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AFTER YOU'VE GONE

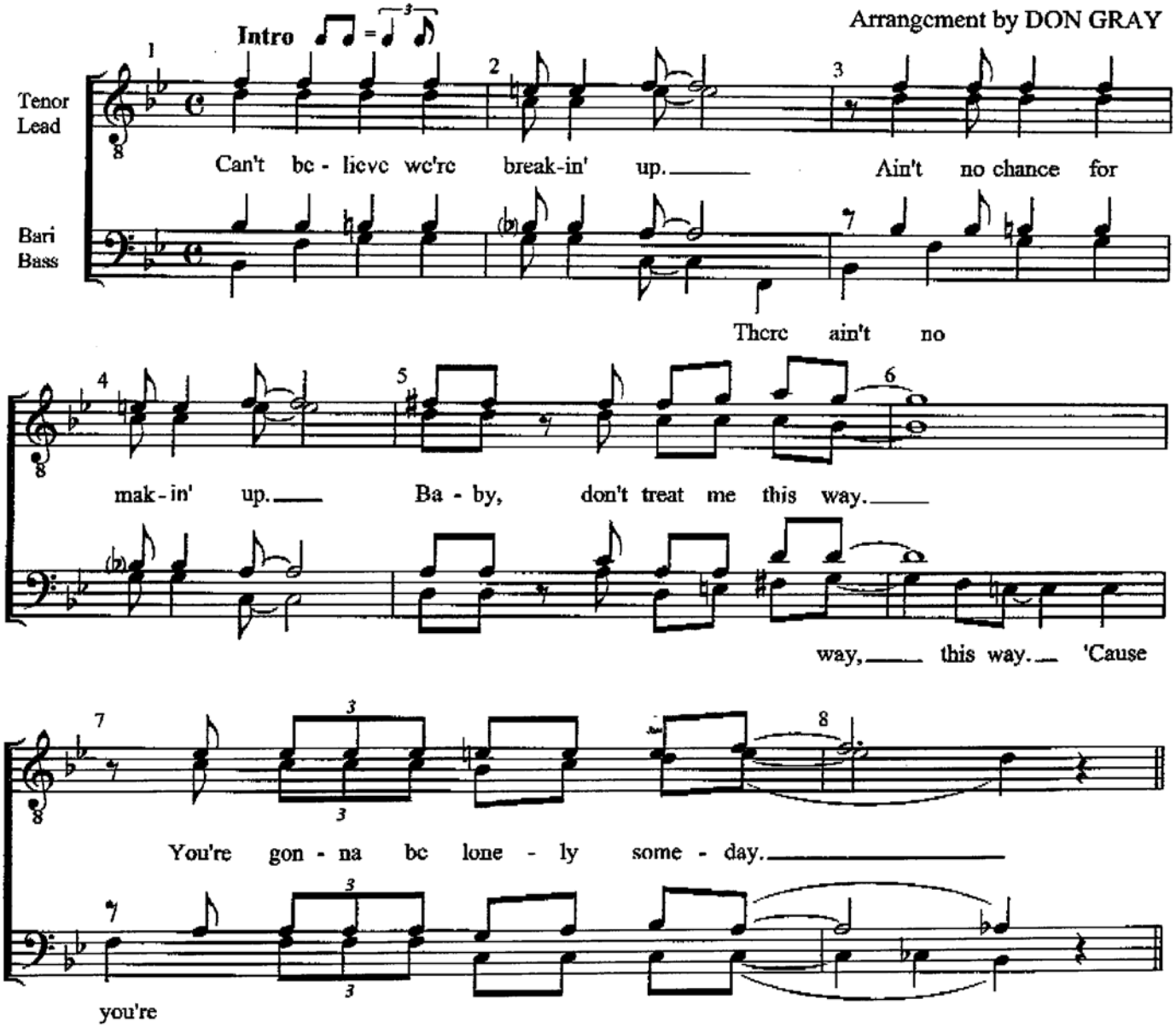
(1918)

as sung by Four Voices

Lyrics by HENRY CREAMER

Music by TURNER LAYTON

Arrangement by DON GRAY



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Chorus

9 10 11

Af - ter you've gone and left me cry - in', af - ter you've gone,

12 13

there's no de - ny - in' you'll feel blue,

14 15

you'll feel sad. You'll miss the dear - est pal you've

You're gon - na miss

16 17 18

ev - er had. Now, there'll come a time, now don't for - get it.

19 20 21

There'll come a time when you'll re - gret it. Some - day,

22 23

when you grow lone - ly, your heart will break like mine and

24 25 26

you'll want me on - ly af - ter you've gone, af - ter you've gone a -

way, you've gone a - way.

Reprise

27 28 29

And so, there'll

way. There'll come a day

way, you've gone a - way. And so, there'll

30 31

when you will miss me. Re - mem - ber the day

32 33 34

One day

when you could kiss me. One day you will grow lone - ly.

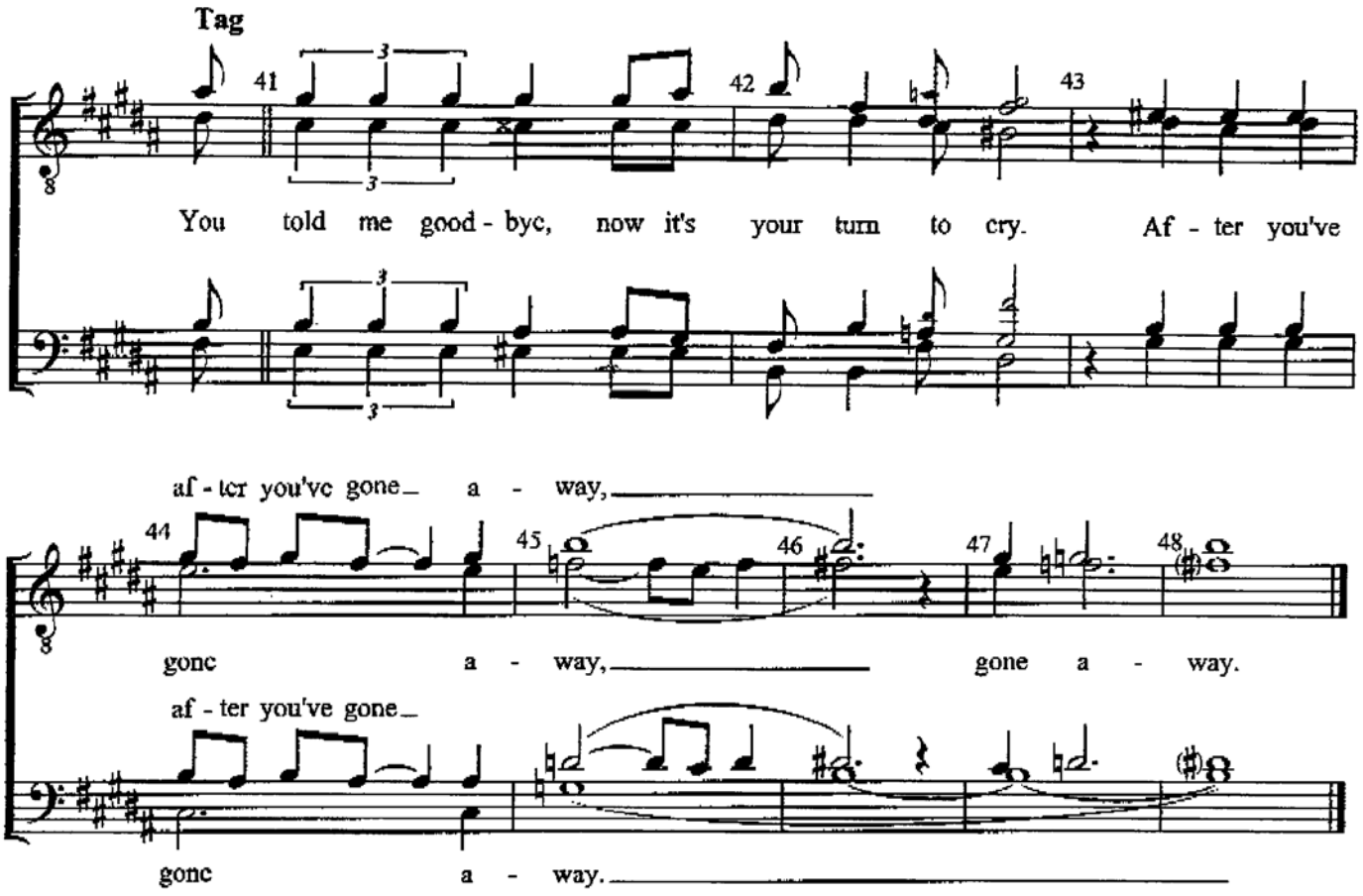
One day

35 36 37

Your heart will break. You'll want me on - ly af - ter you've gone,

38 39 40

af - ter you've gone a - way, gone a - way.


Tag
41
42
43
You told me good - bye, now it's your turn to cry. Af - ter you've
af - ter you've gone a - way,
44
45
46
47
48
gone a - way, gone a - way.
af - ter you've gone
gone a - way.

Optional ending - measures 45 - 48 (as performed by Four Voices)

way.

45 46 47 48

way. Gone a - way.

way.

Optional measure 26 - 28 (as performed by Four Voices)

Reprise

26 27 28

And so there'll

af - ter you've gone a - way. There'll come a day

And so there'll

Performance Notes

John Turner Layton (1894-1978) and Harry Creamer (1879-1930) worked and performed together on vaudeville. Together they wrote such enduring hits as *Way Down Yonder in New Orleans* and *Dear Old Southland.*

After You've Gone has been performed by such greats as Al Jolson, Sophie Tucker and Louis Armstrong, and was the first song recorded by Benny Goodman. In 1942 it was featured in the film **For Me And My Gal**, starring Judy Garland.

This particular arrangement was made famous by **Four Voices**, the 2002 international champion quartet of the Barbershop Harmony Society. In performance they omitted the original measure 27 — having the lead hold *-way* through to the key change (see *optional measures 26-28*). They also sang an alternate high tag that featured their incredible tenor, (see *optional ending - measures 45 - 48*). Alternate tenor and baritone notes, as performed by **Four Voices**, are provided in measures 40 and 42.

Don Gray has arranged countless songs over the years, many of which have been published publication by the Barbershop Harmony Society. Don is also a seasoned quartet performer—indeed, he is hardly ever without one– the best-known of which, the **Roaring 20s**, won several international medals.

As a final note: Questions about the suitability of this or any other song/arrangement should be directed to the judging community and measured against current contest rules. Ask *before* you sing.