
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

SM 3400

Cleopatterer.

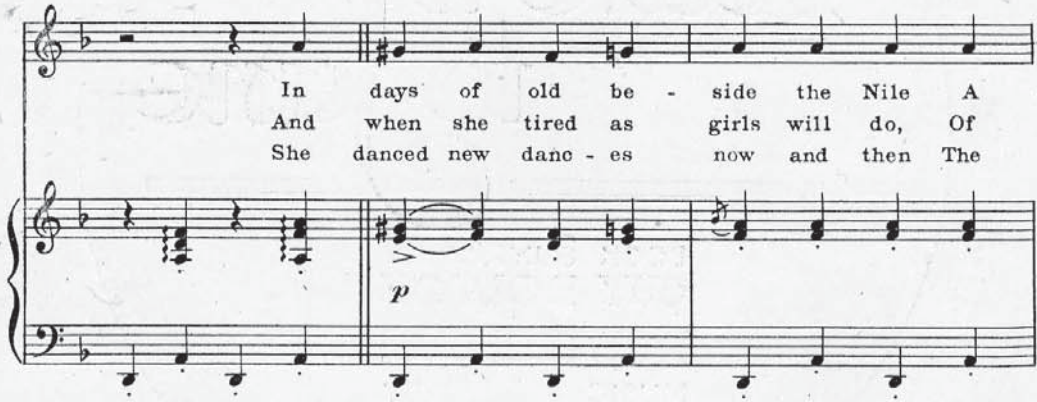
JEROME KERN.

Piano.



mf *p*

The piano introduction consists of two staves. The right hand starts with a series of chords in the treble clef, marked *mf*. The left hand plays a simple bass line in the bass clef. The piece concludes with a *p* (piano) dynamic marking.



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

p

The first system of the song features a vocal line in the treble clef and piano accompaniment in the bass clef. The lyrics are written below the vocal line. The piano part includes a *p* (piano) dynamic marking.



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,

v *A*

The second system continues the song with a vocal line and piano accompaniment. The lyrics are written below the vocal line. The piano part includes a *v* (vibrato) marking and an *A* (accents) marking.

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

ev-'ry man that wandered by She pulled the The-da
 could-nt 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

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 scoope 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 fine

JEROME KERN

COMPOSER OF THE FOLLOWING SUCCESSES

"HOWD 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 - thralled.

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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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