

# THE CRITICS' BLUES

The BOHEMIANS (Inc.) Present

# Greenwich Village Follies

BOOK AND LYRICS BY  
PHILIP BARTHOLOMAE  
AND  
JOHN MURRAY ANDERSON  
MUSIC BY  
A. BALDWIN SLOANE

STAGED BY  
JOHN MURRAY ANDERSON  
GREENWICH VILLAGE  
THEATRE  
N. Y.



GLAYD ICE.

|                                  |    |
|----------------------------------|----|
| Greenwich Village                | 60 |
| I'm the Hostess of a Bum Cabaret | 60 |
| I'm Ashamed to Look              |    |
| the Moon in the Face             | 60 |
| I've a Sweetheart in Each Star   | 60 |
| I Want a Daddy Who               |    |
| Will Rock Me to Sleep            | 60 |
| My Little Javanese               | 60 |

|                          |      |
|--------------------------|------|
| My Marionette            | 60   |
| Red, Red as a Rose       | 60   |
| The Critics' Blues       | 60   |
| The Message of the Cameo | 60   |
| Selection                | 1.00 |

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M. WITMARK & SONS  
NEW YORK

# The Critics' Blues

Lyric by  
**PHILIP BARTHOLOMAE**  
 & **JOHN MURRAY ANDERSON**

Music by  
**A. BALDWIN SLOANE**

*Allegro moderato*

The piano introduction consists of two staves. The right hand features a series of chords and eighth notes, while the left hand plays a steady eighth-note bass line. The tempo is marked 'Allegro moderato' and the dynamics are 'ff' (fortissimo).

The first vocal line is on a single staff, with lyrics: "When you go, — To a show, —". The piano accompaniment is on two staves, with the right hand playing chords and the left hand playing a bass line. The dynamics are 'p' (piano).

The second vocal line is on a single staff, with lyrics: "And you're out to crit-i-cise, I'm sure you know, Some-times you". The piano accompaniment is on two staves, with the right hand playing chords and the left hand playing a bass line. The dynamics are 'p' (piano).

Must feel blue. When you have six shows or more each week to do,

The first system of the musical score is in B-flat major (two flats). The vocal line consists of three measures: a half note B-flat, a quarter note G, and a half note F. The piano accompaniment features a treble and bass staff. The treble staff has a melody starting on G, moving up stepwise to B-flat, with a slur over the last two measures. The bass staff provides a harmonic accompaniment with chords and single notes.

You can't help it If you find the shows don't please,—

The second system continues the piece. The vocal line has two measures: a half note B-flat, a quarter note G, and a half note F. The piano accompaniment continues with similar harmonic support, featuring chords and single notes in both staves.

But I just beg you, beg you,

The third system concludes the piece. The vocal line has two measures: a half note B-flat, a quarter note G, and a half note F. The piano accompaniment continues with similar harmonic support, featuring chords and single notes in both staves.



beg you on my bend-ed knees, bend-ed knees:

*ff*

## REFRAIN

Mis-ter Darn-ton, please be good to me, -  
Mis-ter George Jean Na-than, don't be smart, -

A-lan Dale, show us some sym-pa-  
And De Foe, please do not break my

thy! heart. S. Jay Kauf-man,  
Ran-kin Towse leave

have a heart, Don't you be so gosh-darn smart,  
So-pho-cles, Rath-burn, write some eu-lo-gies,

Please, Hey-ward Brown, lie low, And Mis-ter Zit go slow.  
John Cor-bin, Times are hard, Bob Welsh be on your guard.

Bide Dud-ley ease our strife, And Met-calfe, give us Life, Law-rence Rea-mer,  
Burns Man-tle, eas-y be, Horn-blow don't pick on me, Mis-ter Lo-gan,

Won't you please be good? Ren-nold Wolf could  
Her-ald fame for me! Mis-ter Sime, if

help us if he would.  
for Va - ri - e - ty.

So won't you just try to smile, And though knock - ing  
All of us will sure - ly smile, For - get knock - ing

is in style, Please don't bring a - long with you the Cri - ties'  
is in style, If you have not brought with you the Cri - ties'

Blues, to these re - vues!  
Blues, to these re - vues!

1. vues!  
2. vues!