

Martha

Just a plain old fashioned name

*Lyric and music
by
Joe L. Sanders.*



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ILAH M. KIBBEY

A Home Favorite. It Always Pleases

Kiss Me, Dear

Words and Music by
THEKLA HOLLINGSWORTH ANDREW

INTRO
Ccn *sentimento*

Voice

Piano

mf *pp*

p

Sweet-heart when you are an-gry with
Dear heart I just cant live with-out

dim. *p*

me, Ev-'ry-thing seems to go wrong
you, For youre the whole world to me

The musical score is written in a 4/4 time signature with a key signature of three flats (B-flat, E-flat, A-flat). The piano part begins with a dynamic marking of *mf* and later transitions to *pp*. The voice part enters with the lyrics 'Sweet-heart when you are an-gry with Dear heart I just cant live with-out'. The piano accompaniment includes a *dim.* (diminuendo) marking and a *p* (piano) marking. The score concludes with the lyrics 'me, Ev-'ry-thing seems to go wrong you, For youre the whole world to me'.

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MARTHA

Just A Plain Old Fashioned Name

Words & Music by
JOE L. SANDERS

Moderato

The piano introduction consists of two staves. The right hand features a series of chords and eighth-note patterns, while the left hand provides a steady accompaniment with chords and a few moving lines.

In a quaint old fashioned house, In a quaint old fashioned town. With a
Won - der why I al - ways sigh, When dear old mem - 'ries come. Of a

quaint old fashioned pick-et fence A run - ning all a - round.
quaint old fashioned girl - ie in a quaint old fashioned home

There's a quaint old fashioned girl that ev - ery bod - y knows.
Guess it's just be - cause I'm tired of liv - ing all a - lone.

Ra - diant as the pop - py Love - ly as the rose
 All I need is some - one Just to call my own.

CHORUS *p-f*

Mar - tha Just a plain old fashioned name like Mar - y

Mol - ly or Rose She's just a

plain old fashioned gir - lie and ev - 'ry - bod - y knows That

her smiles cap-ti-vat-ing and her ways Are so tak-ing and

I know That she's mak-ing me fall in love with

Mar - tha. Just a plain old fash-ion'd name like Mar - y

Mol - ly or Rose. Rose.

Kittie Gordons' Smashing Song Success

2

Suppose the Rose were You

Words by
GWYNNE DENNI

Music by
LUCIEN DENNI

Andante con espressione

mf *rit.*

The piano introduction consists of two staves. The right hand starts with a treble clef and a key signature of one flat (B-flat). It begins with a series of eighth notes and chords, moving from a B-flat major triad to a B-flat minor triad, then to a B-flat major triad with a suspended fourth, and finally to a B-flat major triad with a sharp second (F#). The left hand starts with a bass clef and a key signature of one flat. It plays a simple bass line of quarter notes: B-flat, F, B-flat, F, B-flat, F, B-flat, F. The introduction ends with a *rit.* (ritardando) marking.

Lad loved a las-sie sweet, she was beaut-i-ful Dear to meet,
Lass heard the stor-y told, Thought it beaut-i-ful, Lad grew bold,

The vocal line is written on a single staff with a treble clef and a key signature of one flat. It begins with a quarter note G4, followed by a quarter note A4, a quarter note B-flat4, and a quarter note C5. The melody continues with a half note D5, a quarter note E5, a quarter note F5, and a quarter note G5. The lyrics are written below the staff.

p

The piano accompaniment for the first vocal line is written on two staves. The right hand starts with a treble clef and a key signature of one flat. It plays a series of chords: B-flat major, B-flat major with a suspended fourth, B-flat major with a sharp second, and B-flat major. The left hand starts with a bass clef and a key signature of one flat. It plays a series of chords: B-flat major, B-flat major with a suspended fourth, B-flat major with a sharp second, and B-flat major. The piano accompaniment is marked *p* (piano).

He feared to tell his love, Thought her won-der-ful from a - bove,
Stood in the moon's soft light, Made a shad-ow there, dark as night,

The vocal line is written on a single staff with a treble clef and a key signature of one flat. It begins with a quarter note G4, followed by a quarter note A4, a quarter note B-flat4, and a quarter note C5. The melody continues with a half note D5, a quarter note E5, a quarter note F5, and a quarter note G5. The lyrics are written below the staff.

The piano accompaniment for the second vocal line is written on two staves. The right hand starts with a treble clef and a key signature of one flat. It plays a series of chords: B-flat major, B-flat major with a suspended fourth, B-flat major with a sharp second, and B-flat major. The left hand starts with a bass clef and a key signature of one flat. It plays a series of chords: B-flat major, B-flat major with a suspended fourth, B-flat major with a sharp second, and B-flat major.

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