
AFTER YOU'VE GONE

Arranged by John Edmondson

Program Notes:

AFTER YOU'VE GONE was originally published in 1918 by Broadway Music Corp. and was written by Henry Creamer and Turner Layton. It has been recorded by most of the best known jazz singers, instrumentalists and big bands. Although it is known primarily as a vocal tune, jazz buffs know it best by two instrumental versions – those of Benny Goodman and the great Woody Herman big band arrangement by Bill Holman which featured Sal Nistico on tenor sax. The tune was originally twenty measures in length, played or sung at a moderately slow tempo with the melody in eighth notes. This arrangement doubles the note values to quarter notes and the overall length to forty measures, which allows for a brighter swing style tempo.

Conductor Notes:

The tempo should be a fairly bright swing. Check the marked tempo of 132 with a metronome often. Anything faster than that tends to sound rushed, especially with young players. Articulations are carefully marked and should be rehearsed thoroughly so that the ensemble is clean and cohesive. The staccato is short (50% of note value is about right) and *unaccented*, the marcatisimo (“tent”) is short and *accented*, the marcato is full value and *accented*, and the tenuto is full value and *unaccented*, played with a legato attack. The piano part should be played as written; any “comping” behind the ensemble will only muddy the ensemble sound. The piano does play in a comp style behind the solos at 50 and 59, but the written part works well. The sax solo at 50 works best for alto but is written so any sax can play it, or the entire section may perform it. It is best to rehearse all solos by the entire section from time to time, so that backup soloists are always prepared. Rehearse the vocal “shout” in the final 1st ending at measure 73. If it doesn’t work with a group, try it with one individual.

JOHN EDMONDSON is best known for his more than 600 publications for school bands, more than 60 of which are for jazz band and combo. During his 20 year career as a professional trumpet player and pianist, he wrote libraries for three horns and rhythm, four horns and rhythm, plus countless big band arrangements and compositions. When you add his many unpublished scores for entertainers, singers, and radio and television jingles, his total works number well over 1,000 arrangements and compositions. His varied background in jazz and commercial writing, coupled with his teaching experience, make him uniquely qualified in the field of educational music for jazz band.

Recommended Resources:

Getting Started With Jazz Band by Lissa A. Fleming. May, 1994. 64 pages.

Stock #1626. ISBN 1-56545-035-3. MENC Publication Sales.

Swing & Big Band Guitar (Four-To-The-Bar Comping In the Style Of Freddie Green) by Charlton Johnson. 1998. 80 pages with CD. Stock #HL00695147.

ISBN 0-7935-7381-5. Hal Leonard Corp.

Jazz Guitar Rhythm Chops by Don Mock. 1997. Video. 68 minutes.

Stock # REH890. Warner Bros. Publications.

AFTER YOU'VE GONE

Alto Sax 1

Arranged by JOHN EDMONDSON

Bright Swing

The musical score is written for Alto Sax 1 in a 4/4 time signature with a key signature of one sharp (F#). It consists of ten staves of music. The first staff begins with a dynamic marking of *mf*. The second staff includes dynamic markings of *p subito* and *cresc.*, followed by a *f* marking. The score includes first and second endings, with measures 9, 17, 26, and 34 marked. The final staff concludes with *p subito*, *cresc.*, and *f* markings.

42

f

mf

1. 50 Solo or unis. A7 Em7 A7 Am7

D7 G Am7 A#0

G Dm7 G7 2.

59

6

mf

67

mf

1. *p subito* *cresc.* *f* One more time!

2.

UNISON DRILLS

A

mf

B

f

AFTER YOU'VE GONE

Alto Sax 2

Arranged by JOHN EDMONDSON

Bright Swing

The musical score for Alto Sax 2 consists of ten staves of music. The key signature is one sharp (F#) and the time signature is 4/4. The score includes various dynamics and performance markings:

- Staff 1: *mf*
- Staff 2: *p subito*, *cresc.*, *f*
- Staff 3: *mf*
- Staff 4: *1.*
- Staff 5: *17*
- Staff 6: *2.*, *26*
- Staff 7: *2*
- Staff 8: *34*
- Staff 9: *p subito*, *cresc.*, *f*

42 *f*

mf

1. 50 Solo or unis. A7 Em7 A7 Am7

D7 G Am7 A#0

G Dm7 G7 2.

59 6 *mf*

67 *mf*

1. *p subito* *cresc.* *f* One more time!

2.

UNISON DRILLS

A *mf*

B *f*

AFTER YOU'VE GONE

Alto Sax 3
(Substitute for Tenor Sax 1)

Arranged by JOHN EDMONDSON

Bright Swing

The musical score is written for Alto Sax 3 (or Tenor Sax 1) in a 4/4 time signature with a key signature of one sharp (F#). The tempo is marked 'Bright Swing'. The score consists of ten staves of music. The first staff begins with a dynamic marking of *mf*. The second staff includes dynamic markings of *p subito*, *cresc.*, and *f*. The third staff starts with a first ending bracket labeled '9'. The fourth staff includes a first ending bracket labeled '1.'. The fifth staff starts with a first ending bracket labeled '17'. The sixth staff ends with a double bar line and repeat dots. The seventh staff starts with a second ending bracket labeled '26'. The eighth staff includes a second ending bracket labeled '2'. The ninth staff starts with a first ending bracket labeled '34'. The tenth staff concludes with dynamic markings of *p subito*, *cresc.*, and *f*.

42 *f*

mf

1. 50 Solo or unis. A7 Em7 A7 Am7

D7 G Am7 A#0

G Dm7 G7 2.

59 6

67 *mf*

1. *p* subito *cresc.* *f* One more time!

2.

UNISON DRILLS

A *mf*

B *f*

AFTER YOU'VE GONE

Tenor Sax 1

Arranged by JOHN EDMONDSON

Bright Swing

The musical score consists of ten staves of music in 4/4 time. The first staff begins with a *mf* dynamic. The second staff includes markings for *p subito*, *cresc.*, and *f*. The third staff starts with a measure rest and a box containing the number 9, followed by a *mf* dynamic. The fourth staff includes a first ending bracket labeled '1.'. The fifth staff starts with a measure rest and a box containing the number 17. The sixth staff includes a second ending bracket labeled '2.'. The seventh staff starts with a measure rest and a box containing the number 26. The eighth staff starts with a measure rest and a box containing the number 34. The ninth staff includes markings for *p subito*, *cresc.*, and *f*. The score includes various musical notations such as slurs, accents, and dynamic markings.

TEOR 1

42 *f*

mf

1. 50 Solo or unis. D7 Am7 D7 Dm7

G7 C Dm7 D#o

C Gm7 C7 2.

59 6 *mf*

67 *mf*

p subito *cresc.* *f* 1. One more time!

2.

UNISON DRILLS

A *mf*

B *f*

AFTER YOU'VE GONE

Tenor Sax 2

Arranged by JOHN EDMONDSON

Bright Swing

The musical score for Tenor Sax 2 consists of ten staves of music. The first staff begins with a *mf* dynamic. The second staff includes dynamics of *p subito*, *cresc.*, and *f*. The third staff starts with a first ending bracket labeled '9' and a *mf* dynamic. The fourth staff contains a first ending bracket labeled '1.'. The fifth staff begins with a second ending bracket labeled '17'. The sixth staff starts with a second ending bracket labeled '2.' and a measure marked '26'. The seventh staff features a measure marked '2'. The eighth staff begins with a measure marked '34'. The final staff concludes with dynamics of *p subito*, *cresc.*, and *f*. The score includes various musical notations such as slurs, accents, and dynamic markings.

42

1. 50

Solo or unis.

D7 Am7 D7 Dm7

G7 C Dm7 D#0

C Gm7 C7 2.

59

6

67

mf

1.

p subito cresc. f

One more time!

2.

UNISON DRILLS

A

mf

B

f

AFTER YOU'VE GONE

Baritone Sax

Arranged by JOHN EDMONDSON

Bright Swing

The musical score is written for Baritone Sax in G major and 4/4 time. It consists of ten staves of music. The first staff begins with a *mf* dynamic. The second staff includes dynamics *p subito* and *cresc.*, and ends with a *f* dynamic. The third staff is marked with a box containing the number 9 and a *mf* dynamic. The fourth staff has a first ending bracket labeled '1.'. The fifth staff is marked with a box containing the number 17. The sixth staff has a second ending bracket labeled '2.'. The seventh staff is marked with a box containing the number 26. The eighth staff is marked with a box containing the number 34. The ninth staff ends with a *f* dynamic. The tenth staff includes dynamics *p subito* and *cresc.*. The score includes various musical notations such as slurs, accents, and dynamic markings.

42 *f*

mf

1. 50 Solo or unis. A7 Em7 A7

Am7 D7 G

Am7 A#0 G Dm7 G7 2.

59 6 *mf*

67 *mf*

1. *p subito cresc. f* One more time!

2.

UNISON DRILLS

A *mf*

B *f*

AFTER YOU'VE GONE

Trumpet 1

Arranged by JOHN EDMONDSON

Bright Swing

The musical score is written for Trumpet 1 in 4/4 time. It begins with a *mf* dynamic. The first staff contains measures 1-8. The second staff contains measures 9-16, with dynamics *p subito* and *cresc.* leading to a *f* dynamic. The third staff contains measures 17-25, with a first ending bracketed. The fourth staff contains measures 26-33, with a second ending bracketed. The fifth staff contains measures 34-41, with dynamics *p subito* and *cresc.* leading to a *f* dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

Trumpet 1 - 2

42

f

mp

1. 8

2. 59

Solo or unis.
Dm

f *mf*

Dm7 Fm7 3 Bb7 C6

Bm7 E7 D9 D#o

67 As is - tutti

mf

1.

p subito *cresc.* *f*

One more time!

2.

UNISON DRILLS

A

mf

B

f

AFTER YOU'VE GONE

Trumpet 2

Arranged by JOHN EDMONDSON

Bright Swing

The musical score is written for Trumpet 2 in 4/4 time. It consists of ten staves of music. The first staff begins with a *mf* dynamic. The second staff includes dynamics *p subito*, *cresc.*, and *f*. The third staff starts with a *mf* dynamic and a first ending bracket. The fourth staff contains a first ending bracket labeled '1.'. The fifth staff begins with a measure number '17' in a box. The sixth staff starts with a second ending bracket labeled '2.'. The seventh staff contains a measure number '26' in a box. The eighth staff contains a measure number '34' in a box. The ninth staff includes dynamics *p subito*, *cresc.*, and *f*. The score includes various musical notations such as slurs, accents, and dynamic markings.

Trumpet 2 - 2

42 *f*

mp 2

1. 8

2. 59 *f* *mf* Solo or unis. Dm A7

Dm7 Fm7 B \flat 7 C6

Bm7 E7 D9 D \sharp o

67 *mf* As is - tutti

p subito *cresc.* *f* One more time!

2.

UNISON DRILLS

A *mf*

B *f*

AFTER YOU'VE GONE

Trumpet 3

Arranged by JOHN EDMONDSON

Bright Swing

Musical score for Trumpet 3, featuring a 4/4 time signature and a key signature of one sharp (F#). The score is written on ten staves. It begins with a *mf* dynamic. The first staff includes a *p subito* and *cresc.* marking, followed by a *f* dynamic. A first ending bracket labeled '1.' spans measures 17 to 25. A second ending bracket labeled '2.' spans measures 26 to 33. A *f* dynamic is also present at the end of the piece. Measure numbers 9, 17, 26, and 34 are indicated in boxes. The score concludes with a *p subito* and *cresc.* marking, followed by a *f* dynamic.

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Trumpet 3 - 2

42 *f* *mp* *f* *mf* *f*

1. 8

2. 59 Solo or unis. *f* *mf* A7

Dm7 Fm7 Bb7 C6

Bm7 E7 D9 D#0

67 *mf* As is - tutti

p subito *cresc.* *f* One more time!

1. 2.

UNISON DRILLS

A *mf*

B *f*

AFTER YOU'VE GONE

Trumpet 4

Arranged by JOHN EDMONDSON

Bright Swing

The musical score is written for Trumpet 4 in 4/4 time. It begins with a *mf* dynamic. The first staff contains measures 1-8. The second staff contains measures 9-16, marked with *p subito* and *cresc.* leading to a *f* dynamic. The third staff contains measures 17-25, with a first ending bracketed. The fourth staff contains measures 26-33, with a second ending bracketed. The fifth staff contains measures 34-41, marked with *p subito* and *cresc.* leading to a *f* dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

42

Musical staff with treble clef, starting with a fermata and a dynamic marking of *f*.

Musical staff with treble clef, featuring a dynamic marking of *mp* and a fermata.

Musical staff with treble clef, showing a first ending bracket labeled '1.' and a measure count of '8'.

2.

59

Musical staff with treble clef, including a dynamic marking of *mf* and the instruction 'Solo or unis. Dm'.

Musical staff with treble clef, featuring a dynamic marking of *f* and various chords: Dm7, Fm7, Bb7, and C6.

Musical staff with treble clef, featuring a dynamic marking of *f* and various chords: Bm7, E7, D9, and D#0.

67

As is - tutti

Musical staff with treble clef, including a dynamic marking of *mf* and a fermata.

Musical staff with treble clef, including dynamic markings of *p subito*, *cresc.*, and *f*, and the instruction 'One more time!'.

Musical staff with treble clef, showing a second ending bracket labeled '2.'.

UNISON DRILLS

A

Musical staff for unison drill A, including a dynamic marking of *mf*.

B

Musical staff for unison drill B, including a dynamic marking of *f*.

AFTER YOU'VE GONE

Trombone 1

Arranged by JOHN EDMONDSON

Bright Swing

The musical score for Trombone 1 consists of ten staves of music. The key signature is one flat (B-flat) and the time signature is 4/4. The score includes various dynamics and markings:

- Staff 1: *mf*
- Staff 2: *p subito* and *cresc.* leading to *f*
- Staff 3: *mf*, starting at measure 9
- Staff 4: First ending (1.)
- Staff 5: Measure 17
- Staff 6: Second ending (2.) starting at measure 26
- Staff 7: Measure 34

p subito cresc. f

f **42**

mp **44**

1. 8

f **59**

mf **67**

p subito cresc. f **1.**

One more time!

2.

UNISON DRILLS

mf **A**

f **B**

AFTER YOU'VE GONE

Trombone 2

Arranged by JOHN EDMONDSON

Bright Swing

mf

p subito cresc. f

9 *mf*

17

26

34

p subito cresc. f

42
f

mp

1. 8

2. **59** 8
f

67
mf

1. *p subito cresc. f*
One more time!

2.

UNISON DRILLS

A
mf

B
f

AFTER YOU'VE GONE

Trombone 3

Arranged by JOHN EDMONDSON

Bright Swing

mf

p subito cresc. f

9 *mf*

17

1.

2. 26

34

Trombone 3 - 2

Musical staff with notes and dynamics: *p subito cresc.* *f*

Musical staff with measure 42 and dynamics: *f*

Musical staff with measure 48 and dynamics: *mp*

Musical staff with first ending and measure 54: 1. 8

Musical staff with second ending and measure 59: 2. 59 8 *f*

Musical staff with measure 67 and dynamics: 67 *mf*

Musical staff with first ending and dynamics: 1. *p subito cresc.* *f* One more time!

Musical staff with second ending: 2.

UNISON DRILLS

Musical staff for drill A: A *mf*

Musical staff for drill B: B *f*

AFTER YOU'VE GONE

Drums

Arranged by JOHN EDMONDSON

Bright Swing

The drum score is written on a grand staff with a 4/4 time signature. It features two staves: the top staff for Ride Cymbal and the bottom staff for Bass Drum and Hi Hat. The score includes various dynamics such as *mf*, *f*, *p*, and *cresc.*, as well as articulation marks like accents and slurs. Rehearsal marks are placed in boxes at measures 9, 17, 26, 34, and 42. Specific playing techniques are indicated, including '+ S.D.' (snare drum), 'On head', and 'Rim Nok'. The score concludes with a first ending bracket at the end.

Ride Cym.

B.D., Hi Hat

mf

+ S.D. >

p subito *cresc.*

Ride Cym., Rim Nok

f *mf*

1. 8 [17] 4

2. [26] On head

[34] Rim Nok

4 8

On head

p subito *f*

[42] *f* *mf* 1. 4

50

2.

59

Rim Nok

4

Tom Toms

Ride Cym.

67

B.D., Hi Hat

mf

+ S.D.

1.

p subito

cresc.

f

2.

Tom Toms

3

mp

UNISON DRILLS

Ride Cym., Rim Nok

A

4

Hi Hat
mf

B

mf

AFTER YOU'VE GONE

Guitar

Arranged by JOHN EDMONDSON

Bright Swing

Chord sheet for guitar in B-flat major, 4/4 time, featuring a 'Bright Swing' feel. The piece consists of 34 measures. The notation includes treble clef, key signature of two flats, and various chord voicings such as Bb6, Dm7, Cm7, B0, F7(b9), Eb6, EbMA7, Ebm6, Ebm7, Ab9, BbMA7, G9, Dm7, G9, C9, B9, F9(13), E9(13), F9(13), Bb9, Bb+7, Dm7, G9(13), Cm6, G9, Cm7, Bm7, Cm7, Ebm(MA7), Gb7, Ebm6, Bb6, A6, Bb6, Am7, D9, Gm7, F#m7, Gm7, C9, C#0, Bb6, Dm7, Dbm7, Cm7, B0, Cm7, F7(b9), Bb6, Cm7, C#0, Bb6. Performance markings include *mf*, *p subito*, *f*, *cresc.*, and *f*. Measure numbers 9, 17, 26, and 34 are indicated in boxes. First and second endings are marked with '1.' and '2.' respectively.

Guitar pg 2

Fm7 B \flat 9 B \flat +7 **42** E \flat 6 *f* E \flat 6 A \flat 9

A \flat 9 B \flat 6 Dm7 *mf*

1. A \flat 9 G9 D \flat 9 **50** C9 Gm7 C9 Cm7

Cm7 F9 B \flat 6 Gm7 Cm7 C \sharp 0 B \flat 6 Gm7 G \flat m7

Fm7 B \flat 9 B \flat +7 2. A \flat 9 G9 D \flat 9 **59** Cm6 G9 G+7

Cm7 E \flat m7 A \flat 9 B \flat 6 Am7 D7(\flat 9)

Gm7 C9 C \sharp 0 **67** B \flat 6 Dm7 D \flat m7 Cm7 B \circ Cm7 *mf*

F7(\flat 9) B \flat 6 Cm7 C \sharp 0 B \flat 6 1. *p subito* *cresc.* *f* One more time!

2. E \flat m A7 A \flat 9 A9 B \flat 6/9

UNISON DRILLS

A *mf*

B *f*

AFTER YOU'VE GONE

Bass

Arranged by JOHN EDMONDSON

Bright Swing

The bass line for 'After You've Gone' is written in 4/4 time with a key signature of two flats (Bb and Eb). The piece is in a 'Bright Swing' style. The notation consists of ten staves of music. The first staff begins with a *mf* dynamic and a Bb chord. The second staff includes a *p subito* dynamic change and a *cresc.* marking. The third staff starts with a repeat sign and a 9-measure box, featuring an Eb chord and a *mf* dynamic. The fourth staff contains a 17-measure box with chords C7, B7, C7, F7, E7, and F7. The fifth staff continues with Bb, Bb7, and Bb+7 chords. The sixth staff has a 26-measure box with chords Dm, G+7, Cm, G7, Cm, Bm, and Cm. The seventh staff includes Ebm, Bb, A6, Bb6, Am, D7, Gm, F#m, and Gm chords. The eighth staff has a 34-measure box with chords C7, C#o, Bb, Dm, Dbm, Cm, B°o, and Cm. The final staff concludes with F7, Bb, Cm, C#o, and Bb chords, ending with a *p subito* dynamic change and a *cresc.* marking.

Fm Bb7 **42** Eb Eb Ab7

f

Ab7 Bb Dm

mf

1. Ab7 G7 Db7 **50** C7 Gm C7 Cm

F7 Bb Gm Cm C#o Bb Gm Gbm

Fm Bb7 2. Ab7 G7 Db7 **59** Cm G7 G+7

Cm Ebm Ab7 Bb Am D7 Gm

C7 C#o **67** Bb Dm Dbm Cm B° Cm

mf

F7 Bb Cm C#o Bb 1.

p subito *cresc.* *f*

Soli (w.Pa.) 2. 2. Soli (w.Pa.)

mp

UNISON DRILLS

A

mf

B

f

AFTER YOU'VE GONE

Piano

Arranged by JOHN EDMONDSON

Bright Swing

The score is written for piano in 4/4 time with a key signature of two flats (Bb and Eb). It consists of five systems of music, each with a treble and bass clef staff. The first system starts with a *mf* dynamic and includes chords Bb6, Dm7, Dbm7, Cm7, B°, Cm7, and F7(b9). The second system includes Bb6, Cm7, C#°, Bb6, Fm7, and Bb9, with a *f* dynamic. The third system includes Eb6/9, EbMA7, Ebm6, and Ebm7 Ab9, with a *mf* dynamic. The fourth system includes Bb6, BbMA7, G9, Dm7, G7, and a first ending with Dm7, G+7, and C9. The fifth system includes B9, C9, F9(13), and E9(13) F9(13). The score includes various musical notations such as slurs, accents, and dynamic markings.

PIANO Page 2

Musical notation for the first system, measures 1-4. The key signature is B-flat major (two flats). Measure 1 has a B-flat 6 chord (Bb6). Measure 4 has a B-flat 9 chord (Bb9) and a B-flat 7+ chord (Bb7+).

Musical notation for the second system, measures 5-8. Measure 5 has a D minor 7 chord (Dm7) and a G 7+ chord (G7+). Measure 6 has a C minor 6 chord (Cm6) with a box number 26 above it. Measure 7 has a G 9 chord (G9). Measure 8 has C minor 7 (Cm7), B minor 7 (Bm7), and C minor 7 (Cm7) chords.

Musical notation for the third system, measures 9-12. Measure 9 has E-flat minor 7 (MA7) (Eb m(MA7)), G-flat 7 (Gb7), and E-flat minor 6 (Eb m6) chords. Measure 10 has B-flat 6 (Bb6), A 6 (A6), and B-flat 6 (Bb6) chords. Measure 11 has A minor 7 (Am7) and D 9 (D9) chords. Measure 12 has G minor 7 (Gm7), F-sharp minor 7 (F# m7), and G minor 7 (Gm7) chords.

Musical notation for the fourth system, measures 13-16. Measure 13 has C 9 (C9) and C-sharp 0 (C#0) chords. Measure 14 has a box number 34 above a B-flat 6 (Bb6) chord. Measure 15 has D minor 7 (Dm7), D-flat minor 7 (Db m7), and C minor 7 (Cm7) chords. Measure 16 has B 0 (B0) and C minor 7 (Cm7) chords.

Musical notation for the fifth system, measures 17-20. Measure 17 has F 7 (b9) (F7(b9)) and B-flat 6 (Bb6) chords. Measure 18 has a B-flat 6 (Bb6) chord with a dynamic marking of *mf* below it. Measure 19 has C minor 7 (Cm7) and C-sharp 0 (C#0) chords. Measure 20 has a B-flat 6 (Bb6) chord.

Turn Page

42

Fm7 Bb+7 Eb6/9 Eb6 Ab9

Ab9 Bb6 Dm7

mf

1. 50

Ab9 G9 Db9 C9 Gm7 C9 Cm7 Cm(MA7)

Cm7 F7(b9) Bb6 Gm7 Cm7 C#o Bb6 Gm7 Gbm7

2. 59

Fm7 Bb9 Bb+7 Ab9 G9 Db9 Cm6 G9 G+7

mf

Chords: Cm7 Ebm7 Ab9 Bb6 Am7 D7(b9)

Chords: Gm7 C9 C#o 67 Bb6 Dm7 Dbm7 Cm7

Chords: B0 Cm7 F7(b9) Bb6 Cm7 C#o 1.

Chords: EbMA7 Ab9 A9 Bb6/9

1. 2.

Soli (w. Bass)

A UNISON DRILLS

mf

B

f