

AFTER YOU'VE GONE

(1918)

as sung by Four Voices

Lyrics by HENRY CREAMER

Music by TURNER LAYTON

Arrangement by DON GRAY

Intro $\text{♪} = \text{♪}^3 \text{♪}$

Tenor Lead

8

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

2

3

Bari Bass

8

There ain't no

4

5

6

8

mak - in' up. _____ Ba - by, don't treat me this way. _____

way, _____ this way. _____ 'Cause

7

3

8

3

You're gon - na be lone - ly some - day. _____

7

3

you're

*After You've Gone***Chorus**

9 Af - ter you've gone _____ and left me cry-in', 11 af - ter you've gone, _____

Measures 9 and 11 of the chorus. Measure 9 features a melody in the treble clef with a descending line and a bass line with a steady eighth-note accompaniment. Measure 11 continues the melody with a slight upward inflection and a similar bass line.

12 — there's no de - ny - in' 13 you'll feel blue, _____

Measures 12 and 13. Measure 12 shows the melody continuing with a slight rise, while the bass line remains consistent. Measure 13 introduces a key change to D major, indicated by two sharps (F# and C#) in the treble clef, with the melody rising to a higher note.

14 you'll feel sad. _____ 15 You'll miss the dear - est pal you've

Measures 14 and 15. Measure 14 continues the melody in D major. Measure 15 features a triplet of eighth notes in the bass line, marked with a '3' and a bracket, while the melody continues with a descending line.

3 You're gon - na miss

16 ev - er had. _____ Now, 17 there'll come a time, _____ 18 now, don't for - get it,

Measures 16, 17, and 18. Measure 16 continues the melody. Measure 17 features a descending melody line. Measure 18 concludes the phrase with a final note in the treble clef and a sustained bass line.

After You've Gone

19 there'll come a time _____ when you'll re - gret it. Some - day,

20

21

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

23

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

25

26

Reprise

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

27

28

29

way. _____ There'll come a day _____

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

B $\flat$ = A $\sharp$

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 on - ly 37 af - ter you've gone, —

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

After You've Gone

Tag

you've

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

af-ter you've gone—

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, gone a - way!

way, gone a - way!

After You've Gone

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

The musical score is written for four voices (Soprano, Alto, Tenor 1, and Tenor 2) on two staves. The key signature is B-flat major (two flats). The score covers measures 26, 27, and 28. Measure 26 begins with a treble clef and a 'C' time signature. The lyrics 'af - ter you've gone a - way.' are written below the notes. Measure 27 contains a double bar line and a key change to A major (three sharps). Measure 28 continues in A major with the lyrics 'There'll come a day ____'. A dashed line with the text 'Bb = A#' connects the end of measure 27 to the beginning of measure 28, indicating the key change.

Performance Notes

John Turner Layton (1894-1978) and Henry Creamer (1879-1930) worked and performed together during the vaudeville era. 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.

Don Gray has arranged countless songs over the years, many of which have been published by the Barbershop Harmony Society (BHS). Don is also a seasoned, avid quartet performer—indeed, he is hardly ever without a foursome. His best-known group, the **Roaring 20s**, won several international medals. Don served as an Arrangement and Music judge for over 30 years and still assists the judging community in various advisory roles.

This particular arrangement was made famous by **Four Voices**, the 2002 BHS international quartet champion. Changes to Don's arrangement made by Four Voices are noted as options.

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 guidelines. Ask *before* you sing.