

3 - OCT 30
Copy 1973

New Collection of
Humorous
 AND
Comic Songs

ARTHUR AND MARTHA.	Lloyd 3½		
1 I NEVER WAS MEANT FOR THE SEA.	Hobson 3½	2 DON'T MAKE ME LAUGH.	Lindheim 3
3 UNDER THE SEA.	Hunt 3½	4 MY FRIEND THE MA-JAR.	Lee 4
5 YOU NEVER MISS THE WATER.	Howard 3	6 THOSE NAUGHTY NAUGHTY GIRLS	Hunt 3½
7 BE ALWAYS UP AND DOING BOYS.	Day 3½	8 IT'S NO USE GRUMBLING.	" " 3½
9 THAT'S THE SORT OF MAN I AM.	Brough 3	10 THE LACHRYMOSE MAN.	Terry 3½
11 POOL.	" " 3	12 PULL YOURSELF TOGETHER.	Thatcher 3½
13 THE WONDERFUL MUSICIAN.	Davies 3	14 NOT SO EASY TO DO.	Albert 4
15 SCHNEIDER HOW YOU VAS.	Round 3½	16 MY SAIREY ANN.	Hunt 3½
17 MRS. BROWN & HER LUGGAGE.	Davies 3½	18 GOLD, GOLD, GOLD.	" " 3
19 THE WONDERFUL OCTOPUS.	" " 4	20 MANDERS'S MENAGERIE.	Davies 3½
PULL DOWN THE BLIND.	M ^c Carthy 3	THE MAN IN THE MOON.	Eaton 3
WHOA EMMA.	Read 3	THEY ALL BELONG TO MARY.	Hunt 3½

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ARTHUR AND MARTHA.

*Tempo di valse.**Written and Composed by ARTHUR LLOYD.*

The musical score is written for piano and consists of five systems of music. Each system contains a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one sharp (F#) and the time signature is 3/4. The music is characterized by a waltz-like feel, with a steady bass line and a more melodic upper line. The notation includes various chords, including triads and dyads, and some passages with grace notes. The piece concludes with a final cadence in the fifth system.

They met at a fan - cy ball,..... The gentleman's name was Ar - thur, The

The first system of music consists of a vocal line on a treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The key signature has one sharp (F#) and the time signature is 4/4. The vocal line begins with a quarter rest, followed by a series of quarter and eighth notes. The piano accompaniment features a steady bass line with chords in the right hand.

la - dy was fair and tall,..... Her christian name was Mar - tha; They

The second system of music continues the vocal line and piano accompaniment. The vocal line has a similar rhythmic pattern to the first system. The piano accompaniment maintains the same harmonic structure.

danced all night, till the broad day-light, Whata dar - ling girl! thought Ar - thur; And the

The third system of music concludes the vocal line and piano accompaniment. The vocal line ends with a quarter note and a quarter rest. The piano accompaniment continues with the same harmonic pattern.

4

dan-cers near could o - ver - hear, What Ar - thur said to Mar - tha;

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "dan-cers near could o - ver - hear, What Ar - thur said to Mar - tha;". The piano accompaniment is in a grand staff (treble and bass clefs) and features a steady bass line with chords in the right hand.

CHORUS.

"Oh! Mar - tha," whispered Ar - thur, "How I love to dance with you!"

The second system of the musical score continues the chorus. The vocal line begins with the lyrics "Oh! Mar - tha," followed by "whispered Ar - thur, 'How I love to dance with you!'". The piano accompaniment provides harmonic support with chords and a consistent bass line.

"Oh! Ar - thur!" answered Mar - tha, "Tell me, dar - ling, is that true?"

The third system of the musical score continues the chorus. The vocal line begins with the lyrics "Oh! Ar - thur!" followed by "answered Mar - tha, 'Tell me, dar - ling, is that true?'". The piano accompaniment continues with chords and a steady bass line.

Then Ar - thur placed his arm A - round his Mar - tha's waist so slim, "I

The fourth system of the musical score continues the chorus. The vocal line begins with the lyrics "Then Ar - thur placed his arm A - round his Mar - tha's waist so slim, 'I". The piano accompaniment continues with chords and a steady bass line.

love you,' said Arthur, "ditto," said Martha, Then Arthur squeez'd him, and Martha squeez'd him.

2.

Though never until that night,
 Had Arthur beheld Miss Martha,
 'Twas a case of love at first sight,
 For she was struck with Arthur;
 "He begged that she, would favor he,
 With her name," she said "twas Martha!"
 And with lovely eyes expressed surprise,
 When he said "his name was Arthur!"

3.

At first 'twas an awkward task,
 Now what shall I say thought Arthur,
 He ventured at last to ask,
 "How the weather agreed with Martha!"
 And growing bold, he remarked 'twas cold,
 "Which do you like best!" said Martha,
 "To be warm or cold," the reply was told,
 By a loving squeeze from Arthur.

Chorus. "Oh Martha," whispered Arthur, &c. *Chorus.* "Oh Martha," whispered Arthur, &c.

4.

The end I need scarcely tell,
 He married the lovely Martha,
 And I hear they are doing well,
 They've a little boy called Arthur,
 They ne'er forget the first night they met,
 And she often says to Arthur,
 "You remember dear, the day and year,
 When first you met your Martha!"

SPOKEN. "I shall never forget it," Arthur replies. Then Martha puts her arms round his neck and murmurs, "do you remember what we said to each other?" *CHO.* "Oh Martha, &c."

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