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# AFTER YOU'VE GONE

(1918)

Lyrics by HENRY CREAMER

as sung by Four Voices

Music by TURNER LAYTON

Arrangement by DON GRAY

**Intro**

**Tenor Lead**

1 Can't be - lieve we're break-in' up. \_\_\_\_\_ Ain't no chance for

**Bari Bass**

2 There ain't no

3 mak - in' up. \_\_\_\_\_ Ba - by, don't treat me this way. \_\_\_\_\_

4 way, \_\_\_\_\_ this way. \_\_\_\_\_ 'Cause

5 You're gon - na be lone - ly some - day. \_\_\_\_\_

6 you're

7

8

## After You've Gone

## Chorus

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

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

you'll feel sad. \_\_\_\_\_ You'll miss the dear - est pal you've  
You're gon - na miss

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 -

Reprise

27 28 29

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

way. \_\_\_\_\_  $B\flat = A\sharp$  There'll come a day \_\_\_\_\_

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

## After You've Gone

30 when you will miss me. 31 Re - mem - ber the day

32 when you could kiss me. 33 One day 34 you will grow lone - ly.

35 Your heart will break. 36 You'll want me 37 on - ly af - ter you've gone,

38 af - ter you've gone a - way, 39 gone a - way. 40 gone a - way.

Tag

Musical notation for measures 41-43. The key signature has three sharps (F#, C#, G#). Measure 41 starts with a treble clef and a common time signature. The melody features a triplet of eighth notes. Measure 42 continues the triplet. Measure 43 ends with a quarter rest. The bass line mirrors the melody with a triplet in measure 41.

You told me good - bye, now it's your turn to cry. Af - ter you've

Musical notation for measures 44-48. Measure 44 starts with a treble clef and a common time signature. Measures 45-48 feature a long melisma over the lyrics 'gone a - way, gone a - way.' with a final cadence in measure 48. The bass line provides harmonic support with a similar melisma.

af - ter you've gone — a - way, \_\_\_\_\_

gone a - way, \_\_\_\_\_ gone a - way.

af - ter you've gone —

gone a - way. \_\_\_\_\_

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

Musical notation for the optional ending in measures 45-48. Measure 45 starts with a treble clef and a common time signature. Measures 46-48 feature a melisma over the lyrics 'Gone a - way.' with a final cadence in measure 48. The bass line provides harmonic support. There are 'x' marks above measures 47 and 48.

way. \_\_\_\_\_

way. \_\_\_\_\_ Gone a - way.

way. \_\_\_\_\_

*After You've Gone*

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

**Reprise**

26 27 28

af - ter you've gone a - way.  $B\flat = A\sharp$  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.