

# WHEN IT'S ALL OVER



*Flora Blenis*

WORDS BY  
**LEW BROWN**  
MUSIC BY  
**KERRY MILLS**



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The Music

# "WHEN IT'S ALL OVER"

Words by LEW BROWN

Music by KERRY MILLS

## Marcia

The piano introduction is in 2/4 time, marked with a forte (f) dynamic. It features a rhythmic melody in the right hand and a supporting bass line in the left hand, both using chords and single notes.

See that lone-some las-sie kiss her sol-dier boy good-  
 See that lone-some las-sie watch those sol-dier boys re-

The first vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics are written below the vocal line. The piano part includes a section marked with a repeat sign and a piano (p) dynamic.

bye, Her poor heart is beat-ing fast, this one kiss may  
 turn, She is look-ing ev'-ry-where, some-thing tells her

The second vocal line continues the melody. The piano accompaniment provides harmonic support with chords and a steady bass line.

be their last. Don't you wor-ry, dear-ie, let me try and dry your tears, I  
 he's not there. One brave lad threw her a note as he marched on a-head, They

The third vocal line concludes the phrase. The piano accompaniment features a final cadence with a fermata over the last chord.

*rit. - - -*

may be gone for man - y days, per - haps for man - y years, But  
heard a cry, they heard a sigh, for this is what she read. —

**CHORUS**

I'll come back to you when it's all o - ver,  
I'd " " " " " but " "

*p-pp*

all o - ver, Back to you and fields of clo - ver,  
" " " " " " " " " "

We'll start our sweet - heart days all o - ver, If your heart still  
" " " " " " " " " " " In the land I'm

beats as true. There is a du-ty that  
 go - ing to. I've done my " " as

ev'-ry man should do, My life de-fends it, but my heart be-longs to  
 " " " " " I gave my life for that but left my heart for

*rit.*

you, So pray for the day when it's all o - ver, 'Cause I'm  
 " " " " " " " " " " " " " " " "

*a tempo*

com-ing back to you. 1. I'll you. 2. I'd "

*f* *DS.*