

AFTER THE LOVE HAS GONE

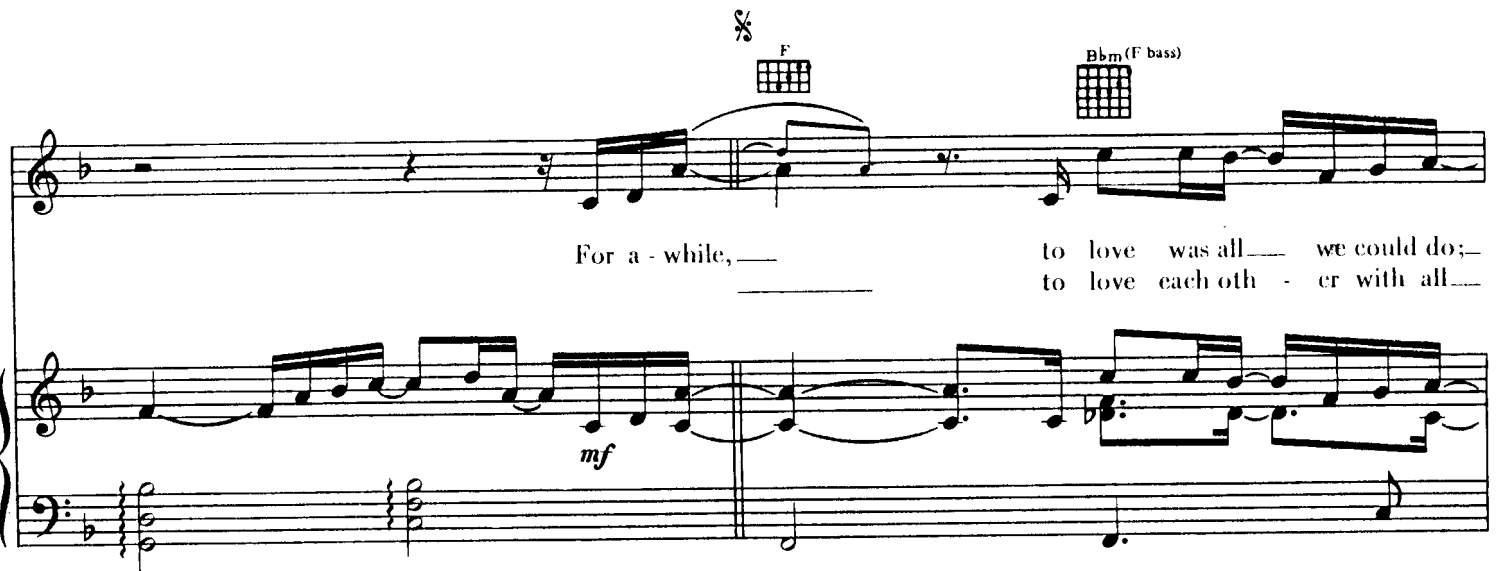
Words and Music by DAVID FOSTER,
JAY GRAYDON and BILL CHAMPLIN

Slowly



mp

Piano introduction in B-flat major, 4/4 time, marked *mp*. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.



For a - while, ————— to love was all — we could do; —
to love each oth - er with all —

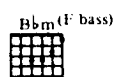
mf

Vocal entry and piano accompaniment. The vocal line begins with the lyrics "For a - while, ————— to love was all — we could do; — to love each oth - er with all —". The piano accompaniment is marked *mf*. Chord diagrams for F and Bbm (F bass) are provided above the vocal line.



we were young and we knew, — and our eyes ————— were a - live. — Deep in - side —
we would ev - er need. — Love was strong ————— for so long, — nev - er knew. —

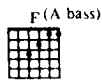
Chord diagrams for F, Bb, Dm7, and Bbmaj7 are provided above the vocal line.



Musical staff with treble clef, key signature of one flat, and 7/8 time signature. It contains a melodic line with eighth and sixteenth notes, some beamed together, and a few quarter notes.

we knew our love was true. For a while we paid no mind to the past,
that what was wrong, ba-by, was n't right. We tried to find what we had

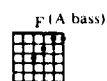
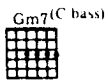
Piano accompaniment for the first system, showing the left and right hands with chords and moving bass lines.



Musical staff with treble clef, key signature of one flat, and 7/8 time signature. It features a melodic line with a triplet of eighth notes and a quarter note.

'til we knew love would last. Ev-'ry night some-thin' right would in-vite-
sad-ness was all we shared. We were scared this af-fair-

Piano accompaniment for the second system, including a triplet of eighth notes in the right hand.



Musical staff with treble clef, key signature of one flat, and 7/8 time signature. It contains a melodic line with a triplet of eighth notes and a quarter note.

us to be-gin the dance. } Some-thin' hap-pened a-long the way; what
would lead our love in-to....

Piano accompaniment for the third system, including a triplet of eighth notes in the right hand.

To Coda 

Gm7 F B7 Emaj7 B(D#bass) G#m7

used to be — hap-py was sad. — } Some- thin' hap-pened a - long — the way — and
 { yes-ter-day was all — we had. — }

C#m7 Bmaj7 Cm7 Fm7

yes - ter-day was all — we had. — Oh, af - ter the love — has gone, —

Bbm7 Bbm7 (Ebbass) Abm7 Abm7 (1)bbass

— how could you lead — me on — and not let me stay — a-round? —

Gbmaj7 Abm7 Bbm7 Cm7 Fm7

— Oh, — af - ter the love — has gone, —

Bbm7 Bbm7 (E♭bass) Abm7 Abm7 (D♭bass)

what used to be right— is wrong.— Can love that's lost— be found?—

Gbmaj7 *D.S. al Coda, 2nd verse*
N.C.

For a while,—

♩ Coda

Bb F (A bass) Dm7

Some-thin' hap-pened a-long—the way;— what

Gm7 F B7 Emaj7 B (D♯bass) E (G♯bass)

used to be hap - py is sad.— Some - thin' hap-pened a - long—the way;— what

C♯m7 Bmaj7 Cm7 Fm7

used to be was all— we had.— Oh, af - ter the love— has gone,—

Bbm7 Bbm7 (Ebbass) Abm7 Abm7 (Db bass)

how could you lead — me on — and not let me stay — a-round? —

Gbmaj7 Abm7 Bbm7 Cm7 Fm7

Oh, — oh, — af - ter the love — has gone, —

Bbm7 Bbm7 (Ebbass) Abm7 Abm7 (Db bass)

what used to be right — is wrong. — Can love that's lost — be found? —

I. Gbmaj7 Abm7 Bbm7 Cm7 Dbm7 Ebm7 Gbmaj7 Abm7 Bbm7

Repeat and fade, vocal ad lib.

Oh, — Oh, —