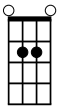


## After You've Gone

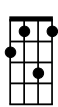
Turner Layton (1894 – 1978)

1918

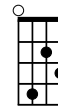
Cmaj7



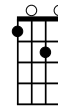
F7



Gmaj7



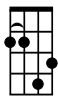
E7



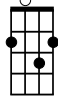
Af - ter you've gone, and left me cry - ing; Af - ter you've gone there's no de - ny - ing

2 5 0 2 | 0 2 0 2 0 | 4 0 2 4 | 2 4 2 4 2

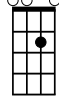
A7



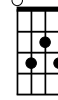
D7



G6



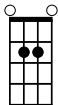
G7



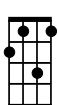
you'll feel blue, you'll feel sad, — you'll miss the dear - est pal you've ev - er had.

2 2 2 | 0 2 2 | 0 2 0 4 0 2 0 | 5 4 0

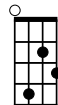
Cmaj7



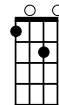
F7



Gmaj7



E7



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

2 5 0 2 | 0 2 0 2 0 | 4 0 2 4 | 2 4 2 4 2

Am7 E7 Am7 F7 G6 B7 Em7 E7

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

3 2 | 0 1 2 2 0 | 1 2 5 0 6 0 4 | 5 3 4 4 2

Bm7 E7 Am7 D7 Gmaj7 G7

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

0 2 5 2 | 5 0 4 0 2 | 2 5 |

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 F7 Gmaj7 E7

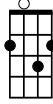
\* \* \* \* \*

2 3 4 5 | 0 2 3 | 2 1 0 | 5 4 3 2 2 0 6 | 0 0 6 5 4

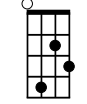
A7



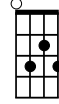
D7



Gmaj7

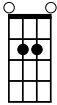


G7

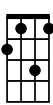


Musical notation for the first system, including a treble clef, a key signature of one sharp (F#), and a mandolin staff with fret numbers: 5 6 0 1 | 2 0 5 4 3 2 | 3 4 5 4 3 2 | 0 5 3 0 1

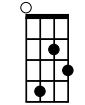
Cmaj7



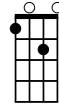
F7



Gmaj7



E7

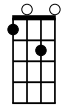


Musical notation for the second system, including a treble clef, a key signature of one sharp (F#), and a mandolin staff with fret numbers: 2 5 2 5 3 2 1 | 0 5 4 3 2 0 5 | 4 0 4 0 5 4 5 | 6 2 6 2 3 5 2

Am7



E7



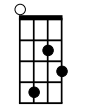
Am7



F7



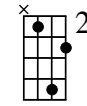
Gmaj7



B7



Em7

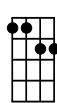


E<sup>o</sup>7

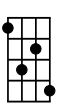


Musical notation for the third system, including a treble clef, a key signature of one sharp (F#), and a mandolin staff with fret numbers: 3 2 0 6 2 6 | 0 2 3 0 5 4 3 2 | 0 5 0 1 2 0 | 5 5 4 0 4

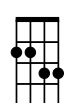
Bm7 4fr.



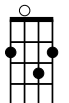
E7 4fr.



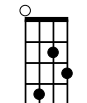
Am7



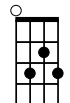
D7



Gmaj7



G7



Musical notation for the fourth system, including a treble clef, a key signature of one sharp (F#), and a mandolin staff with fret numbers: 5 3 2 0 6 5 | 3 0 5 4 5 3 | 2 1 2 0 5 4 5 4 | 3 5 2 5 5 6 0