet Band. He also played solos with various other Boston music groups. Between 1884-1887, he was soloist and director with the town band of Winchendon, Massachusetts.

In 1887, the Colt Firearms Company of Hartford, Connecticut, hired Casey as leader of its band. He held this position for four years before leaving Hartford. Eventually he returned to settle permanently in Hartford, again assuming leadership of the band. Casey was very active with that band and others in the Hartford area. He organized and directed Pope's Band, the Band of the First Company of the Governor's Foot Guards, and the Sphinx Temple Shrine Band.

In 1895, Frank A. Sedgwick and J.O. Casey formed a business partnership for the sale and repair of instruments and music and for musical instruction. Their firm was located in downtown Hartford, and Casey did the majority of his composing there. His cornet solos, waltzes, and marches were included in the repertoire of bands throughout the United States.

After a protracted heart ailment, he died at his Hartford home on March 7, 1919.<sup>1</sup>

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***Honeysuckle Polka*** (polka, Cornet solo with band) Composed by John Oscar Casey and published in 1891 by Carl Fischer, the polka has been published in 4 editions over the years. The solo follows the style of the period and includes showy technical passages including a cadenza and triple-tongue virtuosity. The band part supports the solo and is very accessible.

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<sup>1</sup> Rehrig, William H. (edited by Bierley, Paul E), *The heritage encyclopedia of band music* (1991), Integrity Press, Westerville, OH.

Revised Edition.

# Honeysuckle Polka.

Solo B $\flat$  Cornet.

Full Band \$ 1.50

Small Orch. & Piano acc. 95¢ / Full Orch. & Piano acc. 4.35

Universal  
Band Jour'l.

Piano acc. 35¢

J. O. CASEY.

1384. *Allo mod.*  
*f*

*Andte*  
Cor. Solo  
*p*

*Tutti*  
*f*

*Tutti* *Tempo di Polka.*

**POLKA.**  
*p* *3*

*Tutti*  
*ff*

1 2

Detailed description: This is a musical score for a Solo B-flat Cornet part. It consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked 'Allo mod.' and the dynamic is 'f'. The music features several triplet markings. The second staff is marked 'Andte' and 'Cor. Solo' with a dynamic of 'p'. The third staff is marked 'Tutti' with a dynamic of 'f'. The fourth staff continues the 'Tutti' section. The fifth staff is marked 'Tutti' and 'Tempo di Polka.' with a dynamic of 'p'. The sixth staff continues the 'Tempo di Polka.' section. The seventh staff is marked 'POLKA.' and 'p' with a '3' indicating a triplet. The eighth staff is marked 'Tutti' and 'ff'. The ninth and tenth staves continue the 'Tutti' section, with the tenth staff showing first and second endings.

# Honeysuckle Polka - Solo Cornet, p.2

Musical staff 1: Treble clef, 2/4 time signature. The staff contains a series of eighth and sixteenth notes, including triplets. A dynamic marking of *p* is present at the beginning.

Musical staff 2: Treble clef, 2/4 time signature. Continuation of the melodic line with various rhythmic patterns.

Musical staff 3: Treble clef, 2/4 time signature. The staff begins with a repeat sign and a dynamic marking of *ff*. The word *Tutti* is written above the staff.

Musical staff 4: Treble clef, 2/4 time signature. Continuation of the melodic line.

Musical staff 5: Treble clef, 2/4 time signature. Continuation of the melodic line, ending with a first and second ending bracket.

Musical staff 6: Treble clef, 2/4 time signature. The word **TRIO.** is written above the staff. The key signature changes to one flat. The staff contains a series of eighth and sixteenth notes with triplets. Dynamic markings of *p* and *s* are present.

Musical staff 7: Treble clef, 2/4 time signature. Continuation of the melodic line.

Musical staff 8: Treble clef, 2/4 time signature. Continuation of the melodic line, ending with a first and second ending bracket. The word *Tutti* is written above the staff, and a dynamic marking of *ff* is present.

Musical staff 9: Treble clef, 2/4 time signature. The staff features several triplet markings over groups of notes. A dynamic marking of *ff* is present.

Musical staff 10: Treble clef, 2/4 time signature. Continuation of the melodic line with triplet markings. The staff ends with a first and second ending bracket. The text *D. C. Polka al* is written below the staff.

Musical staff 11: Treble clef, 2/4 time signature. The word **CODA.** is written above the staff. The staff contains a series of eighth and sixteenth notes.

Musical staff 12: Treble clef, 2/4 time signature. Continuation of the melodic line, ending with a dynamic marking of *f*.

# HONEYSUCKLE POLKA.

CORNET SOLO in B $\flat$

J. O. CASEY.

**Allegro moderato.**

**Andante.**

Musical notation for the main piece, starting with a 7-measure rest and a piano (*p*) dynamic marking. The piece is in 2/4 time and consists of five staves of music.

## INTRO. POLKA.

Musical notation for the Intro Polka and the main Polka section. The Intro Polka is in 2/4 time and consists of one staff of music. The main Polka is in 2/4 time and consists of four staves of music. The piece features numerous triplets and a repeat sign with first and second endings.

# CORNET SOLO in B $\flat$

The first system of the musical score consists of three staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. It contains a melodic line with a first ending bracket labeled '2' over the first two measures. The second and third staves continue the melody with various rhythmic patterns, including triplets and slurs. The system concludes with a double bar line and a first ending bracket labeled '1' over the final two measures.

## TRIO.

The Trio section begins on the fourth staff, marked with a 2/4 time signature and a key signature of two flats (B-flat and E-flat). The music features a complex rhythmic pattern with many triplets and slurs. The fifth staff continues this pattern. The sixth staff includes a first ending bracket labeled '1' over the final two measures. The seventh staff starts with a double bar line and a first ending bracket labeled '15' over the first two measures, followed by a second ending bracket labeled '2' over the next two measures. The eighth staff continues the melodic line. The ninth staff features the word 'ten.' written above the notes. The tenth and final staff of the page concludes the piece with a final note and a fermata.

Revised Edition.

# Honeysuckle Polka.

Piccolo.

J. O. CASEY.

U. B'd. J'l. *Allo mod.*

1384.

*Tutti*

Cor. Cad. *f*

Tempo di Polka.

POLKA. 15 *Tutti*

1 2 16 *Tutti*

TRIO. 19 1 2 *Tutti*

1 2

CODA. 8 *p* *f*

# Honeysuckle Polka.

Oboes.

J. O. CASEY.

U. B'd. J'i. *Allo mod.*

1384.



# Honeysuckle Polka.

Bassoons.

J. O. CASEY.

*U. B'd. J'l. All<sup>o</sup> mod.*

1384. *f*

*Andte*

*p*

*Tutti*

*Cor. Cad. f*

Tempo di Polka. 1

POLKA. *f*

*Imo*

2 3 1

*Tutti*

*ff*

*Imo*

2 2 4

*Tutti*

*f*

1 2 TRIO. 2 2 2

8 *Tutti*

*f*

1 2

CODA. *f*

*D. C. Polka al  $\Phi$*

# Honeysuckle Polka.

E♭ Clarinet.

J. O. CASEY.

U. B♭. J♭. *Allo mod.*

1384. *f*

*Andte* 15 *f*

*Tutti*  
*Cor. Cad.* *f*

*Tempo di Polka.* 1 *p*

POLKA. 15 *Tutti* *ff*

1 2 16 *Tutti* *ff*

1 2 TRIO. 19 1 2 *Tutti* *ff*

1 2 CODA. 8 *p* *f*

*D. C. Polka al*  $\Phi$   
Carl Fischer, New York.

Revised Edition.

# Honeysuckle Polka.

1st B $\flat$  Clarinet.

J. O. CASEY.

U. Ba. J $\sharp$ . *Allo mod.*

1384

POLKA.

# Honeysuckle Polka Cl.1, p 2

The first system of the score consists of three staves. The top staff begins with a piano (*p*) dynamic and features a melodic line with eighth-note patterns and slurs. The middle staff starts with a *Tutti* marking and a fortissimo (*ff*) dynamic, containing a dense, rhythmic accompaniment. The bottom staff continues this accompaniment with various articulations and slurs.

## TRIO.

The Trio section is marked with a 2/4 time signature and begins with a piano (*p*) dynamic. It consists of three staves. The top staff has a melodic line with eighth-note patterns. The middle staff is marked *Tutti* and *ff*, featuring a dense accompaniment with triplets. The bottom staff continues the accompaniment with slurs and triplets. The section concludes with first and second endings.

*D. C. Polka al*  $\Phi$

The Coda section is marked with a  $\Phi$  time signature and begins with a piano (*p*) dynamic. It consists of two staves. The top staff has a melodic line with eighth-note patterns. The bottom staff features a rhythmic accompaniment with slurs and a fortissimo (*f*) dynamic at the end.

Revised Edition.

# Honeysuckle Polka.

2nd & 3rd Bb Clarinets.

J. O. CASEY.

U. B♭. J. *Allo mod.*

1384.

POLKA.

# Honeysuckle Polka - CL 2, 3, p 2

Musical staff 1: Treble clef, key signature of one flat (B-flat), 2/4 time signature. The staff contains a series of eighth notes and chords, starting with a piano (*p*) dynamic marking.

Musical staff 2: Continuation of the melody from staff 1, ending with a repeat sign.

Musical staff 3: Treble clef, key signature of one flat, 2/4 time signature. The staff contains a series of eighth notes and chords, starting with a *Tutti* dynamic marking and a fortissimo (*ff*) dynamic marking.

Musical staff 4: Continuation of the melody from staff 3, featuring a triplet of eighth notes.

Musical staff 5: Treble clef, key signature of one flat, 2/4 time signature. The staff contains a series of eighth notes and chords, starting with a piano (*p*) dynamic marking. The section is labeled "TRIO." and includes first and second endings.

Musical staff 6: Continuation of the melody from staff 5, ending with a repeat sign.

Musical staff 7: Treble clef, key signature of one flat, 2/4 time signature. The staff contains a series of eighth notes and chords, starting with a *Tutti* dynamic marking and a fortissimo (*ff*) dynamic marking. The section includes first and second endings.

Musical staff 8: Treble clef, key signature of one flat, 2/4 time signature. The staff contains a series of eighth notes and chords, starting with a fortissimo (*ff*) dynamic marking. The section includes triplet markings.

Musical staff 9: Continuation of the melody from staff 8, featuring triplet markings.

Musical staff 10: Treble clef, key signature of one flat, 2/4 time signature. The staff contains a series of eighth notes and chords, starting with a fortissimo (*ff*) dynamic marking. The section includes first and second endings. The text "D. C. Polka al  $\diamond$ " is written below the staff.

Musical staff 11: Treble clef, key signature of one flat, 2/4 time signature. The staff contains a series of eighth notes and chords, starting with a piano (*p*) dynamic marking. The section is labeled "CODA." and includes a repeat sign.

Musical staff 12: Continuation of the melody from staff 11, ending with a fortissimo (*f*) dynamic marking.

Revised Edition.

# Honeysuckle Polka.

Soprano  
Saxophone.

J. O. CASEY.

Universal All<sup>o</sup> mod<sup>to</sup>  
Band Sour<sup>l</sup>.

1384. *f*

*Andte* *p*

*TUTTI.* *f*

*Tempo di Polka.* *Cud. f*

POLKA. *ff* *TUTTI. p*

*ff* *TUTTI.*

*ff*

TRIO. *ff* *TUTTI.*

*ff*

CODA. *p* *f* *D.C. Polka al*

Revised Edition.

# Honeysuckle Polka.

Alto  
Saxophone.

J. O. CASEY.

Universal  
Band Jour'l.

Allo molto

1384.

Tempo di Polka.

POLKA.

TUTTI.



# Honeysuckle Polka - Alto Sax, p. 2

Musical staff 1: Treble clef, key signature of one sharp (F#), 2/4 time signature. The staff begins with a piano (*p*) dynamic marking. The melody consists of eighth and quarter notes with various slurs and accents.

Musical staff 2: Continuation of the melody. It features a *TUTTI.* marking and a fortissimo (*ff*) dynamic marking. The music includes a repeat sign and a double bar line.

Musical staff 3: Continuation of the melody with various slurs and accents.

Musical staff 4: Continuation of the melody, featuring a triplet of eighth notes and first/second endings marked with '1' and '2'.

Musical staff 5: Labeled "TRIO." in the left margin. The staff changes to a treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. It begins with a piano (*p*) dynamic marking.

Musical staff 6: Continuation of the Trio section with a steady eighth-note rhythm.

Musical staff 7: Continuation of the Trio section, featuring first/second endings marked with '1' and '2', a *TUTTI.* marking, and a fortissimo (*ff*) dynamic marking.

Musical staff 8: Continuation of the Trio section with triplet markings over eighth notes.

Musical staff 9: Continuation of the Trio section with triplet markings over eighth notes.

Musical staff 10: Continuation of the Trio section, featuring first/second endings marked with '1' and '2'. The staff concludes with the instruction "D.C. Polka al  $\Phi$ ".

Musical staff 11: Labeled "CODA." in the left margin. The staff changes to a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It begins with a piano (*p*) dynamic marking.

Musical staff 12: Continuation of the Coda section with various slurs and accents, ending with a final note.

Revised Edition.

# Honeysuckle Polka.

Tenor  
Saxophone.

J. O. CASEY.

Universal  
Band Journ'l.

1384. *Allo mod<sup>to</sup>*  
*f*

*Andte*  
*p*

*TUTTI.*  
*Cad. f*

*Tempo di Polka.*

POLKA. *p*

*TUTTI.*  
*ff*

Honeysuckle Polka - Tenor Sax, p.2

Musical staff 1: Treble clef, key signature of one sharp (F#), 2/4 time signature. Starts with a piano (*p*) dynamic. The melody consists of eighth and quarter notes with slurs.

Musical staff 2: Continuation of the melody. Ends with a double bar line, a repeat sign, and a fortissimo (*ff*) dynamic. The word *TUTTI.* is written above the staff.

Musical staff 3: Continuation of the melody with eighth notes and slurs.

Musical staff 4: Continuation of the melody, ending with a triplet of eighth notes.

Musical staff 5: Continuation of the melody. Ends with a double bar line, a repeat sign, and two first/second endings marked with '1' and '2'.

Musical staff 6: Labeled *TRIO.* in the left margin. Treble clef, key signature of two flats (Bb), 2/4 time signature. Starts with a piano (*p*) dynamic.

Musical staff 7: Continuation of the Trio melody with eighth notes and slurs.

Musical staff 8: Continuation of the Trio melody. Ends with a double bar line, a repeat sign, and a fortissimo (*ff*) dynamic. The word *TUTTI.* is written above the staff.

Musical staff 9: Continuation of the Trio melody with eighth notes and slurs.

Musical staff 10: Continuation of the Trio melody. Ends with a double bar line, a repeat sign, and two first/second endings marked with '1' and '2'. Below the staff is the instruction *D.C. Polka al* with a diamond symbol.

Musical staff 11: Labeled *CODA.* in the left margin. Treble clef, key signature of two flats (Bb), 2/4 time signature. Starts with a piano (*p*) dynamic.

Musical staff 12: Continuation of the Coda melody. Ends with a double bar line and a fortissimo (*f*) dynamic.

# Baritone Saxophone. Honeysuckle Polka.

Universal Band Journ'l.

All<sup>o</sup> mod<sup>to</sup>

J. O. CASEY.

1384. 

*Andte*  


*TUTTI.*  


*Tempo di Polka. 1*  


POLKA.  


*TUTTI.*  

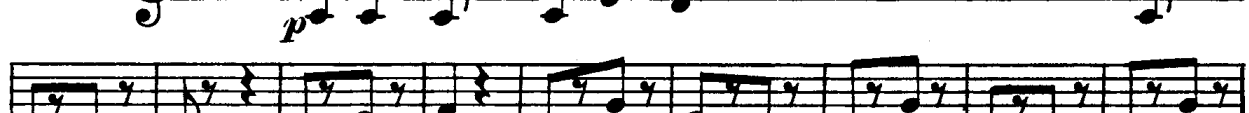


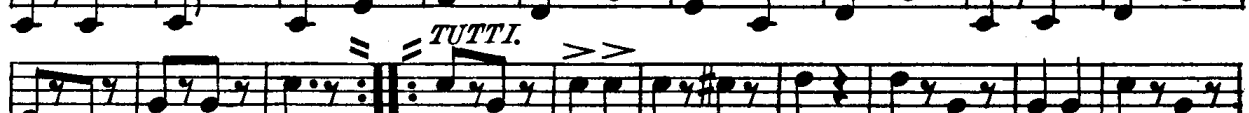


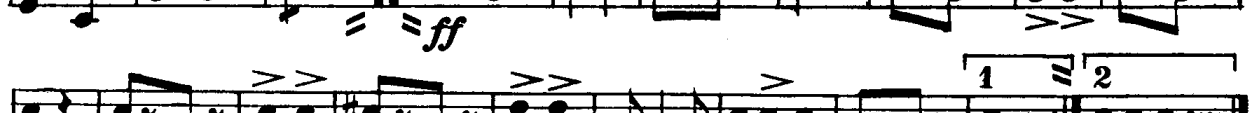

*TUTTI.*  

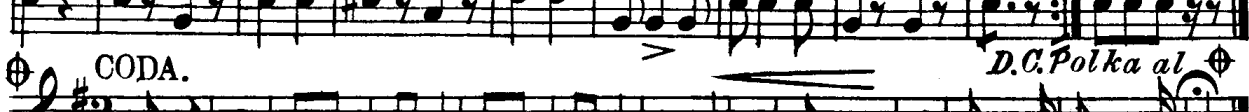


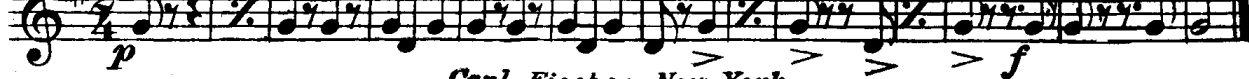

TRIO:  

*TUTTI.*  




CODA.  


*D.C. Polka al*  


# Honeysuckle Polka.

E♭ Cornet.

J. O. CASEY.

U. B. J.

*Allo mod*

1384.

*f*

*Andte* 15

*f* *Cad*

*Tutti* *f* *Tempo di Polka. 1* *p*

POLKA. *Tutti* *ff* *ff*

1 2 16

*Tutti* *ff*

1 2

TRIO. 19 1 2 *Tutti* *ff*

8 *D C Polka al*

CODA. *p* *f*

Revised Edition.

# Honeysuckle Polka.

1st B $\flat$  Cornet.

U. B $\flat$ . J $\dot{1}$ .

J. O. CASEY.

*Allo mod.*

1384.

*f*

*Andte*  
*p* Clar.

*f*  
*Tutti*  
Cor. Cad. *ff*

Tempo di Polka.  
*p*

POLKA.  
*p*  
*Tutti*  
*ff*

*ff*

*p*

*p*  
*Tutti*  
*ff*

*p*

*p*

TRIO.  
*p*

*p*  
*Tutti*  
*ff*

*p*

*p*

CODA.  
D. C. Polka al  
*p*

Revised Edition.

# Honeysuckle Polka.

2<sup>nd</sup> & 3<sup>rd</sup> B $\flat$  Cornets.

J. O. CASEY.

U. B $\flat$ . J $\flat$ . *Allo mod.*

1384.

*Andte* *f*  
Clar.

*f* *Tutti* *f*  
Cor. Cad.

Tempo di Polka. 1  
*p*

POLKA. 2<sup>d</sup> 2 2 2 2 1  
*p*

*Tutti* *ff*

2 2<sup>d</sup> 2 2 3 *Tutti* *ff*

TRIO. 2<sup>d</sup> 3  
*p*

2 1 2 *Tutti* *ff*

CODA. 1 2<sup>d</sup> 1 *f*  
*p*

D. C. Polka at  $\diamond$

# Honeysuckle Polka.

1st Eb Alto.

J. O. CASEY.

U. B. J.

*Allo mod.*

1384.

*f*

*Andte*

*p*

*Tutti*

*f*

*Cor. Cad. ff*

*Tempo di Polka.*

*p*

*POLKA.*

*p*

*Tutti*

*ff*

*TRIO.*

*p*

*Tutti*

*ff*

*CODA.*

*p*

*D. C. Polka al*

*f*



# Honeysuckle Polka.

2nd & 3rd Eb Altos.

J. O. CASEY.

U. B'd. J't.

*Allo mod.*

1384.

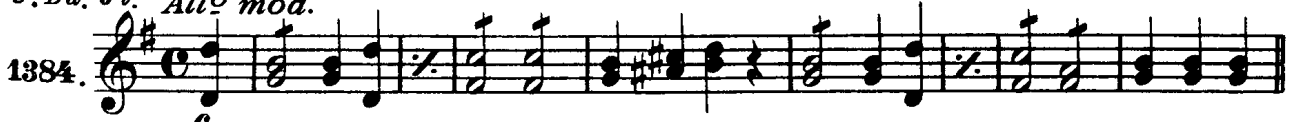
Revised Edition.

# Honeysuckle Polka.

1st & 2nd B $\flat$  Tenors

J. O. CASEY.

U. B $\flat$ . J $\flat$ . *All<sup>o</sup> mod.*

1384. 

*Andte* 

*Tempo di Polka.* 

POLKA. 

*Tutti* 



*Tutti* 



*Tutti* 




*D. C. Polka al  $\Phi$*

CODA. 

# HONEYSUCKLE POLKA.

J. O. CASEY.

B $\flat$  BASS 

U. B $\flat$ . J $\flat$ . *All<sup>o</sup> mod.*

1384  *Andte 6*

8 *f* *Tutti* *Tempo di Polka. 1*

*Cor. Cad. f* *p*

POLKA. 15 *Tutti*

16 *Tutti*

TRIO. 15 *p* *Tutti*

*D. C. Polka al  $\Phi$*

CODA. 8 *p* *f*

Carl Fischer, New York.

# Honeysuckle Polka.

1st & 2<sup>nd</sup> Trombones

J. O. CASEY.

U. B<sup>a</sup>. J<sup>i</sup>. *All<sup>o</sup> mod.*

1384.

*And<sup>te</sup>*

*Tempo di Polka.*

POLKA.

*Tutti*

*Tutti*

*Tutti*

*D. C. Polka al*

CODA.

3<sup>rd</sup> TROMBONE

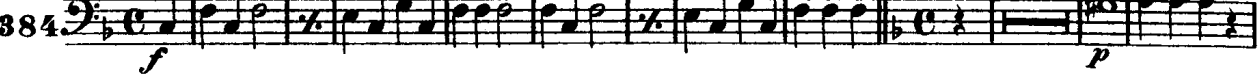
HONEYSUCKLE POLKA.


or B $\flat$  Bass.

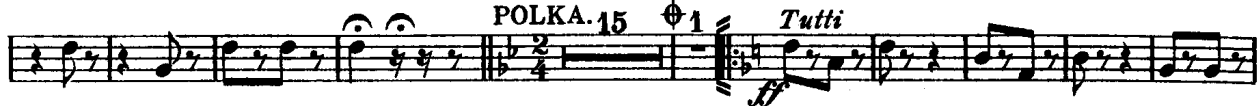
J. O. CASEY.

U. B $\flat$ . J $\flat$ . *All<sup>o</sup> mod.*

*And<sup>te</sup>* 6

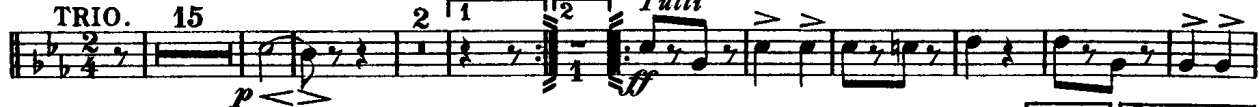
1384. 

8  *Tutti*  
 Cor. Cad. *f* *Tempo di Polka.* 1 *p*

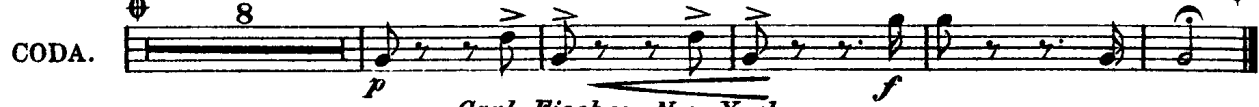
*POLKA.* 15  $\Phi$  1 *Tutti* 

16 *Tutti* 



TRIO. 15 *Tutti* 



CODA.  $\Phi$  8 *D. C. Polka al  $\Phi$*  

Carl Fischer, New York.

Revised Edition.

# Honeysuckle Polka.

Baritone 

J. O. CASEY.

U. B'd. J't.

*Allo mod.*

1384.



*Tutti*



Tempo di Polka.



POLKA.



*Tutti*



Honeysuckle Polka - Baritone TC, p. 2

*p*

*Tutti*  
*ff*

1 2 TRIO.  
*p*

3 2 1 2 *Tutti*  
*ff*

3 3 3 3

1 2

*D. C. Polka al ♩*

♩ CODA.  
*p*

*f*

# Honeysuckle Polka.

Baritone.  $\text{F}$

J. O. CASEY.

1384. *U. B♭, J. 1. All<sup>o</sup> mod.*  
*f*

*Andte* 6

*p* 2 *p*

*f* *Cor. Cad.*

*Tutti*  
*f*

*Tempo di Polka.*  
1 1 *p*

*POLKA.*  
*p*

*Tutti*  
*ff*

1 2



Honeysuckle Polka - Baritone BC, p. 2



D. C. Polka al  $\phi$



Revised Edition.

# Basses. Honeysuckle Polka.

J. O. CASEY.

U. B<sup>a</sup>. J<sup>i</sup>. *All<sup>o</sup> mod.*

1384. *f*

*Andte*  
*p*

*Tutti*  
*Cor. Cad. f*

*Tempo di Polka.* 1  
*p*

POLKA.  
*p*

*Tutti*  
*ff*

1 2

*p*

*Tutti*  
*ff*

1 2

TRIO.  
*p*

1 2 *Tutti*  
*ff*

1 2

⊕ CODA. *D. C. Polka al*  
*p*

*f*

# Honeysuckle Polka.

Drums.

J. O. CASEY.

*U. Bâ. J't. All<sup>o</sup> mod.*

1384. 

*Andte* 16 

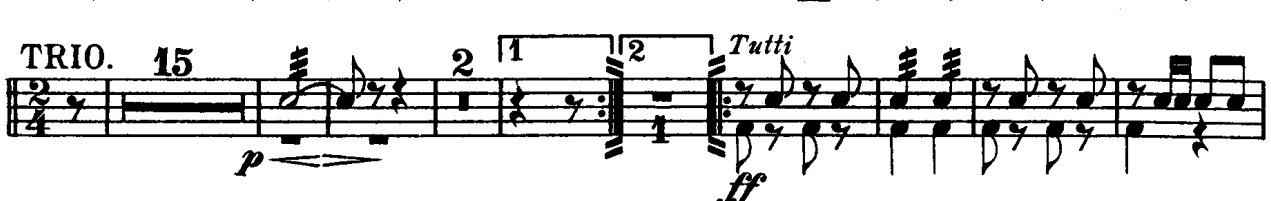
Tempo di Polka. 

POLKA. 15 

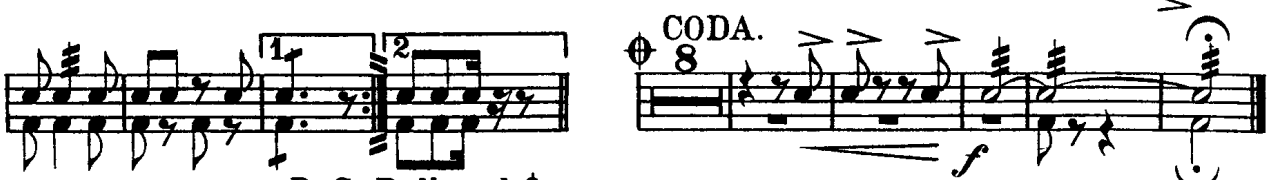


*Tutti* 



TRIO. 15 





D. C. Polka al  $\Phi$

Carl Fischer, New York.