

# Afterwards

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*♩ = 80*

Piano

*mf*

*Red.*

The piano introduction consists of three measures. The right hand plays a melodic line with dotted rhythms and slurs. The left hand plays a bass line with chords and single notes. The tempo is marked as quarter note = 80.

4

*p*

1. Af- ter the day has sung its song of sor- row,  
2. Some- times my heart grows wea- ry of its sad- ness,

*dim.*

The vocal line begins at measure 4 with a piano (*p*) dynamic. It features two verses of lyrics. The piano accompaniment continues with chords and a steady bass line. A *dim.* (diminuendo) marking is present in the piano part.

7

And one by one the gold-en stars ap-pear, I lin- ger yet, where  
Some- times my life grows wea- ry of its pain, Then love, I wait, and

*p*

The vocal line continues with the final lines of lyrics. The piano accompaniment features chords and a bass line. A piano (*p*) dynamic marking is present in the piano part.

10

once we met, be- lov- ed, And seem to feel thy spir- it still is near.  
list- en for your whis- per, Till tears de- part, and sun- shine comes a- gain.

*p* *poco rit.*

*colla voce*

13

The flow'rs have fled that blos- som'd in the spring tide, The birds are mute that  
It can- not be that we should part for- ev- er, That loves sweet song is

*dolce.* *sf*

16

sang their songs a- bove, And tho' the years that drift- ed us a- sun- der,  
hush'd for us al- way, I hear it yet, al- tho' its theme be al- ter'd

19

*dolce.*

Time can not break the gold-en chain of love. Still we can love, al-  
 'Twill reach thy heart, and bring thee back some day. Love we can love, al-

*rit.* *a tempo.*

22

tho' the sha- dows gath- er Still we can hope, un- til the clouds be past;

25

Come to my heart, and whis- per thro' the si- lence, "Hope on, dear heart, our

*f* *p*

