

AFTER THE LOVE HAS GONE

Words and Music by DAVID FOSTER,
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Slowly

mp

The piano introduction consists of two staves. 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.

F

Bbm (F bass)

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

mf

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 continues with a melodic line in the right hand and a bass line in the left hand. Chord diagrams for F and Bbm (F bass) are provided above the vocal line.

F

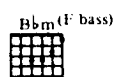
Bb

Dm7

Bbmaj7

— 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. —

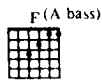
The vocal line continues with the lyrics "— we were young and we knew, — and our eyes ————— were a - live. — Deep in - side — we would ev - er need. — Love was strong ————— for so long, — nev - er knew. —". The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand. 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

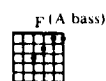
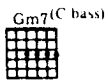
Piano accompaniment for the first system, showing both treble and bass staves with chords and melodic lines.



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

'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, 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, —