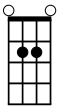


# After You've Gone

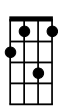
Turner Layton (1894 – 1978)

1918

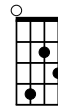
Cmaj7



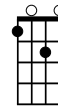
F7



Gmaj7

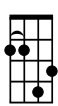


E7

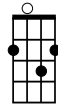


Af - ter you've gone, and left me cry - ing; Af - ter you've gone there's no de - ny - ing

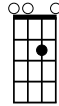
A7



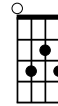
D7



G6

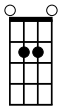


G7

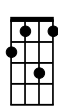


you'll feel blue, you'll feel sad, — you'll miss the dear - est pal you've ev - er had.

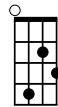
Cmaj7



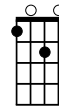
F7



Gmaj7



E7



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

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

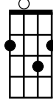
\* \* \* \* \*

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

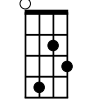
A7



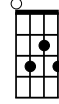
D7



Gmaj7

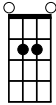


G7

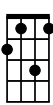


Musical notation for the first system, including a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written on a single staff. Below the staff are two lines of fret numbers: the top line for the upper fretboard and the bottom line for the lower fretboard. Asterisks are placed below the staff to indicate where the chords are played.

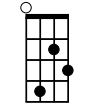
Cmaj7



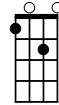
F7



Gmaj7



E7

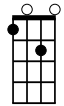


Musical notation for the second system, including a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written on a single staff. Below the staff are two lines of fret numbers. Asterisks are placed below the staff to indicate where the chords are played.

Am7



E7



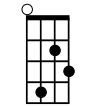
Am7



F7



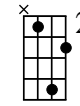
Gmaj7



B7



Em7

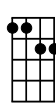


E<sup>o</sup>7

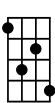


Musical notation for the third system, including a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written on a single staff. Below the staff are two lines of fret numbers. Asterisks are placed below the staff to indicate where the chords are played.

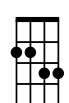
Bm7



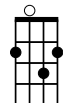
E7



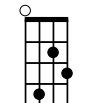
Am7



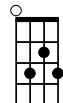
D7



Gmaj7



G7



Musical notation for the fourth system, including a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written on a single staff. Below the staff are two lines of fret numbers. Asterisks are placed below the staff to indicate where the chords are played.