

K39
155

CLEOPATTERER

WILLIAM ELLIOTT
F. RAY COMSTOCK &
MORRIS GEST
PRESENT
THE NEW MUSICAL COMEDY

Leave it to Jane

BOOK & LYRICS BY
GUY BOLTON
AND
P.G. WODEHOUSE
MUSIC BY
JEROME KERN

| Vocal | |
|--------------------------|-----|
| The Crickets Are Calling | .60 |
| It's A Great Big Land | .60 |
| Poor Prune | .60 |
| Sir Galahad | .60 |
| Why | .60 |
| A Peach Of A Life | .60 |
| Leave It To Jane | .60 |
| The Siren's Song | .60 |
| Cleopatterer | .60 |
| I'm Going To Find A Girl | .60 |
| Just You Watch My Step | .60 |
| The Sun Shines Brighter | .60 |
| What I'm Longing To Say | .60 |
| There It Is Again | .60 |

T. B. HARMS
CO.
NEW YORK



Cleopatterer.

JEROME KERN.

Piano. *mf* *p*

 The piano introduction consists of two staves. The right staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It features a series of chords and single notes, including a half note G#4, a quarter note A4, and a half note B4. The left staff begins with a bass clef and a common time signature, featuring a series of chords and single notes, including a half note G2, a quarter note A2, and a half note B2. The introduction ends with a double bar line.

In days of old be - side the Nile A
 And when she tired as girls will do, Of
 She danced new danc - es now and then The

 The first line of the song features a vocal melody on a single staff and piano accompaniment on two staves. The vocal melody begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The piano accompaniment begins with a grand staff (treble and bass clefs) and a common time signature. The piano part features a series of chords and single notes, including a half note G#4, a quarter note A4, and a half note B4. The piano part also includes a dynamic marking of *p* (piano).

fam - ous Queen there dwelt; Her clothes were few, but
 Bill or Jack or Jim, The time had come, his
 sort that make you blush. Each time she did them,

 The second line of the song features a vocal melody on a single staff and piano accompaniment on two staves. The vocal melody begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The piano accompaniment begins with a grand staff (treble and bass clefs) and a common time signature. The piano part features a series of chords and single notes, including a half note G#4, a quarter note A4, and a half note B4. The piano part also includes a dynamic marking of *p* (piano).

full of style; Her fig - ure slim and svelt; On
 friends all knew, To say good - bye to him, She
 scores of men Got in - jured in the rush. They'd

ev - 'ry man that wan - dered by She pulled the The - da
 could - n't stand by an - y means, Re - proach - ful, storm - y
 stand there, gap - ing, in a line And watch her ag - i -

Ba - ra eye; And ev - 'ry one ob - served with awe That her
 fare - well scenes; To such coarse stuff she would not stoop; So she
 - tate her spine; It sim - ply used to knock them flat, When she

work was swift, but nev - er raw. I'd
just put pois - on in his soup. When
went like this and then like that. At

rit.

rit.

Burden or Refrain.

be like Cle - o - pat-ter-er, If I could have my way, Each
out with Cle - o - pat-ter-er, Men al-ways made their wills, They
danc-ing Cle - o - pat-ter-er, Was al-ways on the spot. She

man she met she went and kissed. And she'd doz - ens on her
knew there was no time to waste When the gum - bo had that
gave these poor E - gyp - tian ginks Some-thing else to watch be -

wait - ing list. I wish that I had lived there. Be -
 fun - ny taste. They'd take her hand and squeeze it: They'd
 - sides the sphinx. Mark An - to - ny ad - mit - ted That

- side the Py - ra - mid; For a girl - to - day - don't
 mur - mur "Oh, you kid!" But they nev - er liked - to
 what first made him skid Was the wib - bly, wob - bly,

get - the scope That Cle - o - pat - ter - er did. did. -
 start to feed Till Cle - o - pat - ter - er did. did. -
 wig - gly dance That Cle - o - pat - ter - er did. did. -

mf *f*

D. S. al

JEROME KERN

COMPOSER OF THE FOLLOWING SUCCESSES

"HOW'D YOU LIKE TO SPOON WITH ME" "DON'T YOU WANT A PAPER, DEARIE" "HONEYMOON LANE" "YOU'RE HERE AND I'M HERE"
"SAME SORT OF GIRL" "THEY DIDN'T BELIEVE ME" "MAGIC MELODY" "BABES IN THE WOOD" "CASTLES IN THE AIR"

MR. KERN'S TWO LATEST HITS

from "LOVE O' MIKE"

Words by
HERBERT REYNOLDS.

It Wasn't My Fault

Music by
JEROME KERN.

Refrain. *Slowly*

Of course, I see now I was wrong. (He) It was - n't
'Till I met you and then good night. (She) It was - n't

an - y - bo - dy's fault at all, I saw your
an - y - bo - dy's fault at all, I saw you

appass
Cello

and with great simplicity

your fault, — It was - n't my fault, — It was - n't
your fault, — It was - n't my fault, — It was - n't

eyes, your won - der - ful eyes, — And all I did was fall —
smile your won - der - ful smile, — It held my heart en - thrall - ed.

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from "HAVE A HEART"

Words by
JEROME KERN and
P. G. WODEHOUSE.

And I Am All Alone

Music by
JEROME D. KERN.

Refrain.

there — Just as you used to be — so sweet and

girl - ish in its slen - der - ness — You've got a

fair, — You stand and gaze at me. — Your form is

moth - er's smile of ten - der - ness. — I hear your

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