



**OLD  
BLACK JOE**

with Beautiful  
**VARIATIONS**  
FOR THE  
**PIANO**

BY

**FREDERIC LEWIS.**

75

McKinley Music Co.  
CHICAGO NEW YORK

**Perfect Pieces for Teaching  
 ♪ ♪ and Entertainment ♪ ♪**

## *In Dreamland*

*By J. S. Fearis*

Will be found by teacher and pupil alike to be a charming piece—**descriptive in character—about grade 4—carefully fingered** by the author who is a very prominent teacher as well as composer. A glance at the page given here will convince you of its beauty.

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A more delightful piece  
will be very hard to find

## *Sea Shells*

Will please you we are confident. Try over the page of music. Teachers, you will find it a most effective little teaching piece of about **grade 4**. The music here will show you.

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## SEA - SHELLS

INTERMEZZO

By ARTHUR A PENN

Not too fast

Copyright MCMIII by Frank H. Buck N.B. for a two-step, play in double quick time.

# OLD BLACK JOE

CONCERT VARIATIONS

FRED LEWIS

Andante. *ff* poco riten. *p* velociss rit.

8

This system contains the first two measures of the piece. The first measure is marked 'Andante.' and 'ff'. The second measure is marked 'poco riten.' and 'p'. The third measure is marked 'velociss' and 'rit.'. An '8' is written above the first measure of the third system, indicating an eight-measure phrase.

ad lib. cresc e rit.

8

This system contains the next two measures. The first measure is marked 'ad lib.' and 'cresc e rit.'. The second measure is marked 'cresc e rit.'. An '8' is written above the first measure of the third system, indicating an eight-measure phrase.

THEME. molto espress  
quasi improvisation

*mf*

This system contains the first two measures of the 'THEME' section. The first measure is marked '*mf*'. The tempo is 'molto espress' and the style is 'quasi improvisation'.

*p*

This system contains the next two measures of the 'THEME' section. The first measure is marked '*p*'.

rit. *f* a tem.

This system contains the final two measures of the 'THEME' section. The first measure is marked 'rit.' and the second measure is marked '*f* a tem.'.

Moderato

8

*mf* dolce

This system contains the first four measures of the piece. The right hand features a continuous eighth-note pattern, while the left hand plays a simple harmonic accompaniment. The tempo is marked 'Moderato' and the dynamics are 'mf dolce'. A first ending bracket labeled '8' spans the final two measures.

8

This system contains measures 5 through 8. The right hand continues with eighth-note patterns, and the left hand maintains its accompaniment. A first ending bracket labeled '8' is present at the end of the system.

8

This system contains measures 9 through 12. The right hand continues with eighth-note patterns, and the left hand maintains its accompaniment. A first ending bracket labeled '8' is present at the end of the system.

8

*f* poco rit. *p*

This system contains measures 13 through 16. The right hand continues with eighth-note patterns, and the left hand maintains its accompaniment. The dynamics change from *f* to *p* with the instruction 'poco rit.' in the second measure. A first ending bracket labeled '8' is present at the end of the system.

8

*f* a tempo.

This system contains measures 17 through 20. The right hand continues with eighth-note patterns, and the left hand maintains its accompaniment. The dynamics change from *f* to *a tempo.* in the second measure. A first ending bracket labeled '8' is present at the end of the system.

8

*molto rit. e dim.*

Largo

L.H.

cello and harp

R.H.

L.H.

*pp*

echo

rit.

*molto rit.*

a tempo

rit.

8

Brillante

*p* delicatissimo  
il canto ben marcato e legato

8

First system of musical notation. The treble clef staff features a complex, ascending eighth-note pattern with a dotted line and the number '8' above it, indicating an eight-measure phrase. The bass clef staff provides a simple accompaniment with a few notes.

Second system of musical notation. The treble clef staff continues the eighth-note pattern with a dotted line and the number '8' above it. The bass clef staff has a more active accompaniment with accented notes.

Third system of musical notation. The treble clef staff features a long, sweeping eighth-note phrase with a large slur and a dotted line and the number '8' above it. The bass clef staff has a few notes.

Fourth system of musical notation. The treble clef staff continues the eighth-note pattern with a dotted line and the number '8' above it. The bass clef staff has a few notes. The text "molto rit. e dim." is written below the treble staff. The system ends with a double bar line and dynamic markings *fz*, *fz*, and *fff*.

Fifth system of musical notation, located at the bottom right of the page. It consists of a few notes on a staff, with the word "Irem" written below it.

## WHEN MY GOLDEN HAIR HAS TURNED TO SILVER GRAY

Words & Music by EDWARD STANLEY

REFRAIN

When my gold - en hair has turned to sil - ver gray. When the  
years have come and quickly rolled a way Will you love me then as now, Will you  
kiss my fur - rowed brow When my gold - en hair has turn'd to sil - ver gray?

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## TWO SONGS of the heart and the home

Every note of this beautiful song

### *When My Golden Hair Has Turned to Silver Gray*

is bound to linger in your memory. It will come back to you and you will find yourself singing it again and again. The words are beautiful—they tell a pretty story and help to complete the sweetest song you can find.

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Rather pathetic but wonderfully sweet  
is this song,

### *In the Dells of Old Wisconsin*

You cannot hear it without being greatly entertained, and you cannot sing it without at once feeling its beauty.

This Song is published by Frank K. Root & Co.

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**Every Home Should  
Have These Songs**

### In the Dells of Old Wisconsin.

In the dells of old Wis - con - sin, where the sweet - est flow - ers grow, There they  
laid my sweet-heart las - sie, in the dear old long a - go: And my  
life is sad and lone - ly, for I lov'd her, and her on - ly, in the  
dells of old Wis - con - sin, man - y years a - go.

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