

73
1423
A-10
C-2

I CRIED FOR YOU

(NOW IT'S YOUR TURN TO CRY OVER ME)

By
ARTHUR FREED
GUS ARNHEIM
AND
ABE LYMAN



Sherman, Clay & Co.
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LONG...
WFR...
1-2...
Pa...
Ph...
SH...
MUS...
ad...
Ca...
con...

P. O. M.
GRIFFITH



AFTER EVERY PARTY

Words and Music by
ARTHUR FREED
& EARL BURTNETT

Chorus

Af - ter ev - 'ry par - ty

p-mf

there's a good - night kiss Af - ter

ev - 'ry par - ty Each hap - py

f rall. *mf*

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I CRIED FOR YOU

NOW IT'S YOUR TURN TO CRY OVER ME

FOX TROT SONG

ARTHUR FREED
GUS ARNHEIM
& ABE LYMAN

Moderato

The piano introduction consists of two staves. The right hand starts with a series of chords and a triplet of eighth notes. The left hand provides a steady bass line with quarter notes.

I re-mem-ber oth-er days how I used to weep
How can I for-get the hours that I wor-ried through

The first vocal line is on a single staff. The piano accompaniment is on two staves. The piano part includes a dynamic marking of *fz* and a triplet of eighth notes.

O-ver things you said to me I could-n't ev-en sleep. You for-got your prom-is-es
Won-der-ing the live-long day just what next thing to do. In those days you nev-er thought

The second vocal line is on a single staff. The piano accompaniment is on two staves. The piano part includes a dynamic marking of *fz* and a triplet of eighth notes.

ev-'ry sing-le vow. All you did was laugh at me but things are diff-erent now.
an-y-thing of me. But the slave that was all yours and now at last is free.

The third vocal line is on a single staff. The piano accompaniment is on two staves. The piano part includes a dynamic marking of *fz* and a triplet of eighth notes.

Chorus

I cried _____ for you _____ Now it's your turn to

The first system of the chorus features a vocal line in G major with a key signature of one flat. The piano accompaniment is in 4/4 time, starting with a dynamic marking of *mf-f*. The piano part includes a triplet of eighth notes in the right hand and a steady bass line in the left hand.

cry o - ver me _____ Ev - 'ry road has a

The second system continues the vocal line and piano accompaniment. The piano part features a triplet of eighth notes in the right hand and a steady bass line in the left hand.

turn - ing _____ That's one thing you're learn - ing

The third system continues the vocal line and piano accompaniment. The piano part features a triplet of eighth notes in the right hand and a steady bass line in the left hand.

I cried _____ for you _____ What a fool I

The fourth system concludes the chorus with the vocal line and piano accompaniment. The piano part features a triplet of eighth notes in the right hand and a steady bass line in the left hand.

used to be _____ Now I found two eyes just a

The first system of music features a vocal line in a treble clef with a key signature of one flat and a 4/4 time signature. The lyrics are "used to be _____ Now I found two eyes just a". The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady bass line. A triplet of eighth notes is marked above the piano part.

lit-tle bit blu - er I found a heart just a lit-tle bit tru - er

The second system continues the vocal line with the lyrics "lit-tle bit blu - er I found a heart just a lit-tle bit tru - er". The piano accompaniment features a more active right-hand part with chords and a left-hand part with a steady bass line. Accents are placed over several notes in both parts.

I cried _____ for you _____ Now it's your turn to

The third system has the lyrics "I cried _____ for you _____ Now it's your turn to". The piano accompaniment includes a triplet of eighth notes in the right hand and a steady bass line in the left hand.

2nd time ad lib. 1 cry o - ver me. _____ me. _____ 2

The fourth system contains the lyrics "cry o - ver me. _____ me. _____" and is marked "2nd time ad lib.". It features two first endings, labeled "1" and "2". The piano accompaniment includes dynamic markings such as *f* and *fz*, and a fermata over the final chord.

OTHER LIPS

Words by
MORT HARRIS

Music by
OLIVER WALLACE

Chorus

When oth-er lips _____ to yours were press - ing, _____ When oth-er

a tempo *p - f*

lips _____ felt your ca - ress - - ing, _____ When oth - er eyes _____ saw

you _____ so fair, _____ I re - a - lized _____ how much _____ I

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