

Are you sorry?

Words by
Benny Davis
Music by
Milton Ager

WITH
UKULELE
ARRANGEMENT



Successfully Introduced
by
VAN & SCHENCK

AGER, YELLEN & BORNSTEIN INC.

ARE YOU SORRY?

Words by
BENNY DAVIS

With Piano Tune Ukulele

Music by
MILTON AGER

G C E A

Moderato

PIANO

The piano introduction is in 4/4 time, marked 'Moderato'. It begins with a treble clef and a key signature of one sharp (F#). The melody starts on G4, moving to A4, then B4, and C5. The bass line starts on G2, moving to C3, then E3, and A3. The piece is marked with a forte (f) dynamic.

Ukulele Arr. by MAY SINGHI BREEN

Vamp

The ukulele arrangement is in 4/4 time, marked 'Vamp'. It features a simple harmonic accompaniment. The treble clef has a key signature of one sharp (F#). The bass line is simple, with notes G2, C3, E3, and A3. The piece is marked with a piano (p) dynamic.

VOICE

Sweet - heart, since we part - ed,
Sweet - heart, I've been griev - ing

The vocal line is in 4/4 time, marked 'Moderato'. It begins with a treble clef and a key signature of one sharp (F#). The melody starts on G4, moving to A4, then B4, and C5. The piano accompaniment is in 4/4 time, marked 'Moderato'. It begins with a treble clef and a key signature of one sharp (F#). The bass line starts on G2, moving to C3, then E3, and A3. The piece is marked with a piano (p) dynamic.

I've been so down - heart - ed.
Ev - er since your leav - ing.

The vocal line is in 4/4 time, marked 'Moderato'. It begins with a treble clef and a key signature of one sharp (F#). The melody starts on G4, moving to A4, then B4, and C5. The piano accompaniment is in 4/4 time, marked 'Moderato'. It begins with a treble clef and a key signature of one sharp (F#). The bass line starts on G2, moving to C3, then E3, and A3. The piece is marked with a piano (p) dynamic.

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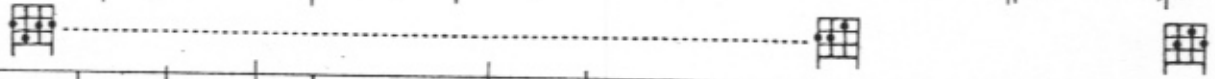
I can't for - get the way you made me cry. —
 In all my dreams I see your smil - ing face. —



How I re - gret the day you said, "Good - bye" —
 Some - times it seems you're still in my em - brace —



Lone - some nights come steal - ing —
 We both made a blun - der —



That's when I won - der how you're feel - ing. —
 That's just the rea - son why I won - der: —

CHORUS

Are you sor - ry? Real - ly sor - ry?

p-f

Do you think of me now and then? Do you

miss me, Long to kiss me, Would - nt

you like to make up a - gain? Life with -

CHORUS

Are you sor - ry? Real - ly sor - ry?

p-f

Do you think of me now and then? Do you

miss me, Long to kiss me, Would - n't

you like to make up a - gain? Life with -

out you — don't seem the same, dear. Does it mat - ter —

— who was to blame, dear? Are you sor - ry? —

— Say you're sor - ry — 'Cause I'm sor -

ry too. Are you too. —