

*Laura Lee Britton.*

# I USED TO LOVE YOU BUT IT'S ALL OVER NOW

Words by  
**LEW BROWN**

Music by  
**ALBERT VON TILZER**



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Lyrics by  
LEW BROWN



# I Used To Love You But It's All Over Now

Melody by  
ALBERT VON TILZER

Marcia moderato (*not too fast*)



VOICE (*express*)

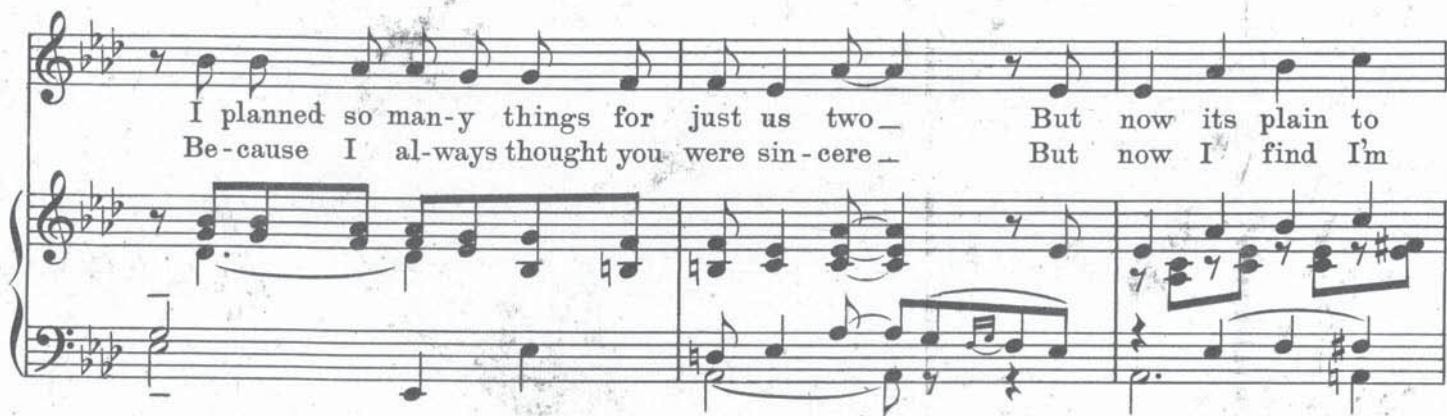
Moderato  
*Till ready*

I used to bless the day I first met you  
I nev-er would be-lieve the things I'd hear



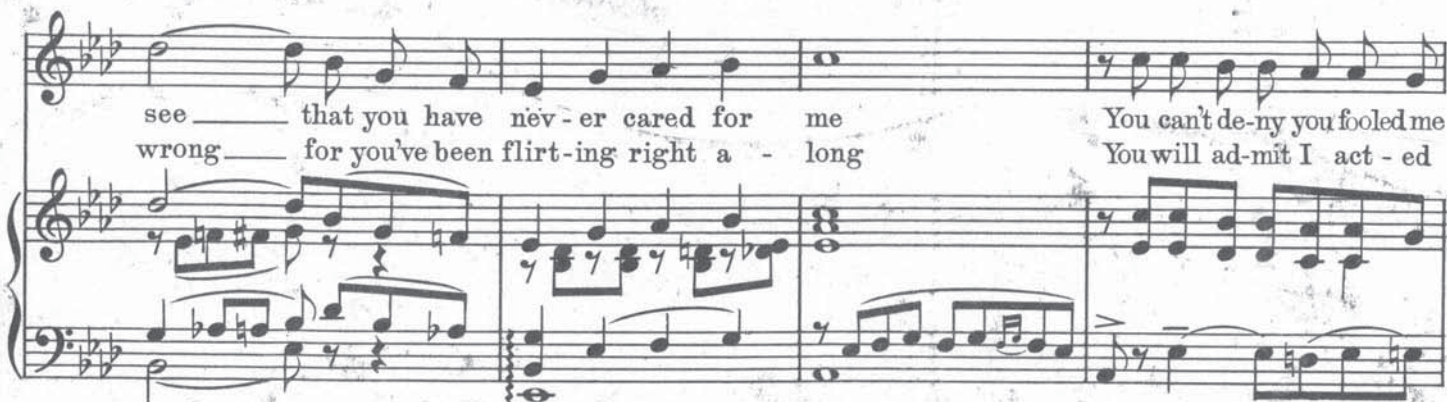
I planned so man-y things for just us two—  
Be-cause I al-ways thought you were sin-ere—

But now its plain to  
But now I find I'm



see — that you have nev-er cared for me  
wrong — for you've been flirt-ing right a - long

You can't de-ny you fooled me  
You will ad-mit I act-ed



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*rall.*

from the start on the square      It's best we part, be-fore you break my heart —  
Still you don't care and you've been so un fair —

*rall.*

CHORUS Slow march tempo (*with feeling*)

I used to love you, but its all ov - er, All ov - er

*mp* - *mf* Marcia (*not too fast*)

now, — You know it's all ov - er town that you threw me down — But

you shouldn't let — that kind of stor-y go 'round For you've had your chance, and now it's

all ov - er, I'll get a - long some - how \_\_\_\_\_ Now there are

The first system of the musical score. It features a vocal melody line and a piano accompaniment. The piano part has a complex, rhythmic texture with many sixteenth and thirty-second notes. The key signature is three flats (B-flat, E-flat, A-flat).

things that you did, — I used to for-give — But you'll never change just as

The second system of the musical score. The vocal melody continues with a similar melodic contour. The piano accompaniment maintains its intricate, rhythmic pattern.

long as you live — I used to love you, but it's all ov - er,

The third system of the musical score. The vocal melody line shows a slight change in rhythm. The piano accompaniment continues with its characteristic complex texture.

all ov - er now. now. \_\_\_\_\_

The fourth system of the musical score, which concludes the piece. It includes a first ending (marked '1') and a second ending (marked '2'). The piano accompaniment features dynamic markings such as *f* (forte) and *sfz* (sforzando), and ends with a final chord marked with an accent (^).