

Piccolo.

"Little Sweetheart"

Polka Caprice.

Solo for Piccolo or E^b Clarinet.

J. O. Brockenshire.

Universal
Band Journal

534.

Allegro moderato.

Solo.

The first section of the score is for the Piccolo. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked "Allegro moderato." The first measure starts with a forte (*f*) dynamic. The melody consists of eighth and sixteenth notes, with some triplet figures. A piano (*p*) dynamic marking appears later in the section. The section concludes with a cadenza, indicated by a trill (*tr*) and a fermata over a triplet of eighth notes.

The second section of the score is for the Piccolo. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked "Allegro moderato." The first measure starts with a piano (*p*) dynamic. The melody is primarily composed of triplet eighth notes. The section concludes with a forte (*ff*) dynamic marking. The score then transitions to a section labeled "Polka." which features a similar triplet eighth-note pattern. This section includes first and second endings, marked with "1" and "2" above the notes. The section concludes with a "Tutti." marking and a forte (*ff*) dynamic. The final section of the score is a "Solo." section, marked with a piano (*p*) dynamic and featuring triplet eighth notes.

Piccolo

Musical notation for the first section of the Piccolo part, consisting of three staves of music. The key signature is one sharp (F#) and the time signature is 2/4. The music features a continuous eighth-note pattern with frequent triplets and slurs.

Trio. *ff* *Solo*

Fine.

Tutti.

Coda.

Solo.
fz D.S. al

"Little Sweetheart"

1st B^b Clarinet.

Polka Caprice.

Solo for Piccolo or E^b Clarinet.

J. O. Brockenshire.

Universal
Band Journal.

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All^o mod^{to}

The musical score is written for a 1st B^b Clarinet in 2/4 time. It begins with a treble clef and a key signature of one flat (B^b). The tempo is marked "All^o mod^{to}". The score is divided into several sections: an initial introduction, a "Polka" section, a "Trio" section, and a "Coda". Dynamics include *f*, *p*, *ff*, *mf*, and *ff*. Performance instructions include "Solo.", "Tutti.", "Cada.", "Tutti.", "Solo.", "Tutti.", "Fine.", "D.S.al", and "Coda.". The score features various musical notations such as slurs, accents, and repeat signs.

"Little Sweetheart"

2^d & 3^d B^b Clarinets.

Polka Caprice.

Solo for Piccolo or E^b Clarinet.

J. O. Brockenshire.

Universal
Band Journal.

All^o mod^{to}

534.

The musical score is written for two B-flat clarinets. It begins with a 2/4 time signature and a key signature of one flat (B-flat). The tempo is marked "All^o mod^{to}". The score is divided into several sections: an initial melodic passage, a "Polka" section with a repeat sign and first/second endings, a "Trio" section with a key signature change to two flats (B-flat and E-flat), and a "Coda" section. Dynamics include *f*, *p*, *ff*, *mf*, and *fz*. Performance instructions include "Tutti." and "D.S. al^o". The score concludes with a double bar line and a final *ff* dynamic.

E^b Clarinet.

"Little Sweetheart"

Polka Caprice.

Solo for Piccolo or E^b Clarinet.

J. O. Brockenshire.

Universal
Band Journal.

Allegro moderato.

Solo.

534.

The musical score is written for E^b Clarinet in 2/4 time. It begins with a **Solo** section marked *f* (forte) and *p* (piano). The melody is characterized by eighth-note patterns and slurs. A **Cadenza** section follows, featuring intricate triplet and sixteenth-note passages. The **Polka** section is marked *p* and includes a first ending (1) and a second ending (2). The piece concludes with a **ff Tutti** section, marked *ff* (fortissimo) and *Tutti*.

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E♭ Clarinet

Solo.
p

Trio.
ff

Solo.
ff
Fine.

Tutti.
ff

Solo.
D.S.al

Coda.
p
f
ff

The score is written for E♭ Clarinet and consists of several systems of music. The first system is a solo section starting with a piano (*p*) dynamic and featuring triplet patterns. The second system is a Trio section marked *ff* (fortissimo), also featuring triplet patterns. The third system continues the Trio section and ends with a *Fine.* marking. The fourth system is a Tutti section marked *ff*, containing first and second endings. The fifth system is another solo section marked *Solo.* and *D.S.al* (Da Segno all'ottava), featuring triplet patterns. The sixth system is the Coda section, starting with a piano (*p*) dynamic and ending with a fortissimo (*ff*) dynamic.

Soprano
Saxophone.

"Little Sweetheart"

Polka Caprice.

Solo for Piccolo or E^b Clarinet.

J. O. Brockenshire.

Universal
Band Journal.

All^o mod^{to}

534.

The musical score is written for Soprano Saxophone and consists of several sections:

- Introduction:** Starts with a treble clef, 2/4 time signature, and a key signature of one flat. It begins with a forte (*f*) dynamic and includes a first ending marked with a '4' above the staff.
- Polka:** Features a double bar line with repeat signs and first/second endings. Dynamics range from piano (*p*) to fortissimo (*ff*). It includes a cadenza marked 'Cad. ff'.
- Tutti:** A section marked 'Tutti.' with a forte (*f*) dynamic, featuring a melodic line with a first ending.
- Trio:** A section marked 'Trio.' with a forte (*ff*) dynamic, featuring a melodic line with a first ending and a section marked 'Fine.' with a piano (*pp*) dynamic.
- Coda:** A section marked 'Coda.' with a piano (*p*) dynamic, featuring a melodic line with a first ending and a section marked 'D.S. al' with a fortissimo (*ff*) dynamic.

Alto
Saxophone.

"Little Sweetheart"

Polka Caprice.

Solo for Piccolo or E^b Clarinet.

J. O. Brockenshire.

Universal
Band Journal.

All^o mod^{to}.

534.

The musical score is written for Alto Saxophone and consists of several sections:

- Introduction:** Starts with a treble clef, 2/4 time signature, and a key signature of one sharp (F#). It begins with a forte (*f*) dynamic and includes a four-measure rest. Dynamics range from *f* to *ff*. A *Cad.* (Cadenza) is marked.
- Polka:** Features a 2/4 time signature and a key signature of one sharp. It includes first and second endings. Dynamics include *p* (piano) and *ff* (fortissimo).
- Tutti:** A section marked *Tutti.* and *ff*, continuing the melodic and rhythmic patterns.
- Trio:** A section marked *Trio.* and *ff*, featuring a change in key signature to two flats (Bb, Eb) and a 2/4 time signature. It includes a section marked *p* (piano) and ends with a *Fine.* marking.
- Coda:** A final section marked *Coda.* and *p*, returning to the original key signature and time signature. It includes a *D.S. al^c* (Da Capo) marking and ends with a *ff* dynamic.

Carl Fischer, New York.

Tenor
Saxophone.

"Little Sweetheart"

Polka Caprice.

Solo for Piccolo or E^bClarinet.

J.O. Brockenshire.

Universal
Band Journal.

534.

All^o mod^{to}

The musical score is written for Tenor Saxophone and consists of several sections:

- Main Melody:** Starts in 2/4 time with a dynamic of *f*. It features a series of eighth and sixteenth notes, ending with a cadence marked *f* and *ff*.
- Polka:** A section in 2/4 time with a dynamic of *p*. It includes first and second endings, with a *Tutti* section marked *f*.
- Solo:** A section marked *Solo.* and *p*, featuring a melodic line with a *§* symbol.
- Trio:** A section in 2/4 time with a dynamic of *ff*. It includes a *Fine.* section marked *p* and a *Tutti.* section marked *f*.
- Coda:** A section in 2/4 time with a dynamic of *p*, ending with a *§* symbol and a *D.S. al* marking.

Carl Fischer, New York.

Baritone
Saxophone.

"Little Sweetheart"

Polka Caprice.

Solo for Piccolo or E^b Clarinet.

J. O. Brockenshire.

Universal
Band Journal.

All^o mo^{to}

534.

The musical score is written in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It consists of several sections:

- Polka:** The first section, starting with a *f* dynamic, includes a first ending marked with a '1' and a *mf* dynamic, and a second ending marked with a '2' and a *f* dynamic. It concludes with a *ff* dynamic and a *Cad.* (Cadenza) marking.
- Trio:** The second section, marked *ff*, features a *Solo.* section with a *p* dynamic and a *Fine.* marking with a *mf* dynamic. It ends with a *Tutti.* marking and a *f* dynamic.
- Coda:** The final section, marked *p*, includes a *D.S. al* (Da Capo) marking and concludes with a *ff* dynamic.

"Little Sweetheart"

Full Band \$1.50.

Solo B^b Cornet.

Polka Caprice.

Solo for Piccolo or E^b Clarinet.

J. O. Brockenshire.

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Band Journal.

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All^o mod^{to}

Clar.

Musical notation for the first section, featuring a Clarinet part. The first staff begins with a forte (*f*) dynamic and a piano (*p*) dynamic. The second staff continues with a forte (*f*) dynamic. The third staff includes a cadenza (*Cad.*) and a fortissimo (*ff*) dynamic.

Polka.

Musical notation for the Polka section, featuring 2nd Cornet parts. The first staff includes dynamics *p* and *ff*. The second staff includes a *Tutti.* marking and a *ff* dynamic. The third and fourth staves continue with various dynamics including *p* and *ff*.

Trio.

Musical notation for the Trio section, featuring dynamics *ff* and *pp*. The first staff starts with *ff*. The second staff includes a *pp* dynamic. The third staff includes a *Fine.* marking and a *p* dynamic.

Tutti.

Musical notation for the Tutti section, featuring dynamics *ff* and *mf*. The first staff starts with *ff*. The second staff includes a *mf* dynamic. The section concludes with a *D.S.al* marking.

Coda.

Musical notation for the Coda section, featuring dynamics *p*, *mf*, and *ff*. The first staff starts with *p*. The second staff includes *mf* and *f* dynamics. The section ends with a *ff* dynamic.

"Little Sweetheart"

1st E^b Alto.

Polka Caprice.

Solo for Piccolo or E^b Clarinet.

J. O. Brockenshire.

Universal
Band Journal.

534.

All^o mod^{to}

The musical score is written for a 1st E^b Alto instrument. It consists of several systems of music, each with a treble clef and a 2/4 time signature. The score includes various dynamics such as *f*, *p*, *ps*, *mf*, *ff*, *ff unis*, and *fz*. It also features performance markings like *Tutti.*, *Fine.*, *D.S. al^c*, and *Coda.*. The piece is divided into sections: a main melody, a Polka section, a Trio section, and a Coda section. The Polka section includes first and second endings. The Trio section is marked *ff unis*. The Coda section ends with a *ff* dynamic. The score is published by Carl Fischer, New York.

"Little Sweetheart"

2^d & 3^d E^b Altos.

Polka Caprice.

Solo for Piccolo or E^b Clarinet.

J. O. Brockenshire.

Universal
Band Journal.

All^o mod^o

534.

The musical score is written for 2^d and 3^d E^b Altos, Piccolo or E^b Clarinet, and Coda. It is in 2/4 time and consists of several sections:

- Polka:** The first section, marked *All^o mod^o*, begins with a *f* dynamic. It features a melody with eighth and sixteenth notes, accented. Dynamics include *f*, *p*, and *f* *Cad. ff*.
- Tutti:** The second section, marked *Tutti*, starts with a *mf* dynamic. It contains a melody with eighth notes and rests, with dynamics ranging from *mf* to *ff*.
- Trio:** The third section, marked *Trio*, begins with a *ff* dynamic. It features a melody with eighth notes and rests, with dynamics including *ff*, *p*, and *f*.
- Coda:** The final section, marked *Coda*, starts with a *p* dynamic. It contains a melody with eighth notes and rests, with dynamics including *f* and *ff*. It concludes with a *D.S. al^c* marking.

Carl Fischer, New York.

"Little Sweetheart"

1st & 2d Trombones

Polka Caprice.

Solo for Piccolo or E^b Clarinet.

J. O. Brockenshire.

Universal
Band Journal.

All^o mod^{to}

534.

The musical score is written for 1st and 2nd Trombones in bass clef, 2/4 time, with a key signature of two flats (B-flat and E-flat). It consists of several sections:

- Introduction:** Starts with a dynamic of *f* and a tempo marking of *All^o mod^{to}*. It features a melodic line with a four-measure rest.
- Polka:** Begins with a dynamic of *p*. It includes first and second endings, a *Tutti* section with a dynamic of *f*, and a *Cad.* section with a dynamic of *ff*.
- Trio:** Starts with a dynamic of *ff* and a *p* dynamic. It includes a *Tutti* section with a dynamic of *f* and a *Fine.* marking.
- Coda:** Ends with a dynamic of *p* and a *ff* dynamic. It includes a *Tutti* section with a dynamic of *f* and a *D.S.al* marking.

"Little Sweetheart"

3^d Trombone

Polka Caprice.

Solo for Piccolo or E^b Clarinet.

J. O. Brockenshire.

Universal
Band Journal.

All^o mod^{to}

534.

The musical score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. It is divided into several sections: an initial section with dynamics *f* and *p*; a section labeled "Polka." with dynamics *p* and *ff* and a "Cad." marking; a section labeled "Tutti." with dynamics *f* and *ff*; a section labeled "Trio." with dynamics *ff* and *p*; and a final section labeled "Coda." with dynamics *p*, *f*, and *ff*. The score includes various musical notations such as slurs, ties, and repeat signs. The piece concludes with a "D.S. al" marking.

"Little Sweetheart"

1st & 2d Tenors.

Polka Caprice.
Solo for Piccolo or E^b Clarinet.

J. O. Brockenshire.

Universal
Band Journal.

534.

All^o mod^{to}

The musical score is written for 1st and 2nd Tenors in a 2/4 time signature. It begins with a treble clef and a key signature of one flat. The tempo is marked "All^o mod^{to}".

Polka Section: Starts with a forte (*f*) dynamic. The melody is characterized by eighth-note patterns. A first ending is marked with a "1" and a repeat sign. A second ending is marked with a "2". The section concludes with a cadenza ("Cad.") and a fortissimo (*ff*) dynamic.


Tutti Section: Marked "Tutti." and "ff". It features a more complex rhythmic pattern with sixteenth notes. Dynamics range from piano (*p*) to fortissimo (*ff*).

Trio Section: Marked "Trio." and "ff". It features a change in key signature to two flats. Dynamics range from piano (*p*) to fortissimo (*ff*). The section ends with a "Fine." marking.

Coda Section: Marked "Coda." and "ff". It features a final melodic flourish. Dynamics range from piano (*p*) to fortissimo (*ff*). The section concludes with a "D.S. al^c" marking.

Carl Fischer, New York.

"Little Sweetheart"

Baritone. 

Polka Caprice.

Solo for Piccolo or E^bClarinet.

J. O. Brockenshire.

Universal
Band Journal.

All^o mod^{to}

534.

f *4*

f *ff* *Cad.*

p *ff* *Tutti.*

p

ff *p*

f *p*

f *p*

f *p* *D.S.al*

p *f* *ff*

Carl Fischer, New York.

"Little Sweetheart"

Baritone

Polka Caprice.

Solo for Piccolo or E^b Clarinet.

J. O. Brockenshire.

Universal
Band Journal.

534.

Allo mod^{to}

The musical score is written in bass clef with a 2/4 time signature and a key signature of one flat (B-flat major). It is divided into several sections:

- Introduction:** Starts with a dynamic of *f* and a tempo marking of *Allo mod^{to}*. It features a series of eighth and sixteenth notes.
- Polka:** Marked with a repeat sign and a dynamic of *p*. It includes a *Solo.* section and a *Tutti.* section with a dynamic of *f*. The section concludes with a *Cad.* (Cadenza) marked *ff*.
- Trio:** Features a dynamic of *ff* and includes a *Solo.* section with a dynamic of *p*. It ends with a *Fine* marking and a dynamic of *p*.
- Coda:** Starts with a dynamic of *p* and concludes with a dynamic of *ff*. It includes a *D.S. al^o* (Da Capo) marking.

Throughout the score, various musical notations are used, including slurs, accents, and dynamic markings such as *f*, *ff*, *p*, and *fz*.

"Little Sweetheart"

E♭ Basses.

Polka Caprice.

Solo for Piccolo or E♭ Clarinet.

J. O. Brockenshire.

Universal
Band Journal.

All^o mod^o

534.

The musical score is written for E♭ Basses in a 2/4 time signature with a key signature of two flats (B♭ and E♭). It is divided into several sections: an initial introduction, a Polka section, a Trio section, and a Coda. The introduction begins with a forte (f) dynamic and a mezzo-forte (mf) dynamic, leading to a piano (p) section. The Polka section features a first ending (1) and a second ending (2), with dynamics ranging from piano (p) to forte (f). The Trio section starts with a fortissimo (ff) dynamic and includes a 'Tutti' marking. The Coda section concludes with a piano (p) dynamic and a fortissimo (ff) dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

"Little Sweetheart"

Polka Caprice.

Solo for Piccolo or E^b Clarinet.

B^b Bass.

Universal
Band Journal.

All^o mod^{to}

J. O. Brockenshire.

534.

The musical score is written for B^b Bass and consists of 534 measures. It is in 2/4 time and B-flat major. The score is divided into several sections: an initial section with dynamics *f* and *p*; a section marked "Polka." with dynamics *p* and *ff*; a section marked "Tutti." with dynamics *f* and *p*; a section marked "Trio." with dynamics *ff* and *p*; and a final section marked "Coda." with dynamics *p*, *f*, and *ff*. The score includes various musical notations such as slurs, accents, and dynamic markings. The piece concludes with a "D.S. al" marking.

Carl Fischer, New York.

Drums.

"Little Sweetheart"

Polka Caprice.

J. O. Brockenshire.

Universal
Band Journal.

All^o mod^{to}

534.

The musical score is written for a drum set and includes four main sections: Drums, Polka, Trio, and Coda. The Drums section starts with a 2-measure rest, followed by a 6-measure phrase, and ends with a 4-measure phrase. The Polka section begins with a 2-measure rest, followed by a 32-measure phrase, and includes a 'Tutti' marking. The Trio section starts with a 3-measure rest, followed by an 11-measure phrase, and ends with a 3-measure phrase. The Coda section begins with a 1-measure rest, followed by a 16-measure phrase, and includes a 'Tutti' marking. The score is marked with various dynamics such as *f*, *ff*, and *ff*, and includes performance instructions like 'Cad.', 'Fine.', and 'D.S. al^c.'.

Carl Fischer, N. Y.

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