

AFTER THE LOVE HAS GONE

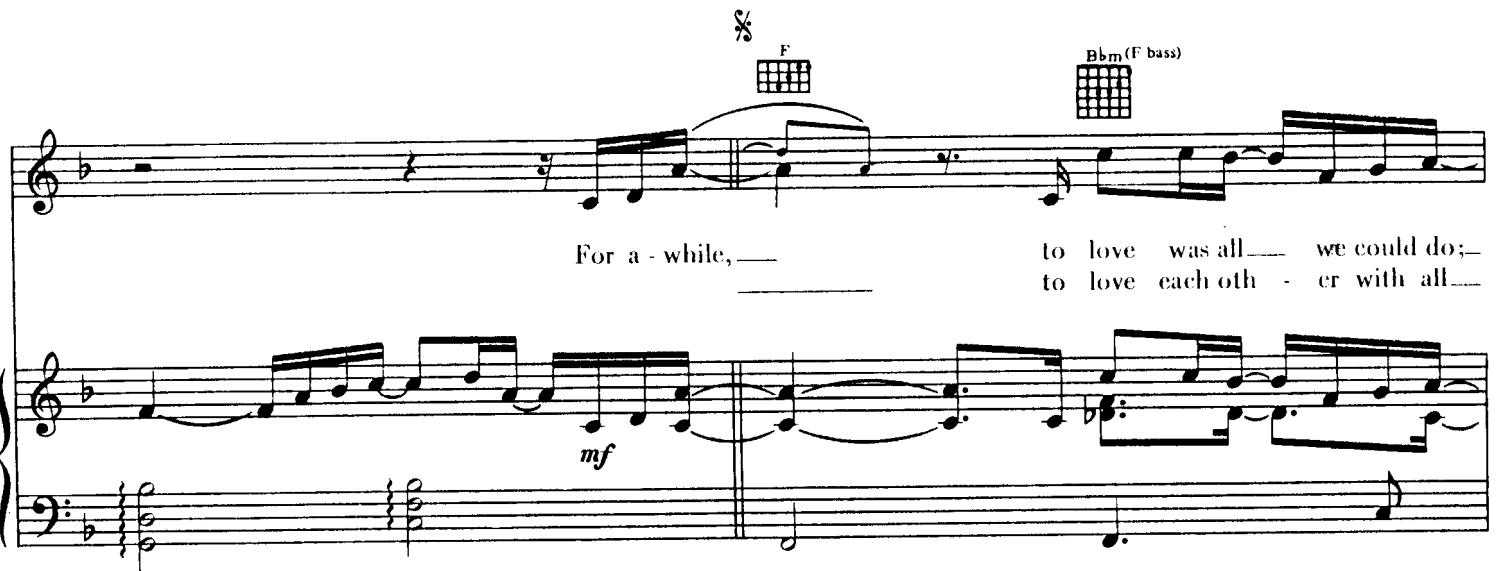
Words and Music by DAVID FOSTER,
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Slowly



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 moving bass lines.



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

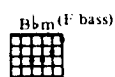
mf

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. —

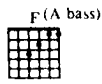
Chord diagrams for F, Bb, Dm7, and Bbmaj7 are provided above the vocal line.



Musical staff with treble clef, key signature of one flat, and 7/4 time signature. It contains a melodic line with various note values and rests.

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

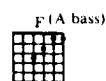
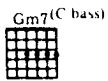
Piano accompaniment for the first system, showing both treble and bass staves with chords and melodic lines.



Musical staff with treble clef, key signature of one flat, and 7/4 time signature. It includes triplets and rests.

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

Piano accompaniment for the second system, showing both treble and bass staves with chords and melodic lines.



Musical staff with treble clef, key signature of one flat, and 7/4 time signature. It includes triplets and rests.

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, showing both treble and bass staves with chords and melodic lines.

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, —