

MY MARIONETTE

The BOHEMIANS (Inc.) Present

# The 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.



Eliza Rice.

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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# My Marionette

Lyric by  
PHILIP BARTHOLOMAE  
& JOHN MURRAY ANDERSON

Music by  
A. BALDWIN SLOANE

Allegro

Piano introduction in D major, 2/4 time. The right hand features a series of chords and arpeggios, while the left hand plays a simple bass line. Dynamics include *mf* and *sfz*.

MEN

There once was a girl Who set all men a-whirl, But

Vocal line for men in D major, 2/4 time. The piano accompaniment is in the same key and time, starting with a *p* dynamic.

none could this maid fick-le sat-is-fy; A new one each day With his

Vocal line for men in D major, 2/4 time. The piano accompaniment continues with a *v* dynamic.

love came her way, The girl did not care Of their love un-a-ware, Can't you

Vocal line for men in D major, 2/4 time. The piano accompaniment concludes the phrase.

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hear us as we sigh? To love us won't you try?

The first system of music consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "hear us as we sigh? To love us won't you try?". The piano accompaniment is written in a grand staff (treble and bass clefs) and features a steady harmonic accompaniment with some melodic movement in the bass line.

Do not shake your cur - ly head, Tell us the rea - son why!

The second system of music continues the vocal line and piano accompaniment. The lyrics are "Do not shake your cur - ly head, Tell us the rea - son why!". The piano accompaniment includes some dynamic markings like accents and slurs.

**PATSY**  
One day last Sep - tem - ber, I walked in the park;

The third system of music is the start of a new section titled "PATSY". It features a vocal line and piano accompaniment. The lyrics are "One day last Sep - tem - ber, I walked in the park;". The piano accompaniment has a more active bass line.

Rain came pit - ter - pat - ter, And the skies grew dark.

The fourth system of music continues the "PATSY" section. The lyrics are "Rain came pit - ter - pat - ter, And the skies grew dark.". The piano accompaniment features a rhythmic pattern in the bass line that suggests the sound of rain.

On a near-by shel - ter Was a sign-board set: "To - ny Sarg will

The first system of music features a vocal line in the treble clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature is two sharps (F# and C#), and the time signature is 2/4. The vocal line begins with a quarter note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

show you His new mar-io - nette." Paid my lit - tle war - tax

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter rest followed by quarter notes D5, E5, and F5. The piano accompaniment features more complex chordal textures and some melodic movement in the right hand.

In a box a - part; To that wood-en lov - er Quick-ly lost my heart.

The third system shows the vocal line with quarter notes G4, A4, B4, and C5. The piano accompaniment continues with a steady bass line and chords in the right hand.

I can't for - get my mar - io - nette.

The fourth system features a vocal line with a half note G4 and a half note A4. The piano accompaniment includes dynamic markings: *p* (piano) and *p-f* (piano-forte). The system concludes with a double bar line.

— No love like this could I feel for an - oth - er one like you, dear, —

— I don't re - gret — The men I've met. —

— And since your heart is of wood, Why, I'm sure that you could be

1. true! 2. I can't for - true!

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Valse lento

Sweet sum-mer breeze, whis-per-ing trees, Stars shin-ing soft-ly a-bove; — Ros-es in  
*ppp molto espress.*  
Moon, waft-ed per-fume, Sleep-y birds dream-ing of love. — Safe in your arms, far from a  
*pp*  
arms, Day-light shall come but in vain. — Ten-der-ly pressed close to your breast,  
*ten.*

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