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1918

## Afterwhile

Egbert Van Alstyne  
*Composer*

Thos. M Bowers  
*Lyricist*

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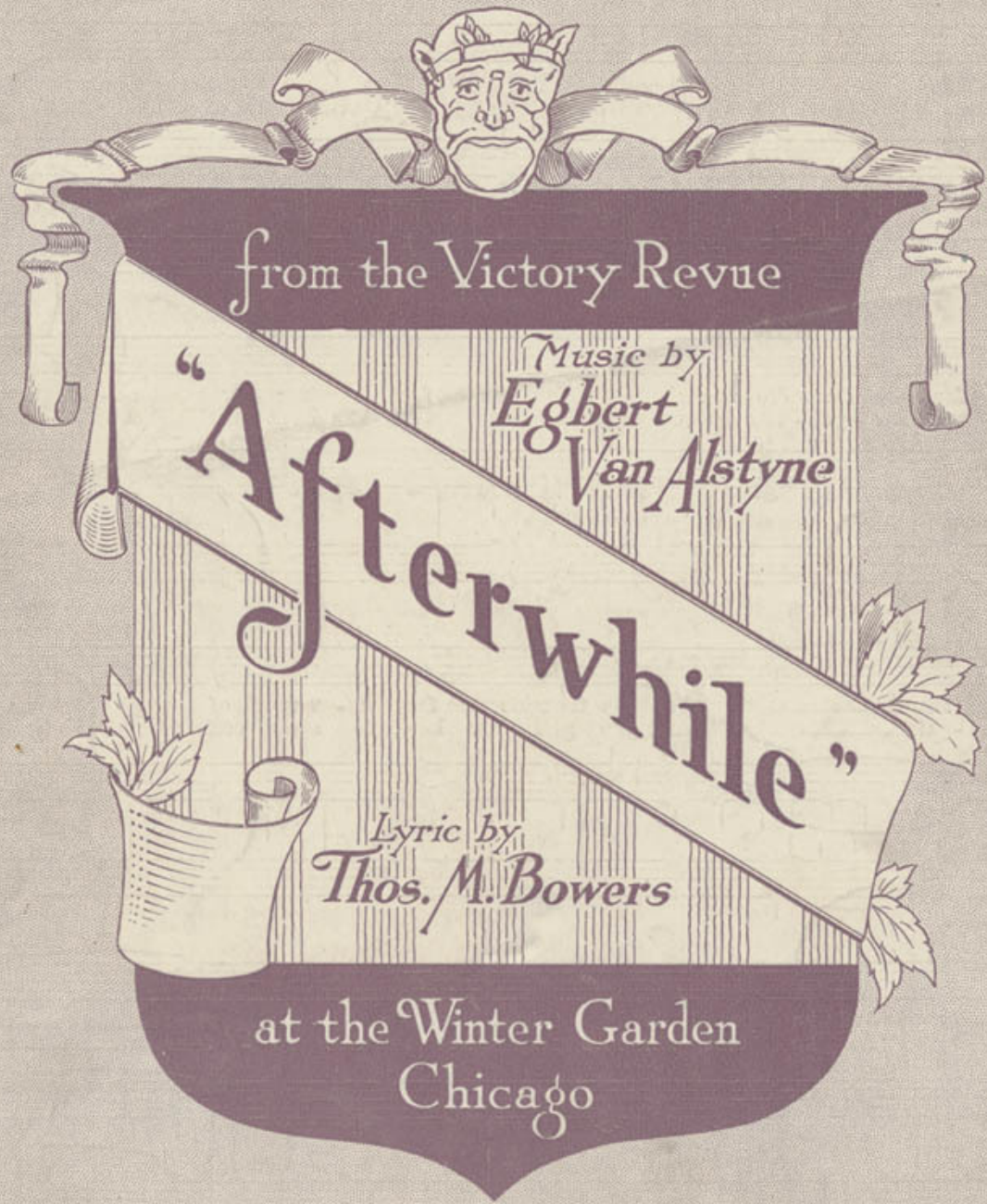
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POPULAR EDITION



# Afterwhile

Song



from the Victory Revue

Music by  
*Egbert  
Van Alstyne*

*"Afterwhile"*

Lyric by  
*Thos. M. Bowers*

at the Winter Garden  
Chicago

5

Jerome H. Remick & Co.  
Detroit New York

VP. 016183  
1918  
AFTER

## AFTERWHILE

Lyric by  
THOS. M. BOWERS

SONG

Music by  
EGBERT VAN ALSTYNE

PIANO

Moderato

The piano introduction is in 2/4 time, marked 'Moderato'. It begins with a treble clef and a key signature of two flats (B-flat and E-flat). The melody starts on a half note G4, followed by a quarter note A4, and then a series of eighth notes: B4, A4, G4, F4, E4, D4. The bass line consists of a steady eighth-note accompaniment: G3, A3, B3, A3, G3, F3, E3, D3.

VOICE

A sol-dier boy was writ-ing to his  
On the fields of old Pi-car-dy'neath the

Vamp

The voice part begins with a rest for two measures, then enters on a half note G4. The piano accompaniment continues with the eighth-note pattern from the introduction. A 'Vamp' section is indicated by a double bar line with repeat dots. The piano part features a 'mf' (mezzo-forte) dynamic and a 'p' (piano) dynamic. The key signature changes to one flat (B-flat) after the vamp.

Yan-kee Doo-dle girl He was feel-ing ver-y lone-ly at the  
mel-low yel-low moon Fan-cy took him back to Yan-kee-land a-

The voice part continues with the melody: quarter notes G4, A4, B4, A4, G4, F4, E4, D4. The piano accompaniment follows the same eighth-note pattern. The key signature remains one flat.

time For his thoughts were far a-way of a bright-er fair-er  
-gain And the girl he long'd to see came to him in mem-o-

The voice part continues with the melody: quarter notes G4, A4, B4, A4, G4, F4, E4, D4. The piano accompaniment follows the same eighth-note pattern. The key signature remains one flat.

day And he penn'd to her this ten-der lit-tle rhyme  
-ry As he told his love for her in this re-frain

rit.

The voice part continues with the melody: quarter notes G4, A4, B4, A4, G4, F4, E4, D4. The piano accompaniment follows the same eighth-note pattern. A 'rit.' (ritardando) marking is present above the voice line and below the piano line. The key signature remains one flat.

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CHORUS *a tempo*

Af-ter - while \_\_\_\_\_ when all is o - ver \_\_\_\_\_ Af-ter - while \_\_\_\_\_ when all is

*p-f a tempo*

done \_\_\_\_\_ Af-ter-while when foe - man yields to foe - man and the cause of

Lib-er-ty is won \_\_\_\_\_ Af-ter-while well all be sail-ing home - ward \_\_\_\_\_ And we

hope and pray the day is nigh \_\_\_\_\_ Af-ter-while well set - tle

down in Love - land Af-ter-while Dear - ie you and I \_\_\_\_\_ Af-ter- \_\_\_\_\_ *D.S.*

*D.S.*

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BIT

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THE WAR



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Southern Gals  
So Long Mother  
N' Everything  
Bing, Bang Bing 'Em On the Rhine  
Till We Meet Again  
For Your Boy and My Boy  
Where the Black-Eyed Susans Grow  
I Love You More For Losing You a While  
We'll Build A Rainbow In the Sky  
Cheer Up Father Cheer Up Mother  
There's A Lump of Sugar Down In Dixie  
Memories  
Where the Morning Glories Grow  
When We Meet In The Sweet Bye and Bye  
When We Went to Sunday School

**Till We Meet Again**  
SONG

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CHORUS & Bridge

Musical notation for the song, including vocal line and piano accompaniment.

Music by **RICHARD A. WHITTING**

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