

# SHORT and SWEET

Small Orch. & Piano \$1.00

Full Orch. & Piano \$1.40

Piano acc. 40¢

## 1st B $\flat$ CORNET

(Conductor)

## POLKA

Cornet Solo or Duet.

T. V. Short.

Rev. by G. H. Reeves.

INTRO.

Full Band \$1.50

And<sup>te</sup> mod<sup>to</sup>

Universal  
Band Jour<sup>nl</sup>.

102.

The musical score is written for a 1st B $\flat$  Cornet. It begins with an introduction in 2/4 time, marked 'And<sup>te</sup> mod<sup>to</sup>' and 'ff'. The introduction consists of several measures with triplets and slurs. The main section is a polka in 2/4 time, marked 'a tempo' and 'mf'. It features various dynamics including 'p', 'cresc.', and 'ff', and articulations such as 'rall.', 'animato.', and 'SOLO.'. The score includes parts for Clarinet and Oboe. The piece concludes with a final flourish.

*rall* *a tempo.*

3 3 3 3 3 3 3 3

TRIO. *D.S. al*

CODA. *Cad.* *D.O. Polka al*

Db PICCOLO

# SHORT & SWEET POLKA

Cornet SOLO or DUET

INTRO.

T.V. Short.

U.B'a.J'l. And<sup>te</sup> mod<sup>to</sup>  
102.

Musical notation for the Intro section, measures 1-10. The music is in D major and 2/4 time. It begins with a treble clef and a key signature of one sharp (F#). The first measure is marked *ff*. The second measure has a fermata. The third measure has a fermata and a *3* (triple). The fourth measure has a fermata and a *3* (triple). The fifth measure has a fermata and a *3* (triple). The sixth measure has a fermata and a *3* (triple). The seventh measure has a fermata and a *3* (triple). The eighth measure has a fermata and a *3* (triple). The ninth measure has a fermata and a *3* (triple). The tenth measure has a fermata and a *3* (triple). The eleventh measure has a fermata and a *3* (triple). The twelfth measure has a fermata and a *3* (triple). The thirteenth measure has a fermata and a *3* (triple). The fourteenth measure has a fermata and a *3* (triple). The fifteenth measure has a fermata and a *3* (triple). The sixteenth measure has a fermata and a *3* (triple). The seventeenth measure has a fermata and a *3* (triple). The eighteenth measure has a fermata and a *3* (triple). The nineteenth measure has a fermata and a *3* (triple). The twentieth measure has a fermata and a *3* (triple). The notation includes dynamics like *ff*, *p*, and *tr*, and tempo markings like *rall.* and *a tempo. 2*.

Musical notation for the Polka section, measures 11-20. The music is in D major and 2/4 time. It begins with a treble clef and a key signature of one sharp (F#). The first measure is marked *mf*. The second measure has a fermata and a *3* (triple). The third measure has a fermata and a *3* (triple). The fourth measure has a fermata and a *3* (triple). The fifth measure has a fermata and a *3* (triple). The sixth measure has a fermata and a *3* (triple). The seventh measure has a fermata and a *3* (triple). The eighth measure has a fermata and a *3* (triple). The ninth measure has a fermata and a *3* (triple). The tenth measure has a fermata and a *3* (triple). The eleventh measure has a fermata and a *3* (triple). The twelfth measure has a fermata and a *3* (triple). The thirteenth measure has a fermata and a *3* (triple). The fourteenth measure has a fermata and a *3* (triple). The fifteenth measure has a fermata and a *3* (triple). The sixteenth measure has a fermata and a *3* (triple). The seventeenth measure has a fermata and a *3* (triple). The eighteenth measure has a fermata and a *3* (triple). The nineteenth measure has a fermata and a *3* (triple). The twentieth measure has a fermata and a *3* (triple). The notation includes dynamics like *mf*, *ff*, *p*, and *tr*, and tempo markings like *rall.*, *a tempo. p*, and *animato.*

Musical notation for the Trio section, measures 21-30. The music is in D major and 2/4 time. It begins with a treble clef and a key signature of one sharp (F#). The first measure is marked *f*. The second measure has a fermata and a *3* (triple). The third measure has a fermata and a *3* (triple). The fourth measure has a fermata and a *3* (triple). The fifth measure has a fermata and a *3* (triple). The sixth measure has a fermata and a *3* (triple). The seventh measure has a fermata and a *3* (triple). The eighth measure has a fermata and a *3* (triple). The ninth measure has a fermata and a *3* (triple). The tenth measure has a fermata and a *3* (triple). The eleventh measure has a fermata and a *3* (triple). The twelfth measure has a fermata and a *3* (triple). The thirteenth measure has a fermata and a *3* (triple). The fourteenth measure has a fermata and a *3* (triple). The fifteenth measure has a fermata and a *3* (triple). The sixteenth measure has a fermata and a *3* (triple). The seventeenth measure has a fermata and a *3* (triple). The eighteenth measure has a fermata and a *3* (triple). The nineteenth measure has a fermata and a *3* (triple). The twentieth measure has a fermata and a *3* (triple). The notation includes dynamics like *f*, *ff*, and *tr*, and tempo markings like *rall.* and *a tempo. 1*.

Musical notation for the Coda section, measures 31-35. The music is in D major and 2/4 time. It begins with a treble clef and a key signature of one sharp (F#). The first measure is marked *p*. The second measure has a fermata and a *3* (triple). The third measure has a fermata and a *3* (triple). The fourth measure has a fermata and a *3* (triple). The fifth measure has a fermata and a *3* (triple). The notation includes dynamics like *p*, *cresc.*, *f*, and *ff*, and tempo markings like *Polka D.C. al*.

OBOE

# SHORT & SWEET POLKA

Cornet SOLO or DUET

INTRO.

And<sup>te</sup> mod<sup>to</sup>

T. V. Short.

ff

rall. a tempo.

3 3 3 3

2 1

animato.

Cad.

Polka.

rall.

4

a tempo.

rall.

mf

4

a tempo. cresc.

Tutti.

ff

7 1 2

rall. a tempo.

D.S.al

TRIO.

tr

7

Tutti

7

ff

Polka D.C. al

CODA.

Cad. p

cresc.

f ff

Carl Fischer, New York.

BASSOONS

# SHORT & SWEET POLKA

Cornet SOLO or DUET

## INTRO.

And te mod to

T. V. Short.

*SOLO.*  
*ff*

*rall.*  
*a tempo. p*

*animato.*

*Cad.*

**Polka.**

*mf*

*a tempo.*

*rall.*

*pa tempo.*

*cresc.*

*ff*

*rall.*

*a tempo.*

*D.S.al*

**TRIO. Tutti.**

*f*

*p*

*ff*

*Polka D. C. al*

**CODA.**

*Cad. p*

*cresc.*

*f*

*ff*

E♭ CLARINET

# SHORT & SWEET POLKA

Cornet SOLO or DUET

T. V. Short.

## INTRO.

U. B. J. And<sup>te</sup> mod<sup>to</sup>  
102.

3 *ff* 3 3 3 3 *a tempo.* 7 *p* *animato.*

2 *Polka.* *rall.* *mf* *Cad.*

1 *a tempo.* *p* 5 1 3

*ff = Tutti.* 7 1 2

*rall.* *a tempo.* 1

## TRIO.

*ff = Tutti.* *tr* *tr* *tr*

*ff*

*ff*

1 2

## CODA.

*Polka D.C. al*

*Cad.* *p* *cresc.* *f* *ff*

1st. B $\flat$  CLARINET

# SHORT & SWEET POLKA

Cornet SOLO or DUET

## INTRO.

U. B. d. J. l. And te mod to  
102.

T. V. Short.

2<sup>d</sup> & 3<sup>d</sup> B $\flat$  CLARINETS

# SHORT & SWEET POLKA

Cornet SOLO or DUET

INTRO.

T. V. Short.

U. B. & J. L. And<sup>te</sup> mod<sup>to</sup>  
102.



# SHORT and SWEET

B $\flat$  BASS *clarinet*

POLKA

(3<sup>rd</sup> Trombone.)

INTRO.  
Andante modto

Cornet Solo or Duet

T.V. Short.

Universal  
Band Jour'n'l.

Rev. by G.H. Reeves.

102.

ff

rall. a tempo.

p

2

2

Cad.

POLKA.

rall. mf

p

rall. a tempo.

cresc.

7

D.S.al

TRIO.

f

cresc.

cresc.

f

4

p

4

ff

D.C. Polka al

CODA.

Cad. p

cresc.

f

ff

# SHORT and SWEET

SOPRANO  
SAXOPHONE

POLKA

Cornet Solo or Duet

T. V. Short.

Rev. by G. H. Reeves.

INTRO.  
Andte modto

Universal  
Band Jour'l.

102.

Musical notation for the Intro section, measures 1-8. The music is in 2/4 time with a key signature of one flat. It begins with a dynamic marking of *ff*. The first measure contains a triplet of eighth notes. The tempo markings *a tempo.* and *animato.* appear at measures 6 and 8 respectively. The section concludes with a *p* dynamic marking.

POLKA.

Musical notation for the Polka section, measures 9-16. The music is in 2/4 time with a key signature of one flat. It begins with a dynamic marking of *mf*. The tempo markings *rall.* and *a tempo.* appear at measures 10 and 12 respectively. The section concludes with a *ff* dynamic marking.

TRIO.

Musical notation for the Trio section, measures 17-24. The music is in 2/4 time with a key signature of one flat. It begins with a dynamic marking of *f*. The tempo marking *a tempo. D. S. al* appears at measure 18. The section concludes with a *ff* dynamic marking.

CODA.

Musical notation for the Coda section, measures 25-28. The music is in 2/4 time with a key signature of one flat. It begins with a dynamic marking of *p* and a *Cad.* marking. The tempo marking *D.C. Polka al* appears at measure 26. The section concludes with dynamic markings of *f* and *ff*.

# SHORT and SWEET

ALTO  
SAXOPHONE

POLKA

T. V. Short.

INTRO. *Cornet Solo or Duet*

Rev. by G. H. Reeves.

Universal  
Band Jour'l.

And<sup>te</sup> mod<sup>to</sup>

102.

ff 3 3 3 3 *rall.* *a tempo.* p *animato.* Cad.

POLKA.  $\frac{2}{4}$  *mf* *rall.* *a tempo.* p *a tempo.* 7 *ff* *rall.* *a tempo.* 7 *D.S. al*

TRIO.  $\frac{2}{4}$  *f* 7 7 *ff* *D.C. Polka al*

CODA.  $\frac{2}{4}$  Cad. *p* *cresc.* *f* *ff*

# TENOR SAXOPHONE SHORT and SWEET POLKA

INTRO. *Cornet Solo or Duet*  
And<sup>te</sup> *modto*

T.V. Short.

Rev. by G. H. Reeves.

Universal  
Band Jour'l.

102.

*ff*  
*a tempo.*  
*rall.*  
*p*  
*animato.*

POLKA.  $\frac{2}{4}$   
*mf*  
*a tempo.*  
*rall.*  
*ff*  
*rall.*  
*a tempo.*  
*Cad.*  
*a tempo. D.S. al*

TRIO.  $\frac{2}{4}$   
*f*  
*ff*  
*D.O. Polka al*

CODA.  $\frac{2}{4}$   
*Cad. = p*  
*cresc.*  
*f*  
*ff*

BARITONE SAXOPHONE SHORT and SWEET POLKA

Universal Band Jour'l.

INTRO. And<sup>te</sup> mod<sup>to</sup>

Cornet Solo or Duet

T. V. Short.

Rev. by G. H. Reeves.

102.

Introductory section with musical notation, including dynamics like *ff* and *p*, and markings like *rall.* and *Cad.*

POLKA section with musical notation, including dynamics like *mf*, *rall.*, *a tempo.*, and *ff*, and markings like *Cad.* and *D.S. al*

TRIO section with musical notation, including dynamics like *f* and *ff*, and markings like *rall.* and *a tempo.*

CODA section with musical notation, including dynamics like *p*, *f*, and *ff*, and markings like *Cad.* and *cresc.*

# SHORT & SWEET POLKA

1st SOLO CORNET in B $\flat$

Cornet SOLO or DUET.

INTRO.  
Andante moderato.

T. V. SHORT.

The Intro section consists of ten staves of music. It begins with a treble clef, a common time signature (C), and a key signature of one flat (B $\flat$ ). The tempo is marked 'Andante moderato'. The first staff starts with a dynamic marking of *p* and includes a triplet of eighth notes. The second staff ends with a dynamic marking of *mf* and a triplet of eighth notes. The third staff has a dynamic marking of *p* followed by *f* and a triplet of eighth notes. The fourth staff has a dynamic marking of *mf* followed by *p* and *f*, with a triplet of eighth notes. The fifth staff is labeled 'Cadenza.' and ends with a dynamic marking of *rall.*. The sixth staff has a dynamic marking of *f* and a triplet of eighth notes. The seventh staff has a dynamic marking of *p* and a triplet of eighth notes. The eighth staff has a dynamic marking of *f* and a triplet of eighth notes. The ninth staff has a dynamic marking of *p* and a triplet of eighth notes. The tenth staff has a dynamic marking of *f* and a triplet of eighth notes.

The Polka section consists of four staves of music. It begins with a treble clef, a 2/4 time signature, and a key signature of one flat (B $\flat$ ). The tempo is marked 'a tempo'. The first staff starts with a dynamic marking of *sp* and includes a triplet of eighth notes. The second staff has a dynamic marking of *rall.* followed by *p* and a triplet of eighth notes. The third staff has a dynamic marking of *cresc.* followed by *rall.* and a triplet of eighth notes. The fourth staff has a dynamic marking of *p a tempo.* and a triplet of eighth notes. The fifth staff has a dynamic marking of *cresc.* and a triplet of eighth notes.

1575 - 8 1/2  
1576 - 14

Carl Fischer, New York.

8 *a tempo.*  
*rall. ff*

15 *p* *D.S. al*

*Cadenza.* *f* *p* *f* *Polka D.C. al*  
*cresc.* *f*

# SHORT & SWEET POLKA

2<sup>nd</sup> SOLO CORNET in B $\flat$

Cornet SOLO or DUET

INTRO.  
Andante moderato.

T. V. SHORT.

Musical notation for the Intro section, measures 1-10. The music is in 2/4 time and begins with a treble clef and a key signature of one flat. The tempo is marked 'Andante moderato'. The first measure is marked with a dynamic of *p* and a fermata. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. There are several triplet markings (3) and accents (>). The dynamics range from *p* to *f*. The section concludes with a *rall.* marking.

Cadenza.

rall.

Musical notation for the Cadenza section, measures 11-15. This section features more complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. It includes triplet markings (3) and dynamic markings of *p* and *f*. The tempo is marked *rall.*

Musical notation for the start of the Polka section, measures 16-20. The tempo changes to Polka, and the time signature changes to 2/4. The music begins with a treble clef and a key signature of one flat. It features a dynamic of *p* and a *rall.* marking.

Musical notation for the Polka section, measures 21-25. The music continues with a dynamic of *p* and a *rall.* marking. It includes triplet markings (3) and a *cresc.* marking.

Musical notation for the Polka section, measures 26-30. The music continues with a dynamic of *p* and a *a tempo.* marking. It includes triplet markings (3).

Musical notation for the Polka section, measures 31-35. The music continues with a dynamic of *p* and a *cresc.* marking. It includes triplet markings (3).

1575- 8 1/2  
1576- 14

Carl Fischer, New York.



8 *atempo.*  
*rall.* *ff*

D.S. al

Trio. 15

Polka D.C. al

Cadenza.

Coda.

*f* *p* *f*

*cresc.*

*ff*

*ff*

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

# SHORT & SWEET POLKA

Cornet SOLO or DUET

INTRO.

T. V. Short.

U. B. J. And<sup>te</sup> mod<sup>to</sup>  
102.

ff

rall. a tempo. 8 Clar. animato. p. Cad.

Polka. Clar. mf rall. p

ff rall. a tempo. 8

TRIO. Tutti. f

f

ff Polka, D. C. al.

CODA. Cad. P cresc. ff

1st & 2nd E $\flat$  ALTOS

# SHORT & SWEET POLKA

Cornet SOLO or DUET

INTRO.

T. V. Short.

U. S. A. J. And<sup>te</sup> mod<sup>to</sup>  
102.

ff

*a tempo.*

rall. *p*

*animato.*

Cad.

\* Polka.

*mf*

rall. *a tempo.*

*p*

*cresc.*

Tutti

*ff*

rall.

*a tempo.*

1 2

TRIO. Tutti.

*f*

*p*

Tutti

*ff*

☉ CODA.

*p*

*cresc.*

*f*

*ff*

Polka D.C. al ☉

3rd & 4th E♭ ALTOS

# SHORT & SWEET POLKA

Cornet SOLO or DUET

INTRO.

U. B'd. J'i. Andte modto  
102.

T. V. Short.

ff  
rall.

a tempo.  
p

animato

Cad. mf rall. a tempo. p

cresc. p a tempo.

cresc. Tutti. ff rall.

a tempo.

TRIO: Tutti. f

p

p

Polka D.C.al

Cad. p cresc. f ff

1st & 2nd TROMBONES

# SHORT & SWEET POLKA

Cornet SOLO or DUET

## INTRO.

T. V. Short.

*U. B'd. J'l. And<sup>te</sup> mod<sup>to</sup>*

102. Solo.

1st & 2nd TENORS

# SHORT & SWEET POLKA

Cornet SOLO or DUET

INTRO.

T.V. Short.

U. B. J. l. And<sup>te</sup> mod<sup>to</sup>

102.

Solo.

Polka D. C. al

# SHORT & SWEET POLKA

BASS TROMBONE

Cornet SOLO or DUET

INTRO.  
Andante moderato.

T. V. SHORT.

ff 3 3 3 3 3 3 3 3 3 3 a tempo. p <> 1. 2. mf > Cadenza.

Polka. 2 1 4 rall. mf p rall.

4 a tempo cresc. ff

D. S. al

Trio. f cresc.

f cresc.

p ff

Polka D. Cal.

Coda. Cadenza. p cresc.

f ff

# SHORT and SWEET

B♭ BASS *clarinet*

POLKA

(3rd Trombone.)  
Universal  
Band Jour'l.

INTRO.  
Andante *modto*

Cornet Solo or Duet

T.V. Short.

Rev. by G.H. Reeves.

102.

*ff*

*rall.*

*p*

*Cad.*

POLKA.

*rall. mf*

*p cresc.*

*ff D.S. al*

TRIO.

*f cresc.*

*p cresc.*

*p*

*ff*

*ff*

*D. C. Polka al*

CODA.

*Cad. p*

*p cresc.*

*f ff*



BARITONE 

# SHORT & SWEET POLKA

Cornet SOLO or DUET

T. V. Short.

INTRO.  
U. Ed. J. And<sup>te</sup> mod<sup>to</sup>  
102.



ff  
rall.  
a tempo.  
p  
2 animato.  
2  
Cad.



Polka.  
mf  
rall.  
In absence of Bassoon.  
cresc.  
pa tempo.  
rall. a tempo.  
1  
Tutti  
ff  
4  
rall. a tempo. p



TRIO  
Tutti.  
mf  
cresc.  
Bassoon.  
p  
ff



CODO.  
Cad.  
3  
3  
p cresc.  
f  
ff  
Polka D.C. al

BARITONE ♫

# SHORT & SWEET POLKA

Cornet SOLO or DUET

T. V. Short.

INTRO:

U. B♭. Jr. And<sup>te</sup> mod<sup>to</sup>

102.

*ff*  
*a tempo.*  
*rall.*  
*p*

**Polka.**  
*mf*  
*a tempo.*  
*rall.*  
*pa tempo.*  
*animato.*  
*In absence of Bassoon.*  
*cresc.*  
*rall.*  
*Cad.*

**TRIO. Tutti.**  
*f*  
*Bassoon.*  
*p*  
*tr*  
*a tempo. p*  
*ff*

**CODO.**  
*Cad.*  
*Perc.*  
*f*  
*ff*  
*Polka D.C.al*

BASSES

# SHORT & SWEET POLKA

Cornet SOLO or DUET

T. V. Short.

## INTRO.

U. B. J. And te mod to  
102. SOLO.

# SHORT & SWEET POLKA

DRUMS

Cornet SOLO or DUET

INTRO.  
Andante moderato.

T. V. SHORT.

*f*

3 3 3 3 3 3

Triangle.

*animato.*

6

*f* Cadenza.

Polka.

2 1 14

*rall.*

*f*

D.S. al  $\text{C}$

Trio.

Bells.

*p*

15

Drums.

*f*

Polka D.C. al  $\text{C}$

Coda.

8

Cadenza.

*p* *cresc.* *f*

1575 - 8 1/2  
1576 - 14

Carl Fischer, New York.