

SF 7/1/05

I'M SORRY I MADE YOU CRY

Posed by
**June Elvidge
& John Bowers**

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Words and
Music by
N. J. CLESI

5



POPULAR EDITION
LEO. FEIST INC. NEW YORK
 HERMAN DAREWSKI MUSIC PUBLISHING CO. LONDON, ENG.

::: WAR EDITION :::

To Co-operate with the Government and to conserve paper during the War, this song is issued in a smaller size than usual. Save! Save! Save is the watchword to-day. This is the spirit in which we are working and your co-operation will be very much appreciated.

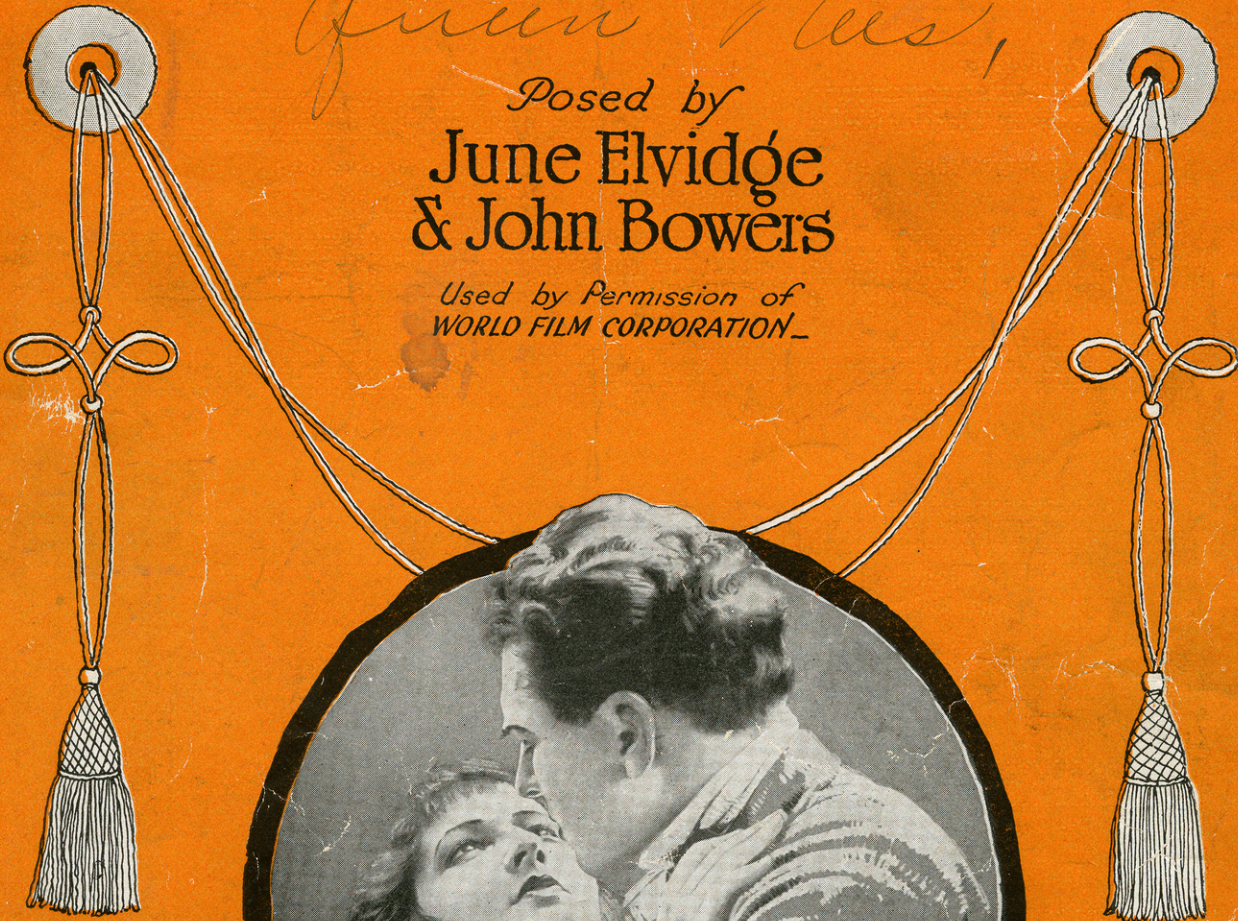
LEO. FEIST, Inc.

I'M SORRY I MADE YOU CRY

Queen Bee,

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SM 3855

I'm Sorry I Made You Cry

By N.J. CLESI
Arr. by Theodore Morse

Moderato

Handwritten musical score for the piano introduction. It features a treble and bass clef with a 3/4 time signature. The music begins with a forte (f) dynamic and includes various chords and melodic lines.

with feeling

Handwritten musical score for the first verse, including a vocal line and piano accompaniment. The piano part starts with a piano (p) dynamic. The lyrics are: "Dear lit-tle girl have I made you sad? Your lips are trem-bling so! Ros-es en-rap-ture my thoughts with love, You are in ev-'ry rose,"

Handwritten musical score for the second verse, including a vocal line and piano accompaniment. The lyrics are: "Those bit-ter tears will drive me mad, Jeal-ous of me I know! And like the gold-en sun a-bove, Your smile with heav-en glows!"

Handwritten musical score for the third verse, including a vocal line and piano accompaniment. The lyrics are: "Do you be-lieve there's an-oth-er girl, Do you be-lieve me un-true? My soul is thrilld when the song birdssing, I hear your voice call-ing me!"

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This Composition may also
be had for your Talking
Machine or Player Piano

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London - Herman Darewski Music Pub. Co.

Also published for
Band 25¢
Orchestra . . . 25¢
Male Quartette 10¢

Tho' I have wandered in life's gay whirl, You've called me back to you. —
 Come let us woo like the birds in spring, Oh, lis-ten to my plea! —

REFRAIN *Slowly with expression*

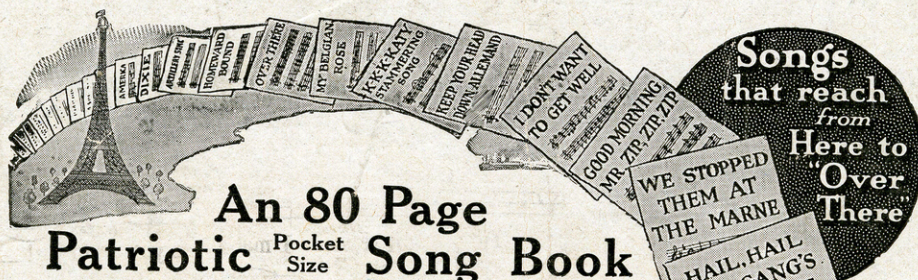
I'm sor-ry, dear, so sor-ry, dear, I'm sor-ry I made you cry! —

Wont you for-get, wont you for-give? Dont let us say good-bye! — One lit-tle

word, — one lit-tle smile, One lit-tle kiss, wont you try? — It breaks my

heart to hear you sigh, I'm sor-ry I made you cry! — cry! —

As Advertised in **THE SATURDAY EVENING POST**



An 80 Page **Patriotic Pocket Size Song Book**

GET a copy of "*Songs the Soldiers and Sailors Sing.*" Their songs are the songs you'll learn to love in the days to come—why not learn to sing them now? This valuable pocket-size book contains them all—122 songs, including national anthems, all the old favorites, the new hits here illustrated and full choruses with words and music of 36 other copyrighted songs.

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Ask for "*Songs the Soldiers and Sailors Sing*" at music, book, drug and department stores, news stands, and all **Woolworth, Kresge, Kress, Kraft, Grant, or Metropolitan Stores.**

If you don't see it at your dealers, send us 15c (stamps or coin) and we will pre-pay it to any address "over here" or "over there."

Just like **WASHINGTON** crossed the Delaware **GENERAL PERSHING** will cross the Rhine

LEO FEIST, Inc., FEIST BUILDING, 231-235 WEST 40th ST. **NEW YORK, N.Y.**

Send a copy to your boy "Over Here" or "Over There"

If you don't see it at your dealers, send us 15c. (stamp or coin)

MUSIC WILL HELP WIN THE WAR!

A NATION'S SONGS The Popular Songs of America at War

By A Patriot

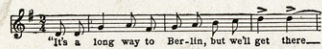
A NATION that sings can never be beaten—each song is a mile-stone on the road to victory.

Songs are to a nation's spirit what ammunition is to a nation's army. The producer of songs is an "ammunition" maker. The nation calls upon him for "ammunition" to fight off fatigue and worry. The response has been magnificent. America's war songs are spreading through the world—hailed by our allies as the omen of victory.



them possible. It was he who conceived "Where Do We Go From Here?" It was he who made "It's a Long Way to Berlin, but We'll Get There" into a great recruiting song. It was he who brought "Hail, Hail, the Gang's All Here" to the status of a full-fledged camp song. It was he who dug "Katy" out of an army camp, and gave it to the people. It was he who paid George M. Cohan \$25,000 for "Over There."

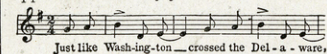
It was he who made a part of America's tradition "Homeward Bound," "We'll Knock the Heligo Out of Hell-oland," "Bring Back My Daddy to Me," "I'll Come Back to You When It's All Over," "Round Her Neck She Wears a Yeller Ribbon," "Give Me a Kiss by the Numbers," "Each Stitch is a Thought of You, Dear," "Good Morning, Mr. Zip, Zip," "I Don't Want to Get Well," "We Beat Them At the Marne," "Keep Your Head Down, Fritzie Boy," "I'd Like to See the Kaiser with a Lily in His Hand," "When I'm Through With Arms of the Army," "When We Wind Up the Watch On the Rhine," "Don't Bite the Hand That's Feeding You."



Mr. Feist is also responsible for one of the greatest innovations in music since the war began. It was he who conceived the idea of a pocket-sized songbook for the use of Soldiers, Sailors and the folks back home.

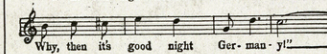
This eighty-page gloom dispeller contains all the old favorites with words and music of the newest copyrighted songs. He gave the book its appropriate title, "Songs the Soldiers and Sailors Sing," and marketed it at a price within reach of all, 15c.

One of Mr. Feist's most valued treasures is a letter framed in his office from a soldier in the trenches telling how he and his pals appreciated and enjoyed this book.



Zwingli said, "Nothing makes a man more of a man than music." Leo Feist is not only building national-spirit—he is building man-power. He is a genius that serves subtly—but none the less powerfully.

Like all men with a purpose, Leo Feist has a whole-hearted slogan—"You Can't Go Wrong With a Feist Song." With it he has confidently led the campaign for singing cheerfulness—with a success that is evidenced in every city, town and hamlet of the United States, for the great Feist songs are heard everywhere. Today they are our inspiration—tomorrow our memories.

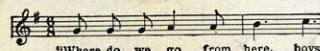


They are the songs that will commemorate the victory of Liberty in the great big future—when young faces have been marked by the hand of time—when guns are aged by rust—when great monuments mark the land where rest those who went forth singing. Get these songs—learn them so you will know them in years to come, just as you know "Dixie," "Marching through Georgia" and the songs of the Civil War.



When the boys march down the Avenue, it's the martial crash of "Over There" that puts the victory swing in their stride. When the subscription squad "sets to" before a Liberty Bell, "It's a Long Way to Berlin, but We'll Get There" starts the signatures to the blanks. When the troop trains speed through, "Good-bye Broadway, Hello France" swells every heart with confidence.

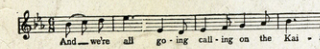
Even into the jaws of death! American history has no finer page than that of the boys on the Tuscania, who went down singing "Where Do We Go From Here."



But aside from their effect as stimulants of the national spirit, these war songs, simply as developments, are interesting.

Whence did they come? What brought them? How did they happen?

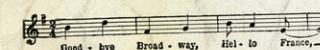
The list is already a familiar one. Heading it is "Over There." Pressing close for popularity are "Where Do We Go From Here," "It's a Long Way to Berlin, but We'll Get There," "Hail, Hail, the Gang's All Here," "Good-bye Broadway, Hello France." And now they're singing a lot of newer ones like "We're All Going Calling On the Kaiser," "If He Can Fight Like He Can Love, Why Then It's Good Night Germany" and "Just Like Washington Crossed the Delaware, Gen'l Pershing Will Cross the Rhine."



When we examine into the source and nature of these songs, we find that practically every one issues from a single publishing house,—the house of Leo Feist, Inc.

Practically every one gives voice to a tremendous eagerness for "Getting over and at 'em." And the music has a certain buoyant urge that stirs the very corpuscles of the blood.

Truly remarkable that one man should give the nation practically all its war songs.



But this is only the external fact. Music is not to be judged as other things made, bought, and sold. It comes not from without, but from within. It is the language of innermost feeling. That a hundred million sing Leo Feist's war-songs means that he has succeeded in truly reaching a hundred million hearts.

That Mr. Feist himself neither wrote words nor music of any of these songs is away from the point. It was he who made

A Tribute to "Feist" Songs

REPRINTED FROM

THE SATURDAY EVENING POST

*** A Nation that sings can never be beaten—each song is a mile-stone on the road to victory.***

*** America's War Songs are spreading through the world—hailed by our allies as the omen of victory.***

*** Songs are to a Nation's spirit what ammunition is to a Nation's army.***

*** The producer of songs is an "ammunition" maker. The Nation calls upon him for "ammunition" to fight off fatigue and worry.***

Major-General Wood said: "It is just as essential that the soldiers know how to sing as it is that they carry rifles and know how to shoot them. There isn't anything in the world, even letters from home, that will raise a soldier's spirits like a good, catchy marching tune."

Therefore Music Is Essential

and as always

"You Can't Go Wrong
With Any 'Feist' Song"

All of the Songs mentioned in this article are on sale wherever music is sold at 15 Cents Each, excepting "We Beat You At The Marne," and "Keep Your Head Down, Fritzie Boy," which are 30 Cents Each. If YOUR Dealer refuses to supply you order direct from the Publisher

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