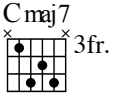

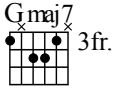
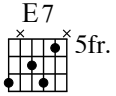



After You've Gone

Henry Creamer (1879 – 1930)

Turner Layton (1894 – 1978)

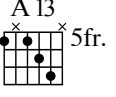
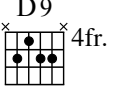
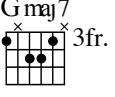
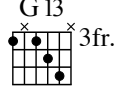
1918









Af - ter you've gone, and left me cry - ing; Af - ter you've gone there's no de - ny - ing

5 8 5 7 5 7 5 7 5 4 3 5 7 5 7 5 7 5



you'll feel blue, you'll feel sad, — you'll miss the dear - est pal you've ev - er had.

5 7 7 7 5 5 7 5 7 7 7 5 7 8 4 7








There'll come a time, now don't for - get it. There'll come a time, When you'll re - gret it.

5 8 5 7 5 7 5 7 5 4 3 5 7 5 7 5 7 5

Am7 5fr. E7 5fr. Am7 5fr. F13 Gmaj7 B7 Em7 E°7

Some day when you grow lone - ly, your heart will break like mine and you'll want me on - ly.

8 7 5 8 5 7 5 6 7 8 10 9 10 7 8 7 9

Bm7 7fr. E7 5fr. Am7 5fr. D9 4fr. Gmaj7 3fr. G13 3fr.

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

7 5 8 7 5 7 7 5 7 7 8

Solo Break This break is a study in targeting the 3rd note of each chord (marked with an asterisk). Because the 3rd is targeted in each measure, there is a certain amount of *same-ness* to the solo. A typical solo would target the 3rds more sparingly, mixing them in with other types of licks.

Cmaj7 3fr. F13 Gmaj7 3fr. E7 5fr.

* 5 6 7 8 5 7 8 7 6 5 * 10 9 8 7 7 10 9 * 12 12 11 10 9 *

A 13 5fr. D9 4fr. Gmaj7 3fr. G7 3fr.

10-11-12-13-14-14-15-14-13-12-12-13-14-15-14-13-12-10-12-10-7-8

Cmaj7 3fr. F 13 Gmaj7 3fr. E7 5fr.

9-8-7-10-8-7-6-5-8-7-6-5-7-5-9-7-7-5-8-7-8-9-9-9-12-13-12

Am7 5fr. E7 5fr. Am7 5fr. F 13 Gmaj7 3fr. B7 2fr. Em7 7fr. E°7 4fr.

13-12-10-9-7-9-10-7-8-10-9-8-7-10-8-7-8-7-10-8-12-10-9-12-9

Bm7 7fr. E7 5fr. Am7 5fr. D7 3fr. Gmaj7 3fr. G7 3fr.

10-13-12-10-9-12-10-8-10-8-7-10-8-7-6-7-5-8-7-8-7-10-8-7-10-10-11-12