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## Old black Joe.

Foster, Stephen Collins, 1826-1864

New York: Hitchcock's Music Stores (385 6th Ave.), 1889

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# OLD BLACK JOE

Foster's Original Theme, with New and Sparkling



## VARIATIONS



Arranged by


# J. W. TURNER.



50

NEW YORK:  
HITCHCOCK'S MUSIC STORES,  
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# OLD BLACK JOE.

FOSTER'S ORIGINAL THEME WITH VARIATIONS.

By J. W. TURNER. Op. 417.

## INTRODUCTION.

*Molto andante e maestoso.*

The introduction is written for piano in 4/4 time, marked *Molto andante e maestoso*. It begins with a forte (*f*) dynamic. The right hand features a melody of eighth and quarter notes, while the left hand provides a steady accompaniment of eighth notes. The key signature has two sharps (F# and C#).

The first variation continues the piano accompaniment with a *p cres.* (piano crescendo) marking. The right hand melody is more active, featuring sixteenth-note patterns and slurs. The left hand maintains a consistent eighth-note accompaniment.

The second variation shows a change in the right hand melody, with more complex rhythmic figures and slurs. The left hand accompaniment remains consistent. A forte (*f*) dynamic marking is present in the right hand.

The third variation features a *Sva* (Sustained) marking over a long, flowing melodic line in the right hand. The left hand continues with its eighth-note accompaniment. The piece concludes with a final chord.

THEME.  
*Andante.*

*mf*

*Sva*

*mf*

*Sva*

*pp* *mf*

*Sva*

*pp* *mf*

VAR. 1.

*Allo: Brillante.*

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of D major (two sharps) and 4/4 time. The music features a complex, rhythmic melody in the upper staff with many sixteenth and thirty-second notes, and a supporting bass line in the lower staff with chords and eighth notes.

The second system continues the musical piece with similar complexity in both staves. The upper staff has a dense texture of notes, while the lower staff provides harmonic support with chords and moving lines.

The third system includes dynamic markings. The upper staff has a 'pp' (pianissimo) marking and a 'f' (forte) marking. The lower staff has a 'pp' marking. There is a handwritten '8va' with a wavy line above the upper staff in the third measure, indicating an octave shift. A handwritten 'pp' is also visible in the lower staff of the second measure.

The fourth system continues the intricate musical texture. The upper staff features a series of sixteenth-note patterns, and the lower staff has a steady accompaniment.

The fifth system concludes the piece. It features a 'pp' marking in the lower staff and an '8va' marking with a wavy line in the upper staff. The music ends with a final cadence in both staves.

VAR. 2.

*Allegro ma non troppo.*

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It begins with a series of triplets of eighth notes, followed by a dense, rapid sixteenth-note passage. The lower staff is in bass clef with the same key signature and time signature, starting with a piano (*p*) dynamic and featuring a simple harmonic accompaniment of quarter and eighth notes.

The second system continues the piece. The upper staff features a continuation of the rapid sixteenth-note texture. The lower staff maintains the harmonic accompaniment, with some notes beamed together for smoother transitions.

The third system shows a change in dynamics. The upper staff continues with the sixteenth-note pattern. The lower staff includes markings for *pp* (pianissimo) and *p* (piano) dynamics, indicating a shift in the piece's intensity.

The fourth system continues the sixteenth-note texture in the upper staff. The lower staff accompaniment remains consistent with the previous systems, providing a steady harmonic foundation.

The fifth system concludes the piece. The upper staff ends with a final flourish of sixteenth notes. The lower staff features *pp* and *p* markings, ending with a final chord in the bass clef.

VAR. 3.

*Maestoso.*  
*f grandioso.*

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with several measures of eighth-note patterns, each marked with an '8va' (octave) instruction. The lower staff is in bass clef and contains a bass line with chords and single notes. The tempo is marked 'Maestoso' and the dynamic is 'f grandioso'.

The second system of musical notation continues the piece. It features similar melodic and bass line patterns as the first system, with '8va' markings above the treble staff.

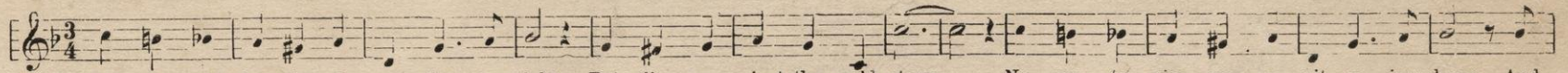
The third system of musical notation shows a change in dynamics. The treble staff begins with a 'pp' (pianissimo) dynamic, while the bass staff has a 'pp' dynamic. The system concludes with a 'f' (forte) dynamic in the bass staff.

The fourth and final system of musical notation ends the piece. It features a 'ff' (fortissimo) dynamic in the bass staff. The system concludes with a double bar line and the word 'FINE.' written below the staff.

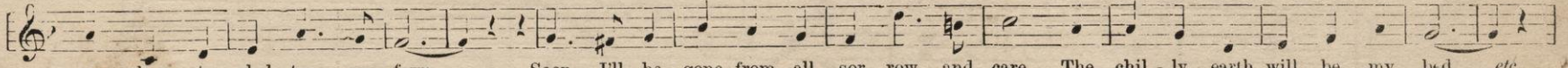


**SADLY AND LONELY I WANDER.** Song & Chorus, by D. L. HERRICK.

Price 40 cts.



1. Sad - ly and lone - ly I wan - der to - night, Bat - tling a - gainst the cold storm; No one to give me a pit - y - ing glance, And  
2. Dark - ness steals o - ver me, chill'd is my heart, Blind - ly I plod thro' the snow; Sweet are the mem - ries that steal o'er me now Of



no place to shel - ter my form.... Soon I'll be gone from all sor - row and care, The chil - ly earth will be my bed, etc.  
Loved ones I left long a - go..... Sad are the chang - es that long years have made, No friend will the ban - ished one save; etc.

**SEND ME A ROSE FROM MY ANGEL MOTHER'S GRAVE.** Song & Cho. by W. S. MULLALY. Price 40 cts.



1. I've been think - ing, to - day of the hap - py years a - go, And the tears quick - ly gath - er'd in my eyes, As I  
2. I would give all this world, if it were mine to give, If my moth - er could re - turn to me a - gain; I would



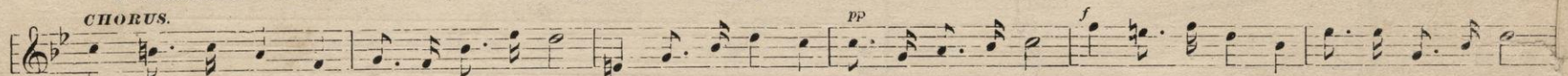
CHORUS.  
When you kneel down in pray'r near the spot where she's laid, Re - mem - ber this fa - vor that I crave; Oh! take from the ho - ly ground a

**SWEET SCENES OF CHILDHOOD.** Song & Chorus, by M. H. ROSENFELD. (Lithograph Title.)

Price 40 cts.



1. Soft - ly I'm dreaming of the gold - en years, Fad - ing and flee - ing in a mist of tears; Dreaming in sor - row with a heart of pain,  
2. Sweet scenes of childhood, fad - ing soft and low, Bring - ing fond mem - ries of the long a - go; Fain I would lin - ger ev - er more with thee,  
3. Sweet scenes of childhood, with thy vis - ions bright, Glad - den my path - way thro' the wan - ing night; From mol - ten fire reap the chastened gold,



CHORUS.  
Sweet scenes of child - hood, stay, oh do not go, Lin - ger yet soft - ly in the e - ven's glow; Glad - den the path - way thro' the wea - ry day, etc.

**THE SEA KING.** Song for Baritone, by JAMES A. JOHNSON.

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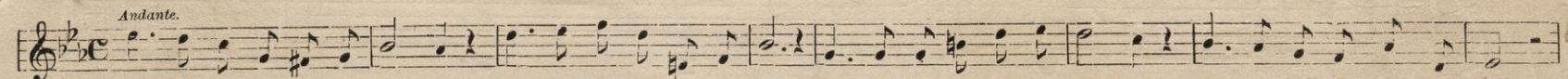
1. A rol - lick - ing son of old o - cean am I, I fear not the storm - cloud that dark - ens the sky; My sail to the breezes I  
2. The mu - sic that charms me, when far from the shore, Is the dash of the wave, or the tem - pest's loud roar; I'm King of the bil - lows, the



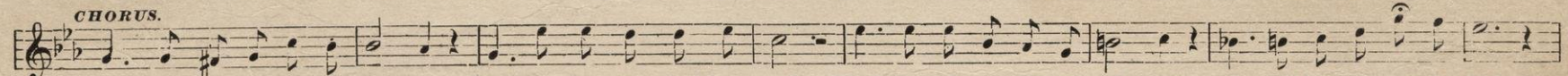
gal - lant - ly fling, I laugh and I quaff, and I mer - ri - ly sing; Like a bird, o'er the bil - low my bark gai - ly flies, No  
sea is my home, As o'er the dark wa - ters I mer - ri - ly roam; With mess - mates a - round me to share in my glee, I

**SOMETIME YOU WILL MISS ME.** Song & Chorus, by F. A. ROTHSTEIN.

Price 40 cts.



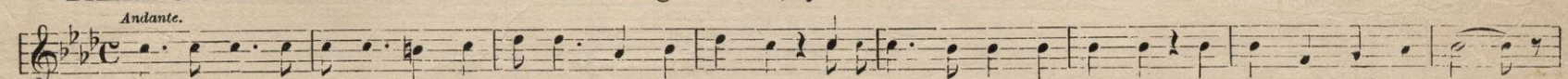
1. Some - time you will miss me, dar - ling! When the long night shadows fall, I shall be be - yond the star - light, And I shall not hear you call, etc.  
2. All the precious love you gave me In the old - en hap - py time, You will think of, and will weave it, Deft - ly in - to heart - felt rhyme, etc.  
3. I shall come, if He is will - ing, At the lone - ly mid - night hour, And my presence soft - ly round you, Shall en - fold when stormclouds low'r, etc.



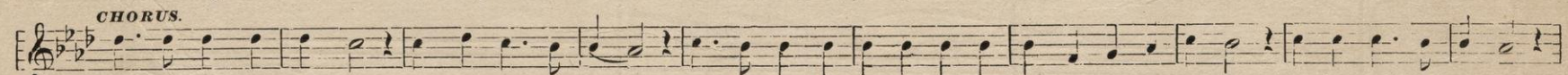
CHORUS.  
Some - time you will miss me, dar - ling! Meek - ly bear the chast - ning rod, - Think that I am with you al - ways, - I, who love you next to God, etc.

**TAKE GOOD CARE OF MOTHER.** Song & Chorus, by JAMES A. BLAND.

Price 40 cts.



1. Take good care of Moth - er, for she's get - ting old and fee - ble, Her hair that once was gold - en Is turn - ing in - to gray, etc.  
2. Take good care of Moth - er, for you'll miss her when she's sleep - ing In the qui - et coun - try church - yard, Where sum - mer blos - soms bloom, etc.



CHORUS.  
Take good care of moth - er, Nurse her ev - 'ry hour, Treat her just as ten - der as you would a lit - tle flow - er, Kiss her and ca - ress her, etc.

**SWEETHEART AND MOTHER.** Song & Chorus, by J. P. SKELLY.

Price 40 cts.



1. One sun - ny day in Spring - time, A fair young lad went sail - ing; A moth - er and a sweet - heart, In tears were left be - hind. They  
2. The days and weeks de - part - ed, And still there came no tid - ings, They saw the ship in vis - ions toss'd On the storm - y main. It  
3. One sun - ny day in Spring - time, The Moth - er, white and wea - ry, With gen - tle hand ca - ress - ing The sweet - heart's gold - en hair, Sighed



CHORUS.  
Will stand - by watch - ing for the loved one, They wan - dored to - geth - er by the sea, Sweet - heart and moth - er gent - ly pray - ing, Oh,