

Set Special

Last revised: 2023.05.08

Special01-Auld Lang Syne(KV).2016.12.29.pdf

Special02-When I_m Gone(KV).2020.10.22.pdf

Special03-And I Am Telling You I_m Not Going(KAT).2020.10.22.pdf

Special03-And I_m Telling You I_m Not Going(KATKeyboard&Vocal;).2020.10.22.pdf

Special03-And I_m Telling You I_m Not Going(KATKeyboard).2020.10.22.pdf

Special04-If We Hold On Together(KVD).2021.04.12.pdf

Special05-Don_t Let The Old Man In(KV).2021.04.20.pdf

Special06-Forever And Ever, Amen(KVF).2022.12.21.pdf

Special06-Forever And Ever, Amen(KVM).2022.12.21.pdf

Special07-When You Believe(KVD).2023.04.10.pdf

Special08-Another Time, Another Place(KVD).2023.05.08.pdf

Special09-He Is My All(KVD).2023.05.08.pdf

Special10-There Was Jesus(KVD).2023.05.08.pdf

(Keyboard and Bass Only)
Keyboard play full chords

Auld Lang Syne

Keyboard

12/4

Chords: D^b D E^b E F G^b G G^\sharp A B^b A^b A^b7

Ten, Nine, Eight, Seven, Six, Five, Four, Three, Two, One, **Happy New Year!** Should

2 (All)

Chords: D^b6 B^bm7 G^b6 A^b9 $A^b7(b9)$ D^b6 D^bMaj7 D^b7 G^bMaj9 G^b6 G°

auld ac-quaint-ance be for-got, and nev - er brought to mind? Should

6

Chords: D^b/A^b $F7/A$ B^bm G^b6 E^b/F $F7(b9)$ B^bm G^b A^b7 D^b G^b/D^b D^b G^bMaj7

auld ac-quaint-ance be for-got and days of Auld Lang Syne? For

10

Chords: $Fm7$ B^bm9 B^bm G^b6 A^b $A^b7(\sharp5)$ D^b6 D^bMaj7 D^b7 G^bMaj9 G^b6 G°

Auld — Lang Syne, my dear, for Auld — Lang Syne, we'll

14

Chords: D^b6/A^b $F7/AB^bm$ G^b6 $A^b7(b9)$ F/A B^bm E^bm7 A^b7 D^b B^b B^b7

take a cup of kind - ness yet, for — Auld — Lang Syne. —

18

Chords: E^b6 $Cm7$ A^b6 B^b9 $B^b7(b9)$ E^b6 E^bMaj7 E^b7 A^bMaj9 A^b6 A°

Auld — Lang Syne, my dear, for Auld — Lang Syne, we'll

22

Chords: E^b/B^b $G7/B$ Cm A^b6 F/G $G7(b9)$ Cm A^b B^b7 E^b A^b/E^b E^b A^bMaj7

For

26

Chords: $Gm7$ $Cm9$ Cm A^b6 B^b $B^b7(\sharp5)$ E^b6 E^bMaj7 E^b7 A^bMaj9 A^b6 A°

Auld — Lang Syne, my dear, for Auld — Lang Syne, we'll

30

Chords: E^b6/B^b $G7/B$ Cm A^b6 $B^b7(b9)$ G/B Cm $Fm7$ B^b7 E^b

take a cup of kind - ness yet, for — Auld — Lang Syne.

34 (Keyboard Only)

Chords: E^b (Add Bass)

(Keyboard Only)

MALE & FEMALE VOCAL

When I'm Gone

No Sax

Keyboard

5 C

9 C F

12 C Am G F

15 Dm7 G C

17 Am F Am

20 G Am G F

23 Dm7 G C

I got my tick-et for the long way 'round, two bot-tle whis-key for the
 way. And I sure would like some sweet com - pa - ny, and I'm
 leav - in' to - mor - row, what do you say? When I'm
 gone, when I'm gone, you're gon - na miss me when I'm
 gone. You're gon-na miss me by my hair, you'll miss me ev - 'ry - where. Oh.
 you're gon - na miss me when I'm gone. When I'm

25 Am F Am
gone, when I'm gone, you're gon - na miss me when I'm

28 G Am G F
gone. You're gon-na miss me by my walk, you're gon-na miss me by my talk. Oh,

31 Dm7 G C
you're gon - na miss me when I'm gone.

33 C
I got my tick-et for the long way 'round, the one with the pret-ti-est of

37 C F
views. It's got moun-tains, it's got riv-ers, it's got sight to give you shi-vers, but it

40 C Am G F
sure would be pret - ti - er with you. When I'm

43 Dm7 G7 C
gone, when I'm gone, you're gon-na miss me when I'm gone. You're gon-na

45 Am F Am G
miss me by my walk, you're gon-na miss me by my talk. Oh.

49 Am G F
you're gon - na miss me when I'm gone.

51 Dm7 G C
you're gon - na miss me when I'm gone.

The musical score is written for a single melodic line on a treble clef staff. It includes a piano accompaniment in the lower systems, consisting of a right-hand part on a treble clef staff and a left-hand part on a bass clef staff. The score is divided into measures, with measure numbers 25, 28, 31, 33, 37, 40, 43, 45, 49, and 51 marked at the beginning of their respective lines. Chord symbols (Am, F, G, Dm7, G7, C) are placed above the staff to indicate the harmonic structure. The lyrics are written below the staff, with some words underlined to indicate phrasing. The melody features various note values, including quarter, eighth, and sixteenth notes, as well as rests and ties. The piano accompaniment provides a rhythmic and harmonic foundation for the vocal line.

53 C (Three times)

When I'm

57 Am F Am G

gone, when I'm gone, you're gon-na miss me when I'm gone. You're gon-na

61 Am G F

miss me by my hair, you're gon-na miss me ev - ry - where. Oh, you're

63 Dm7 G C

sure gon - na miss me when I'm gone. When I'm

65 Am F Am

gone, when I'm gone, you're gon - na miss me when I'm

68 G Am G

gone. You're gon-na miss me by my walk, you're gon-na

70 F Dm7 G C

miss me by my talk. Oh, you're gon - na miss me when I'm gone.

NO SAX

And I Am Telling You I'm Not Going

KAT

Keyboard

And I am tell - ing you I'm not go - ing.

6 You're the best man I'll ev - er know. There's no way I can ev - er

10 go, no, no, no, no way, no, no, no, no way I'm liv - in' with - out you.

14 I'm not liv - in' with - out you. I don't want to be free.

18 I'm stay - in' I'm stay in', and you, and you,

22 you're gon - na love me. Ooh,

26 you're gon - na love me. And I am

2
31 C B/C Bm7 Em7 Em7/D

tell - ing you I'm not go - ing, e - ven though the rough times

35 Cmaj7 Am7 C/D D

— are show-ing. There's just no way, there's no — way. — We're

39 Eb Eb Ebmaj7 Eb6

part of the same place. — We're part of the same — time. We

43 G G6 Gmaj7 G6

both share the same blood. We both have the same mind. And

47 Em7 Em7/D G/A A9

time and time, we have — so — much to share, no no, no, no, no, no.

51 Am7 G/B C

I'm not wak - in' up to - mor-row morn-in' — and find-in' that there's no-body-y

54 C/D D G/D 3 Cmaj9 C6 Cmaj7 3

there. — Dar - ling, there's no way, no, no, no, no way I'm

58 Bm7 Em7 C

— liv - in' with-out you. — I'm not liv - in' with-out — you.

61 Am7 C/D

You see, there's just no way, there's no — way. —

64 **C9 Funky**

Tear down the moun - tains, yell, — scream and shout. You can

66 **Em7 C9 Am7**

say what you want. I'm walk-in' out. Stop all the riv-erspush, — strike and kill. I'm

70 **C/D Am/D Cmaj7/D C/D D**

not gon-na leave you, there's no way I will. — And I am tell-

74 **C Tempo I D/C Bm7 Em7 Em7/D**

- ing you, I'm — not go - ing. You're the

78 **C G/BA m7 C/D D G/D**

best man I'll ev - er know. There's no way I can ev-er, ev-er go, no, no, no,

82 **Cmaj9 C6 Cmaj7 Bm7 Em7 Em7/D**

no way, no, no, no, no way I'm liv-in' with-out you. Oh, — I'm not

86 **C G/B Am7 Eb**

liv-in' with-out — you. I'm not liv-in' with out you. I don't wan - na be free.

89 **G/A A9 G/A A9 C/D**

— I'm stay - in'. I'm stay - in', and you, and you, and

93 **G G7/Bb C Eb/F**

you, you're gon - na love — me. — Oh, —

4
97

hey, you're gon - na love _____ me. Yes, ah, ooh, ooh, love me.

101

ooh, ooh, ooh, — love me, love me, love me,

104

love me, love _____ me.

107 N.C. **Freely**

You're gon - na love _____

110

me. _____

Detailed description: This is a musical score for a song, likely a jazz or soul ballad, written in G major (one sharp). The score is presented in five systems, each with a treble clef and a key signature of one sharp (F#). The first system (measures 97-100) features a melodic line with a triplet of eighth notes (G4, A4, B4) and a half note (C5), followed by a quarter note (D5) and a half note (E5). The lyrics are 'hey, you're gon - na love _____ me. Yes, ah, ooh, ooh, love me.' The second system (measures 101-103) continues the melody with a triplet of eighth notes (F#4, G4, A4) and a half note (B4), followed by a quarter note (C5) and a half note (D5). The lyrics are 'ooh, ooh, ooh, — love me, love me, love me,'. The third system (measures 104-106) features a melodic line with a half note (E5), a quarter note (D5), and a half note (C5), followed by a quarter note (B4) and a half note (A4). The lyrics are 'love me, love _____ me.' The fourth system (measures 107-110) features a melodic line with a half note (G4), a quarter note (F#4), and a half note (E4), followed by a quarter note (D4) and a half note (C4). The lyrics are 'You're gon - na love _____'. The fifth system (measures 110-113) features a melodic line with a half note (B3), a quarter note (A3), and a half note (G3), followed by a quarter note (F#3) and a half note (E3). The lyrics are 'me. _____'. The score includes various musical notations such as triplets, slurs, and ties. Chord symbols are provided above the staff: G, G7/Bb, C, Eb/F, G, G7/Bb, G, G7/Bb, G, Csus, G, Cm7, N.C., F#9, Abmaj9, C/D, and G.

(Freely) And I Am Telling You I'm Not Going

Keyboard

And I am tell - ing you I'm not go - ing.

You're the best man I'll ev - er know. There's no way I can ev - er

go, no, no, no, no way, no, no, no, no way I'm liv-in' with-out you.

I'm not liv-in' with-out you. I don't want to be free.

Chord symbols: C, D/C, Bm7, Em7, C6, G/B, Am7, C/D, D, G/D, Cmaj9, C6, Cmaj9, Bm7, Em7, Em7/D, C, G/B, Am7, Eb.

2

18 G/A A9 G/A A9 C/D

I'm stay - in' I'm stay in', and you, and you,

(Add drums)

22 G G7/Bb C Eb/F

you're gon-na love me. Ooh, you're gon-na love

27 G G7/B C Eb/F

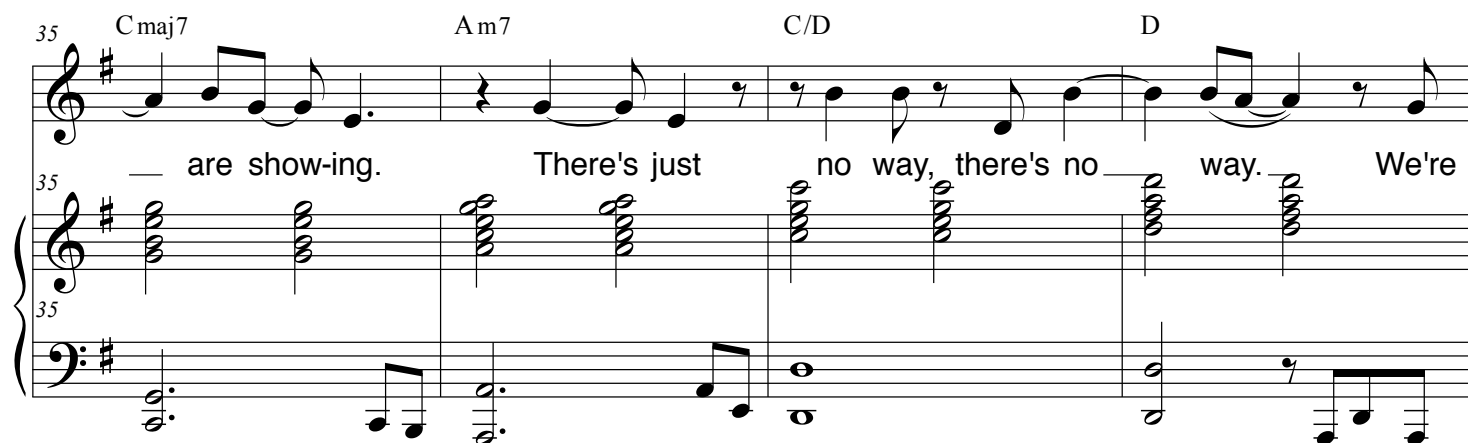
me. And I am

31 C B/C Bm7 Em7 Em7/D

tell - ing you I'm not go - ing, e-ven though the rough times

35 Cmaj7 Am7 C/D D

— are show-ing. There's just no way, there's no way. We're



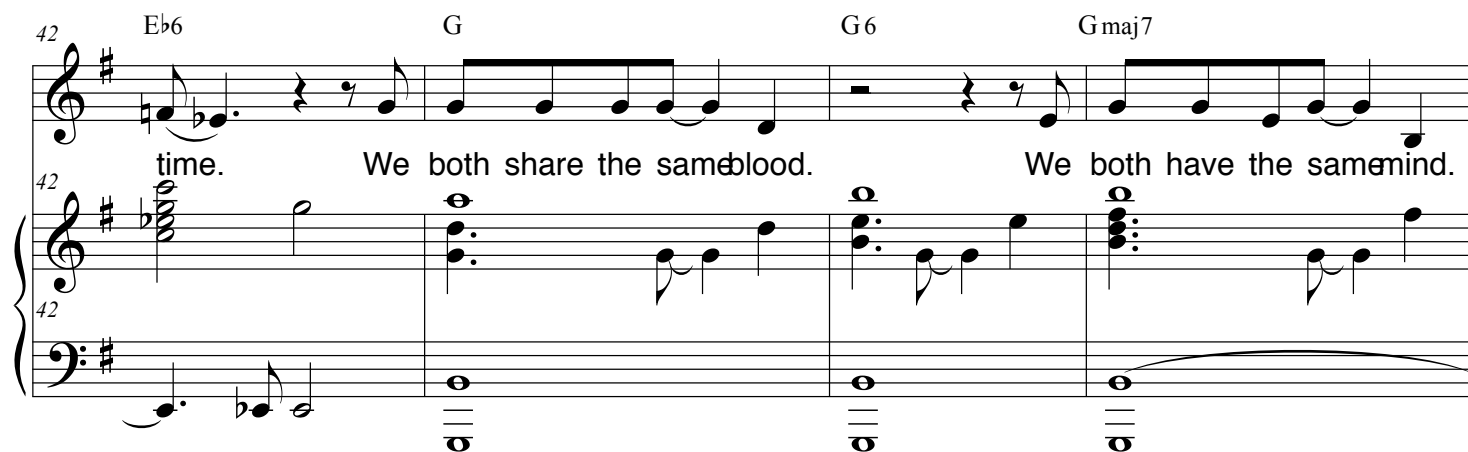
39 Eb Eb6 Ebmaj7

part of the same place. We're part of the same



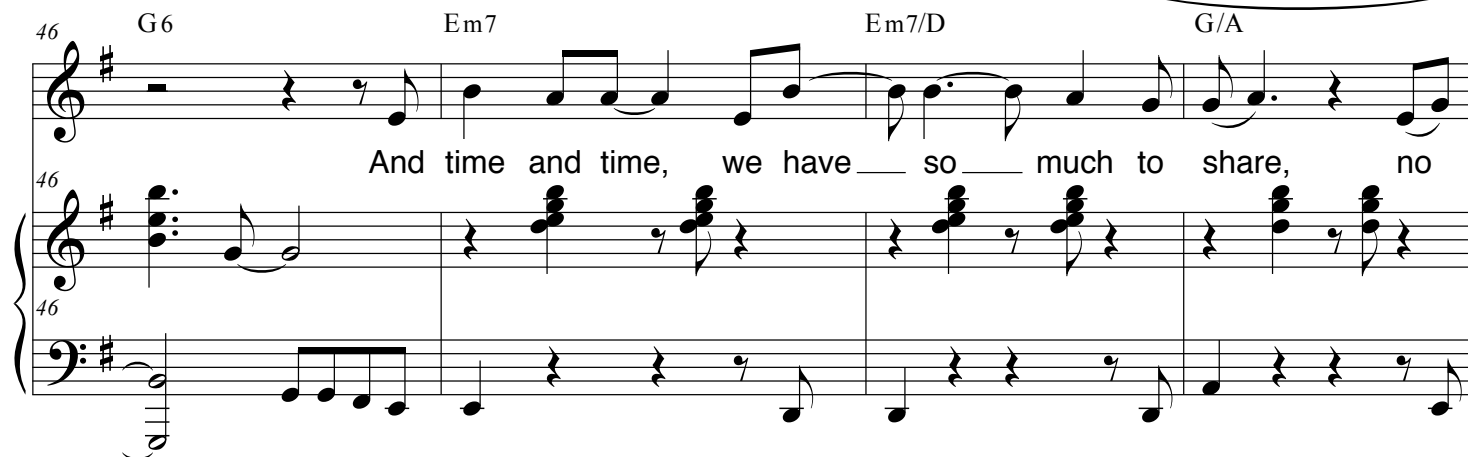
42 Eb6 G G6 Gmaj7

time. We both share the same blood. We both have the same mind.



46 G6 Em7 Em7/D G/A

And time and time, we have — so — much to share, no



4
50

A 9 A m7 G/B

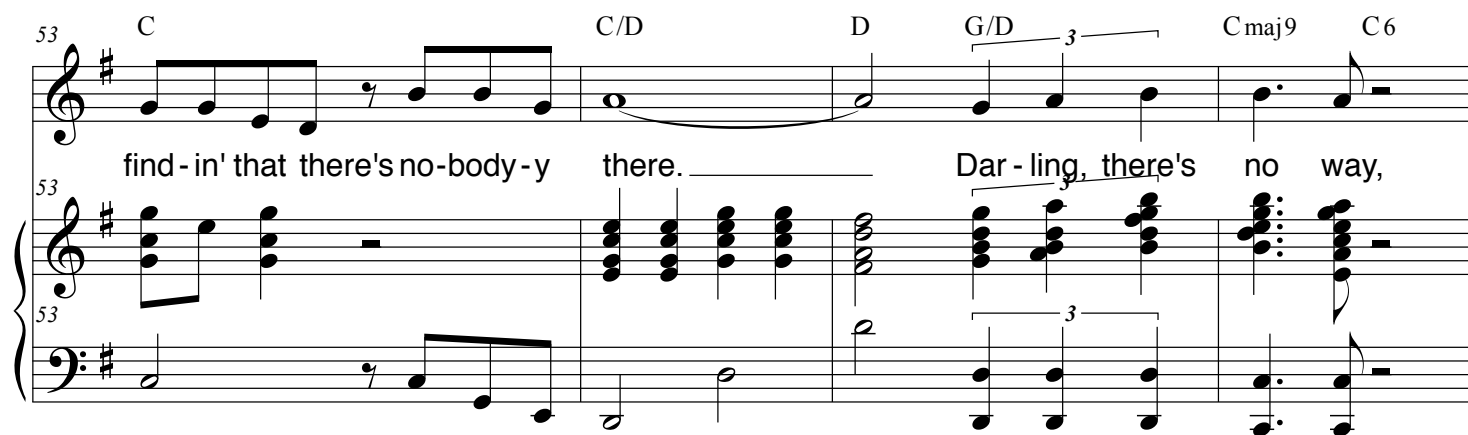
no, no, no, no, no. I'm not wak - in' up to - mor-row morn-in' — and



53

C C/D D G/D 3 Cmaj9 C6

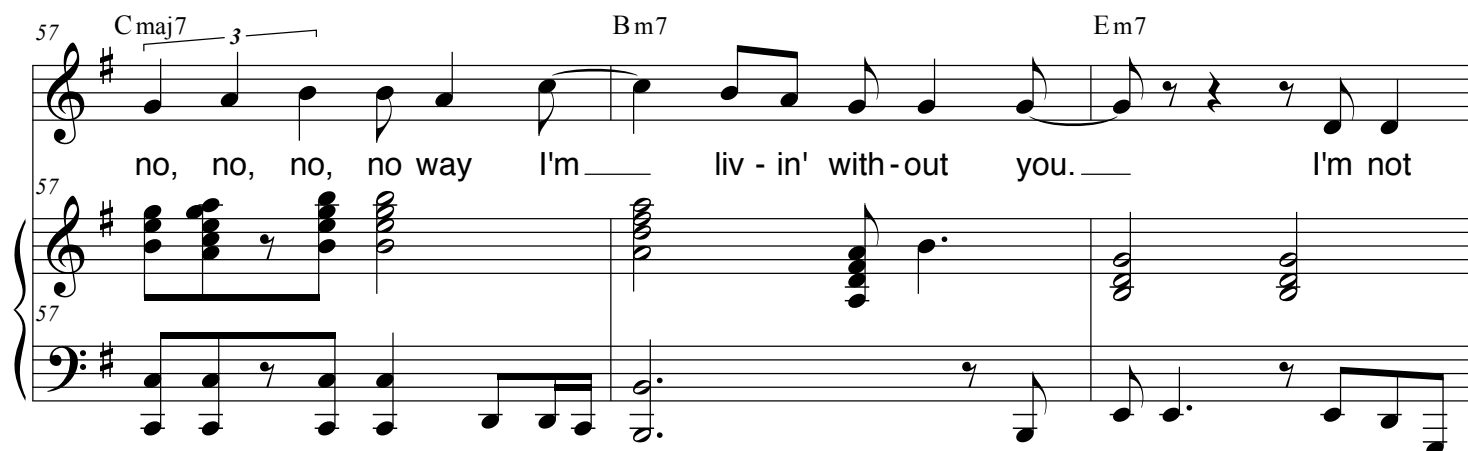
find-in' that there's no-body-y there. Dar - ling, there's no way,



57

Cmaj7 3 Bm7 Em7

no, no, no, no way I'm — liv - in' with-out you. — I'm not



60

C A m7 C/D

liv-in' with-out you. You see, there's just no way, there's no — way.



64 C9 Em7

Tear down the moun-tains, yell, _scream and shout You can say what you want. I'm not

67 C9 Am7

walk-in' out. Stop all the riv - ers, push, _strike and kill. I'm

70 C/D Am/D Cmaj7/D C/D D

not gon-na leave you, there's no way I will. And I am tell-

74 C D/C Bm7 Em7 Em7/D C G/B

- ing you, I'm not go-ing. You're the best man I'll ev-er

6

79 Am7 C/D D G/D

know. There's no way I can ev-er, ev-er go, no, no, no,

82 Cmaj9 C6 Cmaj7 3 Bm7 Em7 Em7/D

no way, no, no, no, no way I'm liv-in' with-out you. Oh, I'm not

86 C G/B Am7 Eb

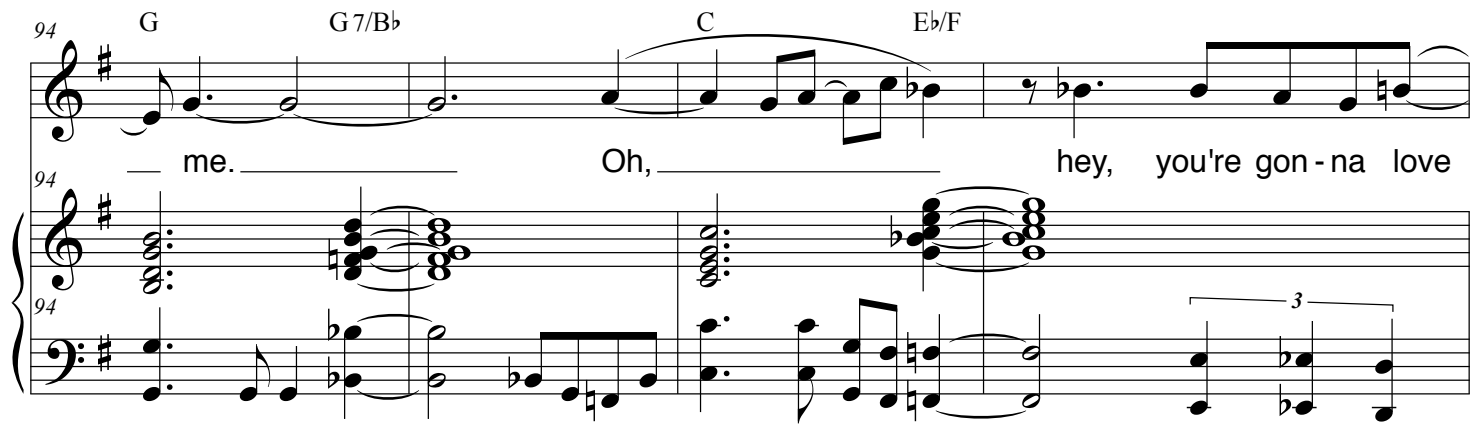
liv-in' with-out you. I'm not liv-in' with out you. I don't wanna be free. I'm

90 G/A A9 G/A A9 C/D

stay - in'. I'm stay - in', and you, and you, and you, you're gon-na love

94 G G7/B \flat C E \flat /F

me. Oh, hey, you're gon-na love



98 G G7/B \flat C E \flat /F

me. Yes, ah, ooh, ooh, love me. ooh, ooh, ooh love me,



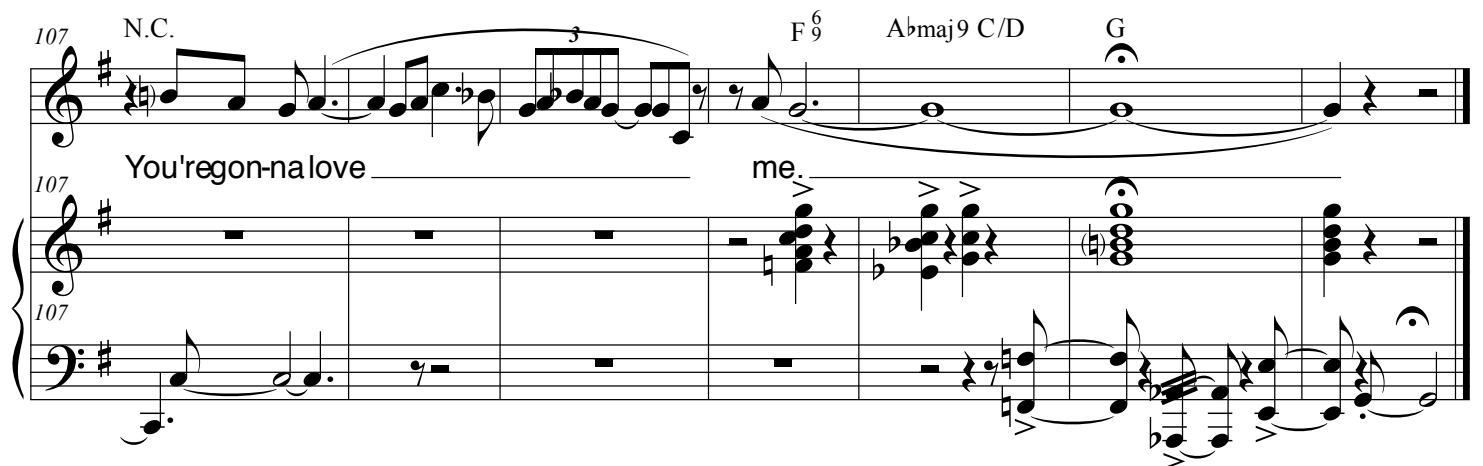
102 G G7/B \flat G G7/B \flat G C sus G C $\text{m}7$

love me, love me, love me, love me.



107 N.C. F 9 A \flat maj 9 C/D G

You're gon-na love me.



And I Am Telling You I'm Not Going

Keyboard

(Freely)

Measures 1-5 of the piece. The key signature is one sharp (F#). The tempo is marked '(Freely)'. The notation is for a keyboard instrument, showing both treble and bass staves. Measures 1-2 are whole notes in the treble, with rests in the bass. Measures 3-5 feature a more active bass line with eighth and sixteenth notes, while the treble has chords and some eighth notes.

Measures 6-11. Measure 6 starts with a '6' above the treble staff. Measures 7-11 show a more complex texture with sixteenth and thirty-second notes in both hands. Measure 11 includes triplets in both staves, indicated by a '3' above and below the notes. The tempo marking '(In tempo)' appears above measure 11.

Measures 12-16. Measure 12 starts with a '12' above the treble staff. The music continues with a mix of eighth and sixteenth notes in both staves, maintaining the 'In tempo' feel.

Measures 17-21. Measure 17 starts with a '17' above the treble staff. The music features a series of chords in the treble and a more active bass line with eighth notes. The tempo remains 'In tempo'.

(Add drums)

Measures 22-26. Measure 22 starts with a '22' above the treble staff. The music continues with a mix of eighth and sixteenth notes in both staves. The tempo remains 'In tempo'.

Measures 27-31. Measure 27 starts with a '27' above the treble staff. The music concludes with a series of chords in the treble and a final bass line. The tempo remains 'In tempo'.

2
31

31

35

35

39

39

44

44

49

49

54

54

59

59

64

64

69

69

74

74

78

78

82

82

This musical score is for a piece in G major, 4/4 time. It consists of six systems of grand staves, each with a treble and bass clef. The key signature has one sharp (F#). The score begins at measure 86 and ends at measure 107. The notation includes various musical symbols such as chords, single notes, rests, and dynamic markings like accents (>) and slurs. Measure numbers 86, 90, 94, 98, 102, and 107 are placed at the start of their respective systems. The piece concludes with a double bar line and repeat signs in the final measure (107).

114

114

The image shows a musical score for two staves, numbered 114 and 115. The key signature is one sharp (F#). The first staff (treble clef) contains two measures of whole rests. The second staff (bass clef) contains two measures. In measure 114, the bass staff has a dotted quarter note, followed by a half note, and then a dotted half note, all beamed together. In measure 115, the bass staff has a quarter note, followed by a half note, and then a dotted half note, all beamed together. The piece ends with a double bar line.

VOCAL DUET

NO SAX

If We Hold On Together

Keyboard

B \flat Dm E \flat F^{sus} F B \flat Dm E \flat F^{7sus} F⁷

5 B \flat B \flat /D

(F) Don't lose your way with each pas-sing day. You've come so far, don't
Souls in the wind must learn how to bend, seek out a star, hold

8 E \flat F Gm B \flat Gm Dm

throw it a-way. Live be-liev-ing dreams are for weav-ing,
on to the end. Val-ley, moun-tain, there is a foun-tain

11 E \flat B \flat F Gm B \flat

won-ders are wait-ing to start. Live your sto-ry:
wash-es our tears all a-way. Waves are sway-ing,

14 Gm Dm E \flat B \flat F

Faith, hope, and glo-ry. Hold to the truth in your heart.
some-one is pray-ing, "Please let us come home to stay."

17 B \flat Dm E \flat F B \flat Dm E \flat F

If we hold on to-ge-th-er, I know our dreams will nev-er die.

21 B \flat Dm F/E \flat E \flat Gm E \flat B \flat

Dreams see us through to for-ev-er where clouds roll by for

25 Gm E \flat 1. B \flat 2. B \flat

you and I I When

28 Eb F/Eb Dm7 Bb Cm7 F7 Bb

we are out there in the dark, we'll dream a - bout the sun.

32 Db Eb/Db Ab/C Ab Gb C7 F

(M) In the dark we'll feel the light, warm our hearts, ev - 'ry-one. _____

37 Bb Dm Eb F Bb Dm Eb F

If we hold on to geth - er, I know our dreams will nev - er die.

41 Bb Dm F/Eb Eb Gm F#aug Gm Em7(b5)

Dreams see us through to for - ev - er as high as souls can fly, the clouds roll

45 Cm7 F7 Bb°7 Gm F#aug Gm Em7(b5) Cm7 F7

by for you and I, as high as souls can fly, for you and

50 Bb Bb/D F/Eb Eb F7 Bb

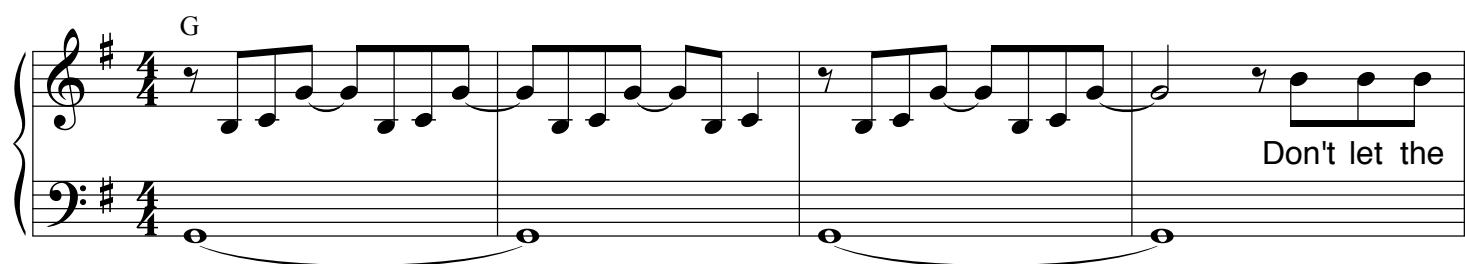
the clouds roll by,

Don't Let The Old Man In

MALE VOCAL

Keyboard

5



Don't let the

9



old man in. I wan-na live some more. Can't leave it

13



up to him, he's knock-ing on my door. I knew

17



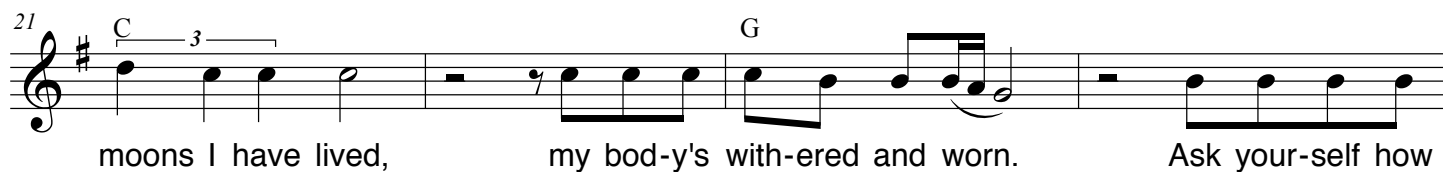
all of my life. that some-day it would end. Get up and

21



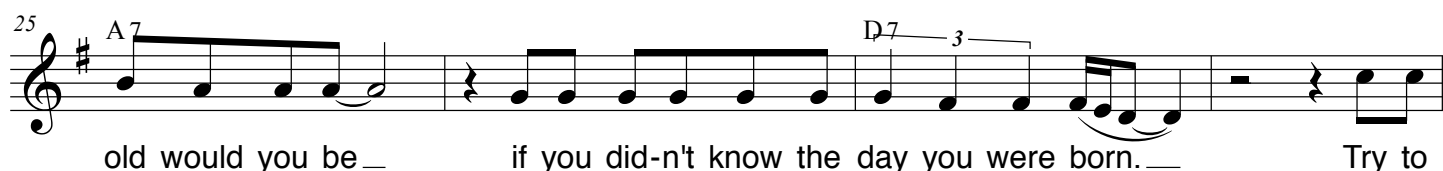
go out - side, don't let the old man in. Man-y

25



moons I have lived, my bod-y's with-ered and worn. Ask your-self how

29



old would you be if you did-n't know the day you were born. Try to

2
29

love on your wife and stay close to your friends. Toast each

33

sun-down with wine, don't let the old man in.

37

Mm. Mm. Mm.

41

Mm. Man-y

45

moons I have lived, my bod-y's with-ered and worn. Ask your-self how

49

old would you be if you did-n't know the day you were born. When he rides

53

up on his horse, and you feel that cold bit-ter wind. Look out your

57

win-dow and smile. Don't let the old man in. Look out your

61

win-dow and smile. Don't let the old man in.

Forever And Ever

Keyboard

B \flat

You

6 B \flat E \flat B \flat E \flat

may think that I'm talk-in' fool - ish, you've heard that I'm wild

11 B \flat E \flat B \flat

and I'm free. You may won-der how I can pro-mise you now,

17 C F7

this love that I feel for you al - ways will be. But

22 B \flat E \flat B \flat E \flat

you're not just time that I'm kill - in'. I'm no long - er one

27 B \flat E \flat B \flat

who just flies. As sure as I live, this love that I give,

33 C7 F

is gon - na be yours un - til the day that I die. Oh, ba - by,

2
38

B \flat E \flat B \flat E \flat

I'm gon - na love ___ you for - ev ___ er, ___ for - ev - er and ev -

43

B \flat E \flat B \flat

- er, A - men. ___ As long as old men ___ sit and talk a-bout the weath-

49

C7 F

- er, as long as old wom - en sit and talk a-bout old men; if you

54

B \flat E \flat B \flat E \flat

won - der how long ___ I'll be faith - ful, I'll be hap - py to tell

59

G E \flat F B \flat

___ you a - gain. ___ I'm gon-na love ___ you for - ev - er and ev -

65

E \flat C7 F7 B \flat

- er, for - ev - er and ev - er, A - men.

70

E \flat (Sax) F B \flat E \flat

74

C F B \flat

They say

78 B♭ E♭ B♭

time takes its toll _____ on a bod - y, makes the

82 E♭ B♭

young - er one's brown _____ hair turn grey. _____ Well,

86 E♭ B♭

hon-ey, I don't care, _____ I ain't in love with your hair. _____ If it

90 C F7

all fell out, _____ well, I'd love you an - y - way. _____ They say

94 B♭ E♭ B♭

time can play tricks _____ on mem - 'ry, make

98 E♭ B♭

peo - ple for - get _____ things they knew. _____ Well, it's

102 E♭ B♭

eas - y to see _____ it's hap - 'nin' to me. _____ I've al -

106 C7 F

read - y for - got - ten ev - 'ry man _____ but you. _____ Oh, dar - lin',

4
110

B \flat E \flat B \flat E \flat

I'm gon - na love___ you for - ev ___ er,___ for - ev - er and ev -

115

B \flat E \flat B \flat

- er, A - men. ___ As long as old men ___ sit and talk a-bout the weath-

121

C7 F

- er, as long as old wom - en sit and talk a-bout old men; if you

126

B \flat E \flat B \flat E \flat

won-der how long___ I'll be faith - ful, well, just lis-ten to how___ this song

132

G7 E \flat F B \flat E \flat

ends. I'm gon-na love___ you for - ev - er and ev - er, for -

138

C7 F7 B \flat E \flat F

ev - er and ev - er, A - men. I'm gon-na love___ you for -

144

B \flat E \flat C7 F Gm E \flat

ev-er and ev - er, for - ev-er and ev - er, for - ev-er and ev - er, for -

150

C7 F sus N.C. B \flat

ev - er and ev - er, A - men. _____

M

[illegible]

33

F7 Bb

is gon-na be yours un-till the day that I die. Oh, ba-by,

2
38

E \flat A \flat E \flat A \flat

I'm gon - na love you for - ev er, for - ev - er and ev -

43 E♭ A♭ E♭


- er, A-men. ___ As long as old men ___ sit and talk a-bout the weath-

49

F7 Bb




- er, as long as old wom - en sit and talk a-bout old men; if you

54  won - der how long I'll be faith - ful, I'll be hap - py to tell

59 
— you a - gain. — I'm gon-na love — you for - ev - er and ev -

65 A^b F7 B^b7 E^b

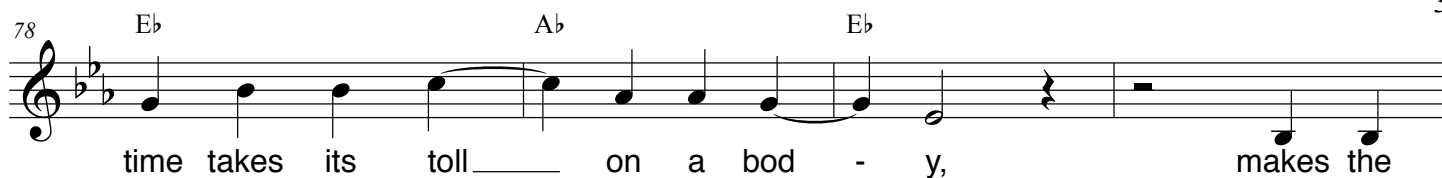


- er, for - ev - er and ev - er, A - men.

70 A^b (Sax) B^b E^b A^b

74 F B \flat E \flat

They say



4
110

I'm gon - na love ___ you for - ev ___ er, ___ for - ev - er and ev -

115

- er, A - men. ___ As long as old men ___ sit and talk a-bout the weath-

121

- er, as long as old wom - en sit and talk a-bout old men; if you

126

won-der how long ___ I'll be faith - ful, well, just lis-ten to how ___ this song

132

ends. I'm gon-na love ___ you for - ev - er and ev - er, for -

138

ev - er and ev - er, A - men. I'm gon-na love ___ you for -

144

ev-er and ev - er, for - ev-er and ev - er, for - ev-er and ev - er, for -

150

ev - er and ev - er, A - men. ___

VOCAL DUET

When You Believe

Keyboard

Dm C/D Cm C/D
 3 Dm Am7/D B♭/D Dm
 (M) Man - y nights we've prayed with no proof an - y - one could hear,
 5 B♭maj7 Gm7 Am/C
 in our hearts a hope - ful song we bare - ly un - der - stood. Now
 7 D Am7 C/E C/F G F maj7
 we are not a - fraid, al - though we know there's much to fear.
 9 B♭ Dm/A Gm7 B♭maj7 C sus C
 We were mov - ing moun - tains long be - fore we knew we could
 11 F F/E Am7/E Dm Am7/E
 There can be mir - a cles when you be - lieve. Though hope is frail, it's
 14 B♭maj7 Am/C C F F/E Am7/E
 hard to kill. Who knows what mir - a - cles you can a - chieve?
 17 Dm F/A F maj7/AB♭9 B♭ B♭maj7 Gm7 C sus C Dm Fm7
 When you be - lieve, some - how you will, you will when you _ be - lieve.

2
21 $B\flat m$ $F m7/B\flat$ $G\flat/B\flat$ $B\flat m$

(F) In this time of fear, when prayer so of - ten proves in vain,

23 $G\flat maj7$ $E\flat m7$ $F m/A\flat$

hope seemed like the sum - mer birds, too swift-ly flown a - way. Yet

25 $B\flat$ $F m7$ $A\flat/C$ $A\flat/D\flat$ $E\flat$ $D\flat maj7$

now I'm stand - ing here with heart so full I can't ex - plain,

27 $G\flat$ $B\flat m/F$ $E\flat m7$ $G\flat maj7$ $A\flat sus$ $A\flat$

seek - ing faith and speak - ing words I nev - er thought I'd say.

29 $E\flat$ $E\flat/D$ $G m7/D$

There can be mir - a - cles when you be - lieve.

when you be -

31 $C m$ $G m7/D$ $A\flat maj7$ $G m/BB\flat$ $E\flat$

Though hope is frail, it's hard to kill. Who knows what mir - a - cles

lieve. who knows what mir - a - cles

34 $E\flat/D$ $G m7/D$ $C m$ $E\flat/G$ $E\flat maj7/G$ $A\flat 9$ $A\flat A\flat maj7$

you can a - chieve? When you be - lieve, some - how you will,

you can a - chieve?

37 Fm7 Bbsus Bb Eb

you will when you be - lieve. They don't

you will when you be - lieve. They don't

39 Cm Bb/D Eb

al - ways hap - pen when you ask, and it's

al - ways hap - pen when you ask, and it's

41 Cm Bb/D Eb

eas - y to give in to your fear. But

eas - y to give in to your fear. But

43 Ab Abmaj7 Ab Ebsus/Bb Eb/Bb Fm/Bb Eb/Bb

when you're blind - ed by your pain, can't see your way safe through the rain, the

when you're blind - ed by your pain, can't see your way safe through the rain, the

45 Cm7 Bbsus Bb

thought of a still re - sil - ient voice says love is ver - y near.

thought of a still re - sil - ient voice says love is ver - y near.

47 F F/E Am7/E Dm Am7/E

There can be mir - a - cles when you be - lieve. Though hope is frail, it's

50 Bbmaj7 Am/C C F F/E Am7/E

hard to kill. Who knows what mir - a - cles you can a - chieve?

53 Dm F/A Fmaj7/A Bb9 Bb Bbmaj7

When you be - lieve, some - how you will,

55 Bb9 Bb Bbmaj7 Gm7 Csus C F

Now you will. You will when you _____ be - lieve.

58 Gm7 Csus C F

(F) You will when you _____ be - lieve. _____

60 F

62 Dm C7 F

When you be - lieve.

NO SAX

Another Time, Another Place

Keyboard

B \flat Eb/G F/A B \flat Eb/G F/A B \flat /D
 6 B \flat /Eb F Gm Dm Eb F B \flat
 10 Eb/G F/A B \flat Eb/G F/A
 13 B \flat /D B \flat /Eb F Gm Eb F
 17 Gm (M) Eb F B \flat
 20 Eb/G F/A B \flat Eb/G F/A B \flat /D
 24 B \flat /Eb F Gm (M) Eb F Gm
 28 Eb F Gm Eb F

(F)I've al-ways
 heard there is a land _____ be-yond the mor - tal dreams of men.
 _____ (M)Then ev-'ry tear we left be-hind. _____ But it must _____ be an-oth-er time.
 _____ (F) Oh. _____ (F) There'll be an
 ev - er-last - ing light _____ shin-ing a pur - est ho ly white. _____ (M) And ev 'ry
 fear will be _____ e-rased. _____ But it must _____ be an-oth-er place. _____ Oh. _____
 Oh. _____ (Both) So, I'm a -

2

32 $B\flat$ (M) $E\flat$ $B\flat$



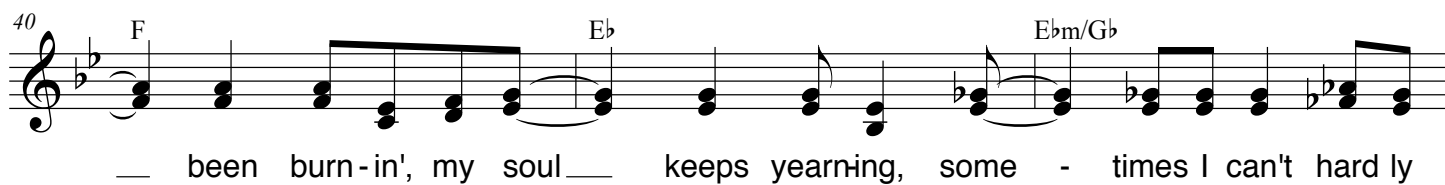
wait - ting for an - oth - er time and an - oth - er place where all my

36 F $E\flat$ $B\flat$



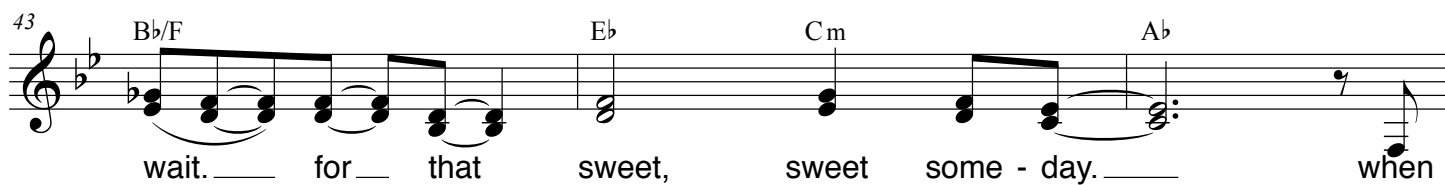
hopes and dreams will be cap-tured with one look at Je-sus' face. Oh, my heart's

40 F $E\flat$ $E\flat m/G\flat$



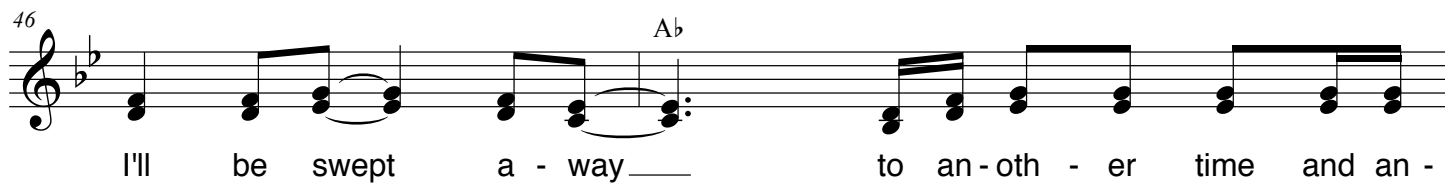
_ been burn-in', my soul _ keeps yearning, some - times I can't hard ly

43 $B\flat/F$ $E\flat$ Cm $A\flat$



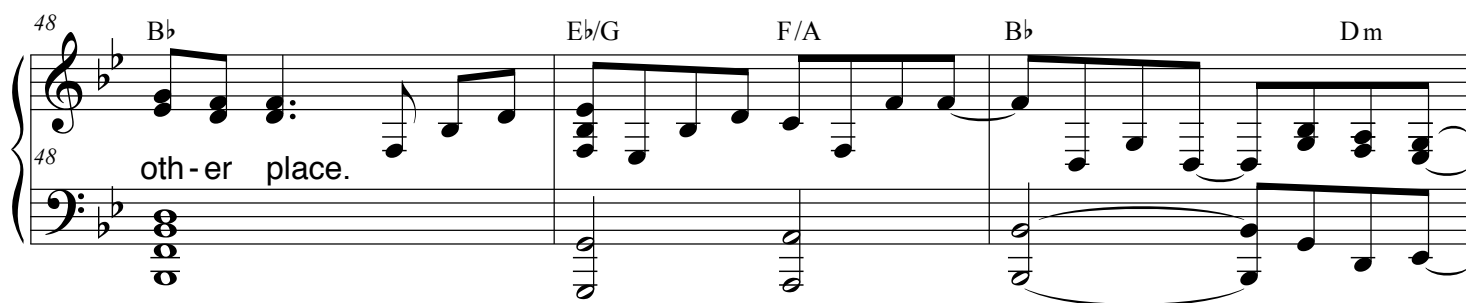
wait. _ for _ that sweet, sweet some - day. _ when

46 $A\flat$



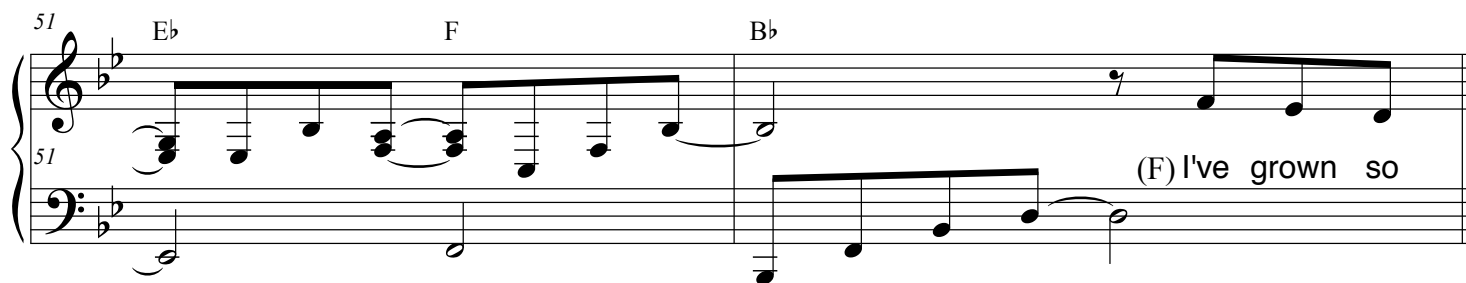
I'll be swept a - way _ to an - oth - er time and an -

48 $B\flat$ $E\flat/G$ F/A $B\flat$ Dm



oth - er place.

51 $E\flat$ F $B\flat$ (F) I've grown so



(F) I've grown so

53 $E\flat/G$ F/A $B\flat$ $E\flat/G$ F/A
 tired of earth - ly things. They prom - ise peace but fur - nish pain.

56 $B\flat/D$ $B\flat/E\flat$ F Gm
 — (M) All of life's sweet - est joys com - bined — could nev - er

59 $E\flat$ F Gm (M) $E\flat$ F $B\flat$ (F)
 match those in an - oth - er time. — Oh. — (F) And though I've

63 $E\flat/G$ F/A $B\flat$ $E\flat/G$ F/A
 put my trust in Christ — and felt His spir - it move in my

66 $B\flat/D$ $B\flat/E\flat$ F Gm (M) $E\flat$ F (F)
 life. (M) I know it's tru - ly just a taste — of His glo - ry in an - oth - er place.

70 Gm $E\flat$ F Gm $E\flat$ F
 — Oh. — Oh. — (Both) So, I'm a -

75 $B\flat$ (M) $E\flat$ $B\flat$ $B\flat$ (F)
 wait - ting for an - oth - er time and an - oth - er place where all my

79 F $E\flat$ $B\flat$
 hopes and dreams will be cap - tured with one look at Je - sus' face. —

82 F $E\flat$
 — Oh, my heart's — been burn - in', my soul — keeps yearning, some -

85 $E\flat m/G\flat$ $B\flat/F$ $E\flat$ Cm $A\flat$
 - times I can't hard ly wait. — for — that sweet, sweet some - day. — when

4
89

The musical score is written for a single melodic line in G-flat major (three flats). It consists of eight systems of music. The first system (measures 89-92) features a melodic line with a key signature change to B-flat major (two flats) at measure 90. The second system (measures 93-96) includes a keyboard accompaniment part in the left hand, starting with a B-flat 7 chord and a melodic line in the right hand. The third system (measures 97-100) continues the melodic line with a triplet of eighth notes in measure 99. The fourth system (measures 101-103) features a melodic line with a key signature change to B-flat major. The fifth system (measures 104-107) includes a keyboard accompaniment part in the left hand, starting with an E-flat/B-flat chord and a melodic line in the right hand. The sixth system (measures 108-110) features a melodic line with a key signature change to B-flat major. The seventh system (measures 111-115) includes a keyboard accompaniment part in the left hand, starting with an A-flat/C chord and a melodic line in the right hand. The eighth system (measures 116-119) features a melodic line with a key signature change to B-flat major. The score ends with a double bar line and repeat signs.

I'll be swept-a-way _____ to an-oth-er time and an-oth-er place. _____ (Both) So, I'm a-

wait - ting for an - oth - er time and an - oth - er place where all my

hopes and dreams will be cap - tured with one look at Je-sus' face. _____

— Oh, my heart's _____ been burn-in' and my soul keeps yearn-ing, some - times I can't hard-ly

wait _____ for that sweet, sweet some - day _____ when I'll be swept a - way

to an-oth - er time and an - oth-er place. (Keyboard)

111

116

VOCAL DUET

He Is My All

Keyboard

Ab Ab7/Gb Db/F Ab/Eb Bbm7 Ab Dbm

5 Ab Ab7 Db Ab Db

8 Ab/Eb C Fm Cm Db Dbdim

11 Ab/Eb Bbm7 Ab Bbm Ab/C Dbm

14 Ab Ab7 Db

16 Ab Db Ab/Eb C

18 Fm Cm Db Dbdim

20 Ab/Eb Bbm7 Ab Ab7

(M) When the night is long He is the dawn; light that nev-er fails, though oth-er
 hope is gone. He is the balm for ev-'ry wound, for ev-'ry sor-row great or small. He is my
 strength, He is my song, He is my all.
 (F) When my world is troub - led, He is peace.
 When my soul is bur - dened, He is my re - lease. He is my
 sol-ace when I weep, He is my res - cue when I call. He is my
 strength, He is my song, He is my all.
 (M) He is my

2

22 D \flat E \flat A \flat A \flat 7 B \flat m7 E \flat 7

(F) He is my com-fort when I fall and sweet for-

way, my truth, my life, my joy in liv-ing.

25 A \flat A \flat 7 D \flat m G \flat B A \flat m

giv-ing. — He is the for - tress and the rock that can-not fall. He is my

28 D \flat m7 E \flat

strength, He is my song, He is my all.

30 A \flat A \flat 7 D \flat

So through all my days, He is my King. Source of end-less love and all the

33 A \flat E \flat C Fm Cm

prais-es I sing. And when at last I kneel be-fore Him — safe at

35 $D\flat$ $Ddim$ $A\flat$ $D\flat m$

home in ____ hea-ven's halls, Then as be - fore, and ev - er-more, He will

35

3 3

37 $A\flat$ Fm $E\flat m$ $A\flat 7$ $D\flat$ $A\flat$

be my all. He is my Sav - ior, sure and strong. He is the

37

3 3

39 C Fm $B\flat m$ $E\flat m 7$ N.C.

light that leads me on. He is my strength, He is my song. He is my

39

42 $A\flat$ $A\flat maj 7$ $A\flat 7$ $D\flat$ $D\flat m$ $A\flat$

song. _____

42

3

VOCAL DUET

There Was Jesus

Keyboard

N.C. D

Ev-'ry time

7

On my own.

I tried to make it on my own. Ev-'ry time

11 F#m D/F#

Start to fall.

I tried to stand and start to fall. And all those

15 G Em7

trav - eled on, there was

lone - ly roads that I have trav - eled on, there was

19 D

Je sus. When the life

Je - sus.

23

I built came crash - ing to the ground. When the friends

There was Je - sus

2
27 D/F# F#m D/F#

27 I had were no - where to be found. I could-n't

31 G Em7

31 see it then, but I can see it now. There was

35 D A

35 Je - sus. In the wait -

39 Bm G

39 - ing, in the search - ing, in the heal - ing and the hurt - ing. Like a bless-

43 D G/D D A

43 - ing bur - ied in the bro - ken piec - es. Ev-ry min-

47 Bm G

47 - ute, ev-ry mo - ment, where I've been or where I'm go -

50 D G/D D D/A A

- ing, e-ven when I did - n't know it, or could-n't see it,

50

54 G/A D/A D G/D D

there was Je - sus. Je - sus.

54

Yes, there was Je - sus. For this one

58 A

— who needs a-maz - ing kind of grace. For for-give-

58

62 F#m

— A - maz - ing kind of grace. I'm not

62

- ness at a price I could-n't pay.

66 G Em7

per - fect so i thank God ev - 'ry day. There was

66

70 D A

Je - sus. In the wait -

70

4
74 Bm G

- ing, in the search - ing, in the heal - ing and the hurt - ing. Like a bless-

74

78 D G/D D A

- ing bur - ied in___ the bro - ken piec - es. Ev-'ry min-

78

82 Bm G

- ute, ev-'ry mo - ment, where I've been___ or where I'm go - ing, e-ven when

82

86 D G/D D D/A A A7

I did - n't know___ it, or could - n't see it,

86

90 Bm G

On the moun - tain There was Je -

90

- sus in the val - leys

94 D F#m7 Bm

- sus. There was Je___ sus.

94

in the shad - ows of the al___ leys. In the

99 G D/G D D/C# 5

There was Je - sus, al - ways

fire, — in the flood.

103 Bm7 D/A D/G F#m7 Bm G

is, and al - ways was. Ah, oh.

109 D

Nev - er walk a - lone, walk a - lone. In the wait -

109

Nev - er walk a - lone.

114 Bm G

- ing, in the search - ing, in the heal - ing and the hurt - ing. Like a bless -

114

- ing bur - ied in the bro - ken piec - es. Ev - 'ry min -

118 D G/D D A

118

122 Bm G

122

- ute, ev - 'ry mo - ment, where I've been or where I'm go - ing, e - ven when

6
126

D G/D D D/A A G/A D/A

— I did - n't know — it, or could - n't see it, — there was Je -

126

130

D G/D D

- sus. — There was Je - sus.

130

135

G/D D G/D D

There was Je - sus. There was Je - sus.

135