

CLEOPATRA

FROM
OLIVER MOROSCO'S
MUSICAL COMEDY SUCCESS

WHAT NEXT ?

Book by
OLIVER MOROSCO AND ELMER HARRIS
Lyrics by *ALFRED BRYAN* Music by *HARRY TIERNEY*



- Keep Your Eye On Little Mary Brown
- I Want You To Want Me With You
- Cleopatra
- For One Sweet Day
- Seminary Girl
- I Want A Good Girl And I Want Her Bad
- When A Pretty Peeping Ankle Peeps At You
- Vegetable Song
- Get A Girl To Lead The Army
- Fame
- We Do The Best That We Can
- Chasing the Squirrel
- If You'll Be A Soldier I'll Be A Red Cross Nurse
- Keep On the Right Hand Side of Father

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6

DETROIT

JEROME H. REMICK & CO.

NEW YORK

OPERA EDITION

CLEOPATRA

Lyric by *ALFRED BRYAN*

SONG

Music by *HARRY TIERNEY*

AL. JOLSON'S SONG HITS IN **SIN-BAD**

at the **WINTER GARDEN N.Y.**

Direction
The MESSRS SHUBERT



THERE'S A LUMP OF SUGAR
DOWN IN DIXIE .60
'N' EVERYTHING .60
CLEOPATRA .60

JEROME H. REMICK & CO. DETROIT NEW YORK

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2

CLEOPATRA

SONG

Lyric by
ALFRED BRYAN

Music by
HARRY TIERNEY

Moderato

PIANO

f

3

The piano introduction is in 2/4 time, marked Moderato. It begins with a treble clef and a key signature of one flat (B-flat). The melody starts with a quarter note G4, followed by quarter notes A4 and B4. The bass line consists of a series of chords: G2-B2-D2, F2-A2-C2, and G2-B2-D2. A triplet of eighth notes (G4, A4, B4) is marked with a '3' above it. The piece concludes with a sustained chord of G2-B2-D2.

VOICE

You've heard of Cle - o - pa - tra who lived down be - side the
She had a thousand lov - ers in the true E - gyp - tian

Vamp

fz

The voice part is on a single staff with a treble clef and a key signature of one flat. The lyrics are: "You've heard of Cle - o - pa - tra who lived down be - side the She had a thousand lov - ers in the true E - gyp - tian". The piano accompaniment is in 2/4 time, marked Vamp. It features a treble clef and a key signature of one flat. The melody is a series of chords: G2-B2-D2, F2-A2-C2, G2-B2-D2, F2-A2-C2, G2-B2-D2, F2-A2-C2, G2-B2-D2, F2-A2-C2. The bass line consists of a series of chords: G2-B2-D2, F2-A2-C2, G2-B2-D2, F2-A2-C2, G2-B2-D2, F2-A2-C2, G2-B2-D2, F2-A2-C2. The piece concludes with a sustained chord of G2-B2-D2.

Nile — She made a "Mark" of An - tho - ny and won him with her smile — They
style — When she grew sick of one she threw him to the cro - co - dile — They

The voice part is on a single staff with a treble clef and a key signature of one flat. The lyrics are: "Nile — She made a 'Mark' of An - tho - ny and won him with her smile — They style — When she grew sick of one she threw him to the cro - co - dile — They". The piano accompaniment is in 2/4 time, marked Vamp. It features a treble clef and a key signature of one flat. The melody is a series of chords: G2-B2-D2, F2-A2-C2, G2-B2-D2, F2-A2-C2, G2-B2-D2, F2-A2-C2, G2-B2-D2, F2-A2-C2. The bass line consists of a series of chords: G2-B2-D2, F2-A2-C2, G2-B2-D2, F2-A2-C2, G2-B2-D2, F2-A2-C2, G2-B2-D2, F2-A2-C2. The piece concludes with a sustained chord of G2-B2-D2.

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say she was E - gyp - tian but I've rea - son to con - stue she was
 say she died heart - brok - en af - ter man - y sad re - grets I

Jew - ish and Ha - wai - ian with a dash of I - rish too —
 real - ly think she died from smok - ing Mi - lo Ci - gar - ettes —

CHORUS

When she stroll'd with bold Mark An - tho - ny on E - gyp't's yel - low sands You could

see that she was Jew - ish by the mo - tion of her hands She would

shake her hands and shoulders off — That's the

The first system of music features a vocal line in a single treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one flat (B-flat). The vocal line contains the lyrics 'shake her hands and shoulders off — That's the'. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

way she made her "mus-cle tough" — I

The second system continues the musical piece. The vocal line contains the lyrics 'way she made her "mus-cle tough" — I'. The piano accompaniment maintains the same harmonic structure as the first system.

think she was Ha-wai-ian from Hon-o-lu-lu too — She would

The third system of music shows the vocal line with the lyrics 'think she was Ha-wai-ian from Hon-o-lu-lu too — She would'. The piano accompaniment continues with chords and a bass line.

dance like this to the Yak-a hoo-la, hick-y doo - - la

The fourth system concludes the page with the vocal line lyrics 'dance like this to the Yak-a hoo-la, hick-y doo - - la'. The piano accompaniment features some more active rhythmic patterns in the right hand.

Ya - ka hoo - la, hick - y doo — Her

moth - er's name was Cle - o And her fath - er's name was

Pat So they call'd her Cle - o - pa - tra Now

what do you - think of that? When she that? *D.C.*

THE BLUEBIRD

REFRAIN

CLARE KUMMER

Some-where the Blue-bird is sing-ing And some-where the skies are

blue, ——— Some-where the hours are scent-ed with flow-ers that

bloom for you. ——— Lift up your eyes to the skies and be

hap-py For this is true, ——— Some-where the Blue-bird is

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AL. JOLSON'S SONG HITS

'N' EVERYTHING SONG

Lyric and Music by
BUD De SYLVIA,
GUS KAHN & AL JOLSON

CHORUS

She's got a pair of eyes that speak of love. 'n' Ev'ry-thing. She's got a smile like an-gels up a-bove 'n' Ev'ry-thing. The lit-tle bird-les start to sing. When they see her they think it's spring. Like A-pril

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There's A Lump Of Sugar Down In Dixie SONG

Lyric by
ALFRED BRYAN
& JACK YELLEN

Music by
ALBERT GUMBLE

CHORUS

There's a lump of sug-ar down in Dix-ie And it's all my own. She's the sweet-est lit-tle bunch of sweet-ness I have ev-er known. Ev'-ry glance that she gives me puts sug-ar in my tea. Her

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SO LONG, MOTHER SONG

Lyric by
RAYMOND EGAN & GUS KAHN

Music by
EGBERT VAN ALSTYNE

Chorus

So long my dear old la-dy don't you cry Just kiss your grown-up ba-by boy good-bye Some-where in France I'll be dream-ing of you You and your dear eyes of blue

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WONDROUS EYES OF ARABY SONG

Lyric by
FLETA JAN BROWN

Dedicated to Jack and Dixie

Music by
HERBERT SPENCER

CHORUS

Oh you haunt-ing taunt-ing won-drous eyes of Ar-a-by. Oh how you stare at me. Be-cause I long to see those rub-y lips be-low them Hap-py snap-py-love-ly eyes of Ar-a-by

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