

Set Special

[Last revised: 2022.12.21](#)

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](#)

(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°

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

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)

Chord: E^b (Add Bass)

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, aligned with the notes. The melody features a mix of eighth and quarter notes, with some measures containing rests. The piano accompaniment provides a steady rhythmic foundation with eighth and quarter notes in both hands.

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. _____

Chords: G, G7/B \flat , C, E \flat /F, G, G7/B \flat , G, G7/B \flat , G, C sus , G, C $\text{m}7$, F 6 9 , A \flat maj9, C/D, 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

(In tempo)
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.

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

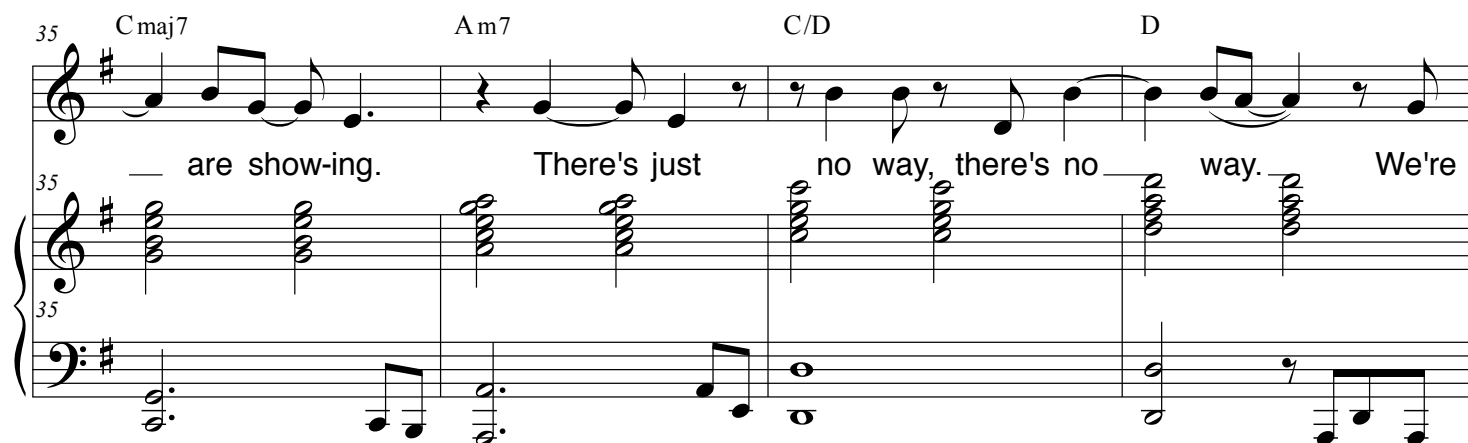
me. And I am

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



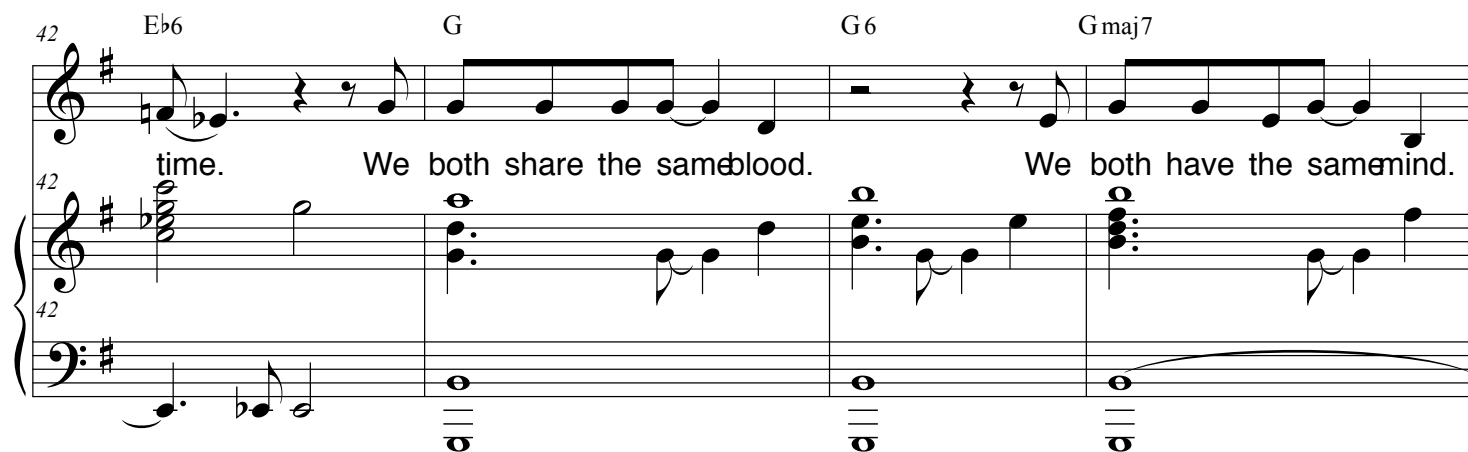
39 Eb Eb6 Ebmaj7

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



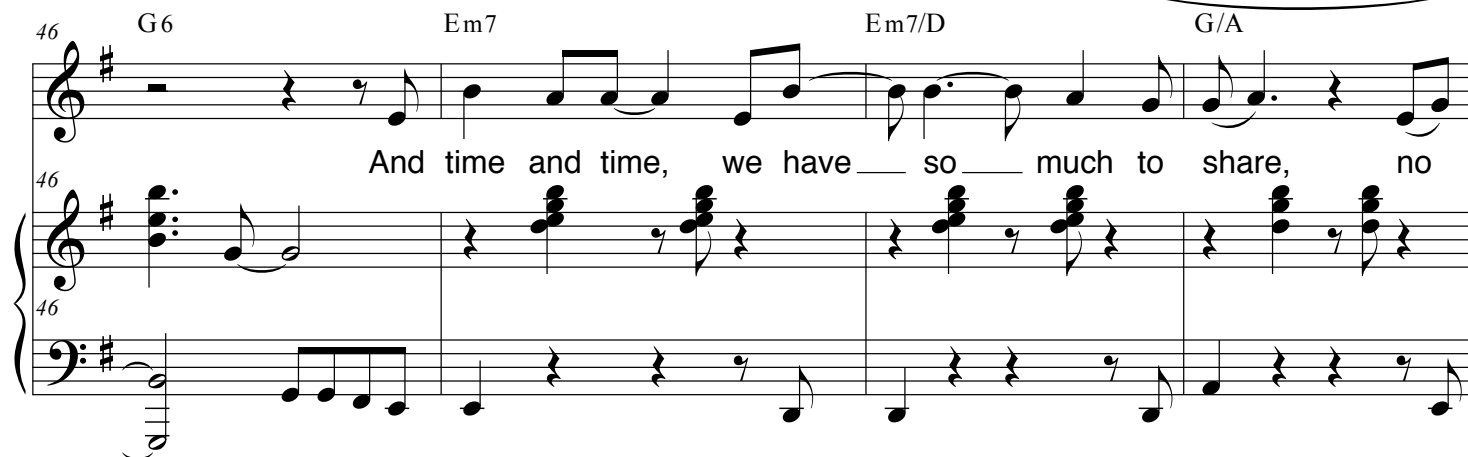
42 Eb6 G G6 Gmaj7

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

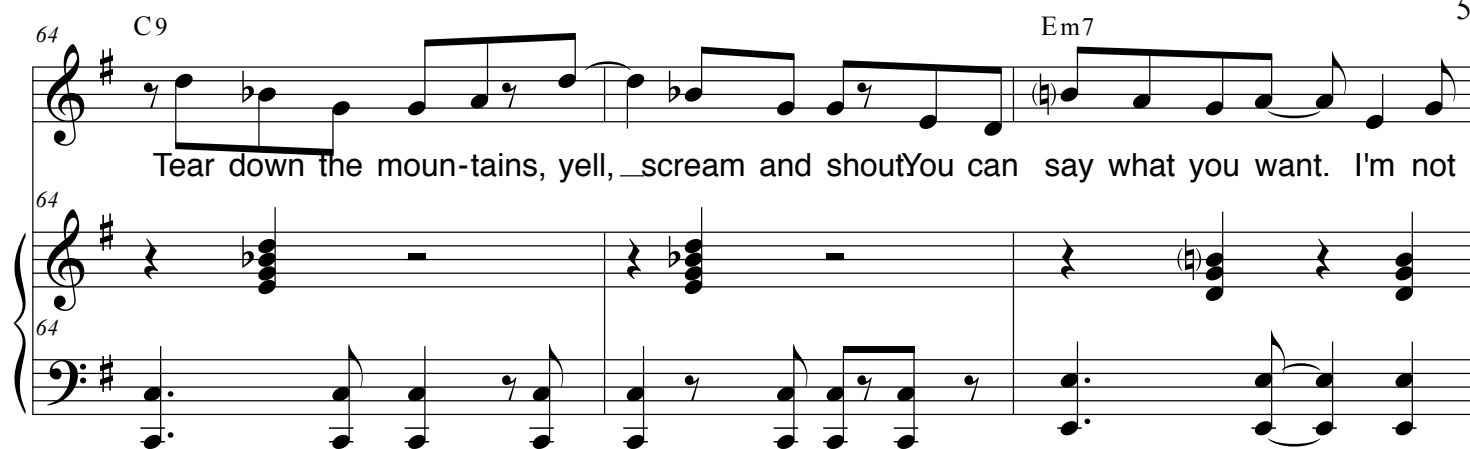
60

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 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

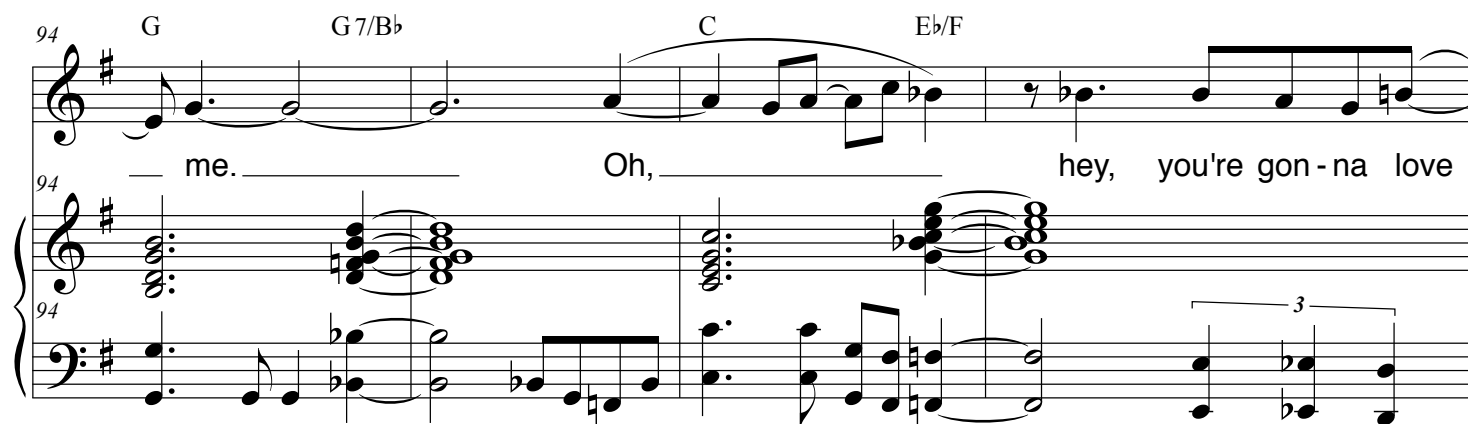
liv-in' with-out you. I'm not liv-in' with out you. I don't wanna be free. I'm

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,



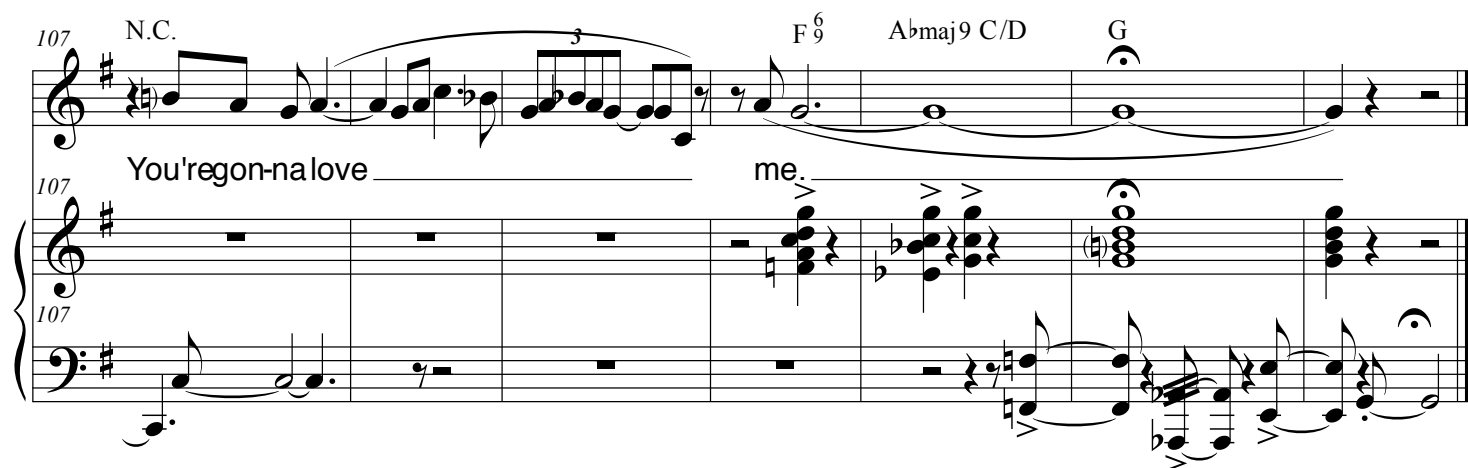
102 G G7/B \flat G G7/B \flat G C sus G C $\text{m}7$

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



107 N.C. F \flat 9 A \flat maj9 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 complex texture with chords and moving lines in both hands.

Measures 6-11. Measure 6 is marked with a '6' in both staves. Measures 7-11 show a continuation of the musical theme with various chordal textures. Measure 11 includes a triplet of eighth notes in the treble staff, marked with a '3' and a bracket. The tempo marking '(In tempo)' appears above measure 11.

Measures 12-16. Measure 12 is marked with a '12' in both staves. The music continues with a mix of chords and moving lines. Measure 16 ends with a whole note chord in the treble and a half note in the bass.

Measures 17-21. Measure 17 is marked with a '17' in both staves. The music features a series of chords in the treble and a more active bass line. Measure 21 ends with a whole note chord in the treble and a half note in the bass.

(Add drums)

Measures 22-26. Measure 22 is marked with a '22' in both staves. The music continues with a mix of chords and moving lines. Measure 26 ends with a whole note chord in the treble and a half note in the bass.

Measures 27-30. Measure 27 is marked with a '27' in both staves. The music continues with a mix of chords and moving lines. Measure 30 ends with a whole note chord in the treble and a half note in the bass.

2
31

31

35

35

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44

44

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69

74

74

78

78

82

82

This musical score is for a piece titled "Special03", last revised on 2020.10.22. It consists of six systems of music, each with a treble and bass staff joined by a brace. The key signature is one sharp (F#), and the time signature is 4/4.

- System 1 (Measures 86-89):** Measures 86-89. The treble staff features chords and eighth-note patterns. The bass staff has a single eighth note in measure 86, followed by a half note in measure 87, and eighth notes in measures 88 and 89.
- System 2 (Measures 90-93):** Measures 90-93. The treble staff contains complex chords with some notes marked with an 'x'. The bass staff has eighth notes in measures 90 and 91, followed by eighth-note pairs in measures 92 and 93.
- System 3 (Measures 94-97):** Measures 94-97. The treble staff has chords, with measures 95 and 96 featuring triplets. The bass staff has eighth notes in measures 94 and 95, followed by eighth-note pairs in measures 96 and 97.
- System 4 (Measures 98-101):** Measures 98-101. The treble staff has chords and eighth notes. The bass staff has eighth notes in measures 98 and 99, followed by eighth-note pairs in measures 100 and 101.
- System 5 (Measures 102-105):** Measures 102-105. The treble staff has chords and eighth notes. The bass staff has eighth notes in measures 102 and 103, followed by eighth-note pairs in measures 104 and 105.
- System 6 (Measures 106-107):** Measures 106-107. The treble staff has chords and eighth notes. The bass staff has eighth notes in measures 106 and 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

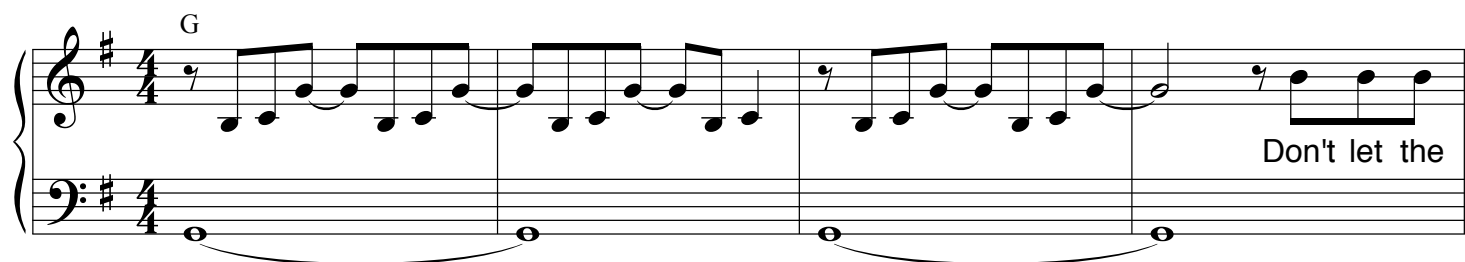
the clouds roll by,

Don't Let The Old Man In

MALE VOCAL

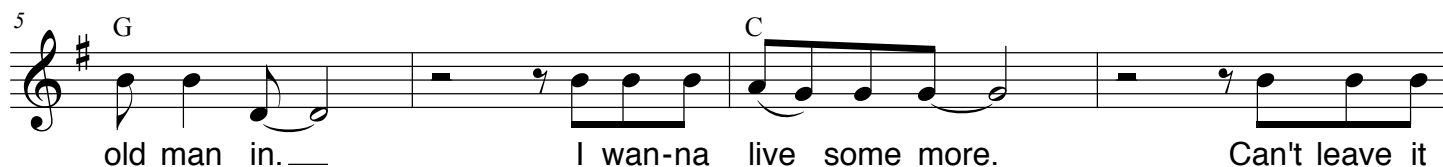
Keyboard

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



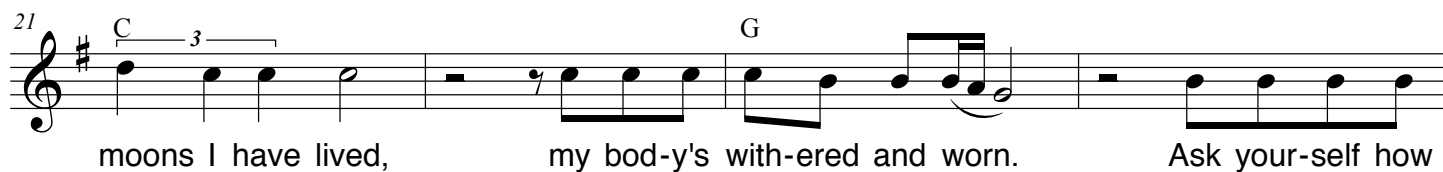
all of my life. that some-day it would end. Get up and

21



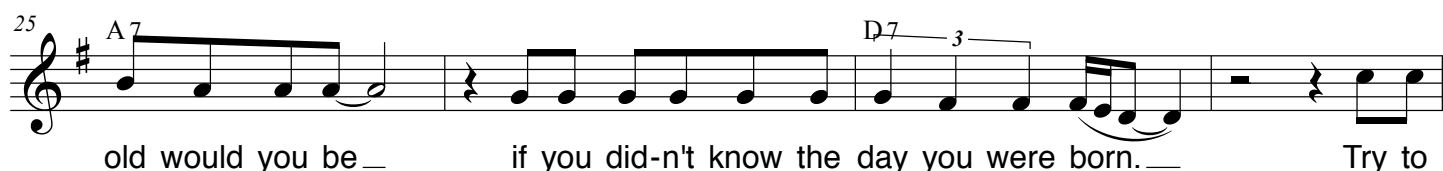
go out - side, don't let the old man in. Man-y

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

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

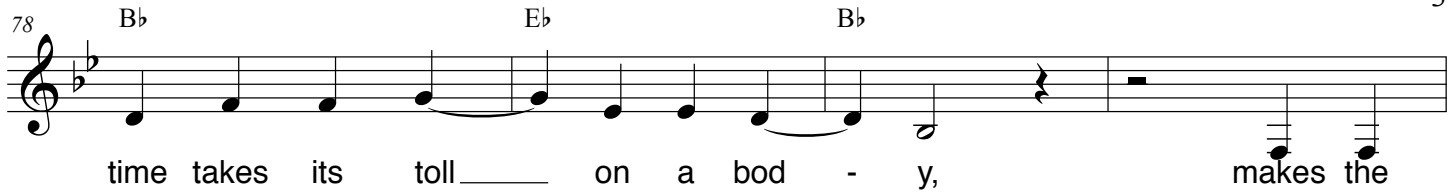
E \flat (Sax) F B \flat E \flat

74

C F B \flat

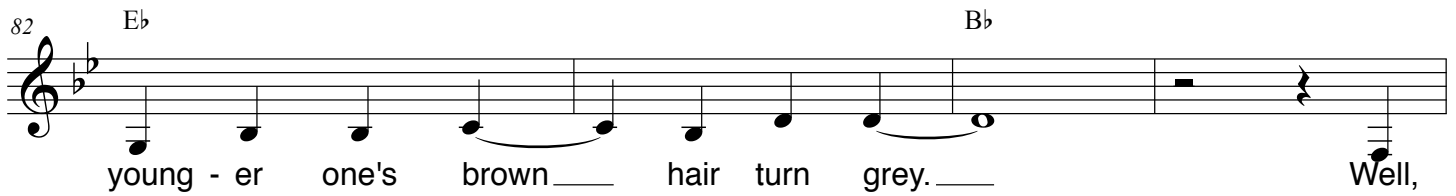
They say

78 B \flat E \flat B \flat



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

82 E \flat B \flat



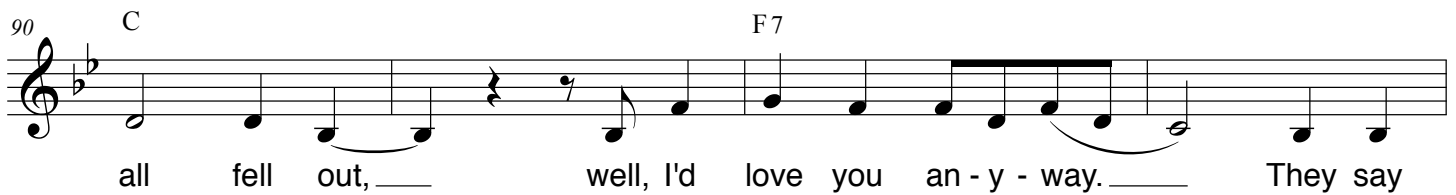
young - er one's brown hair turn grey. Well,

86 E \flat B \flat



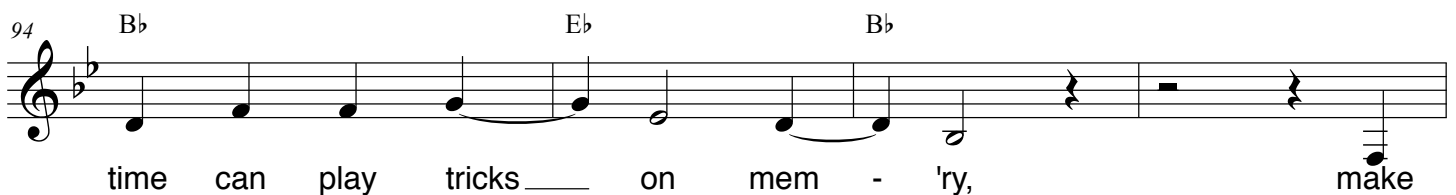
hon-ey, I don't care, I ain't in love with your hair. If it

90 C F7



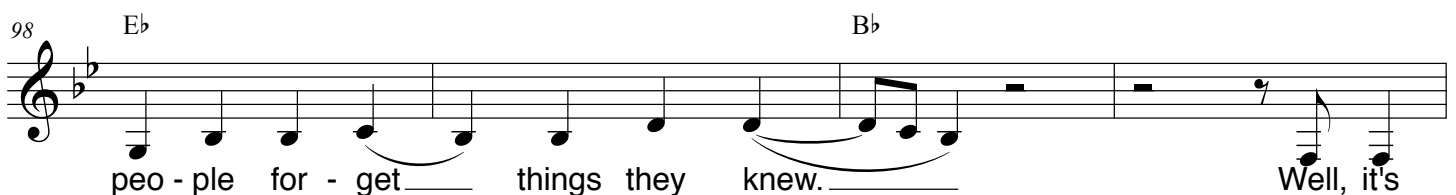
all fell out, well, I'd love you an - y - way. They say

94 B \flat E \flat B \flat



time can play tricks on mem - 'ry, make

98 E \flat B \flat



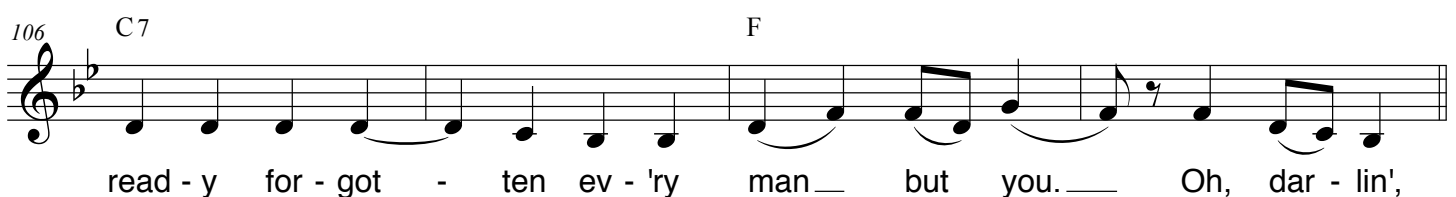
peo - ple for - get things they knew. Well, it's

102 E \flat B \flat



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. ___

Forever And Ever

The first system of musical notation for 'Forever And Ever' is in E-flat major (three flats) and common time. It consists of a treble and bass staff. The treble staff begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note Bb4. The bass staff begins with a whole rest, followed by a half note G3, a quarter note A3, and a quarter note Bb3. The system concludes with a double bar line. Above the treble staff, the key signature E-flat is indicated. The word 'You' is written below the bass staff at the end of the system.

The second system of musical notation for 'Forever And Ever' is in E-flat major. It consists of a single treble staff. The system begins with a half note G4, a half note A4, a half note Bb4, and a half note G4. This is followed by a half note A4, a half note Bb4, a half note G4, and a half note F4. The system concludes with a half note E4 and a half note D4. Above the staff, the key signature E-flat is indicated. The lyrics 'may think that I'm talk-in' fool - ish, you've heard that I'm wild' are written below the staff.

The third system of musical notation for 'Forever And Ever' is in E-flat major. It consists of a single treble staff. The system begins with a half note G4, a half note A4, a half note Bb4, and a half note G4. This is followed by a half note A4, a half note Bb4, a half note G4, and a half note F4. The system concludes with a half note E4 and a half note D4. Above the staff, the key signature E-flat is indicated. The lyrics 'and I'm free. You may won-der how I can pro-mise you now,' are written below the staff.

The fourth system of musical notation for 'Forever And Ever' is in E-flat major. It consists of a single treble staff. The system begins with a half note G4, a half note A4, a half note Bb4, and a half note G4. This is followed by a half note A4, a half note Bb4, a half note G4, and a half note F4. The system concludes with a half note E4 and a half note D4. Above the staff, the key signature E-flat is indicated. The lyrics 'this love that I feel for you al - ways will be. But' are written below the staff.

The fifth system of musical notation for 'Forever And Ever' is in E-flat major. It consists of a single treble staff. The system begins with a half note G4, a half note A4, a half note Bb4, and a half note G4. This is followed by a half note A4, a half note Bb4, a half note G4, and a half note F4. The system concludes with a half note E4 and a half note D4. Above the staff, the key signature E-flat is indicated. The lyrics 'you're not just time that I'm kill - in'. I'm no long - er one' are written below the staff.

The sixth system of musical notation for 'Forever And Ever' is in E-flat major. It consists of a single treble staff. The system begins with a half note G4, a half note A4, a half note Bb4, and a half note G4. This is followed by a half note A4, a half note Bb4, a half note G4, and a half note F4. The system concludes with a half note E4 and a half note D4. Above the staff, the key signature E-flat is indicated. The lyrics 'of those guys. As sure as I live, this love that I give,' are written below the staff.

The seventh system of musical notation for 'Forever And Ever' is in E-flat major. It consists of a single treble staff. The system begins with a half note G4, a half note A4, a half note Bb4, and a half note G4. This is followed by a half note A4, a half note Bb4, a half note G4, and a half note F4. The system concludes with a half note E4 and a half note D4. Above the staff, the key signature E-flat is indicated. The lyrics 'is gon-na be yours un - til the day that I die. Oh, ba - by,' are written below the staff.

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 

59 

65 A^b F7 B^b7 E^b

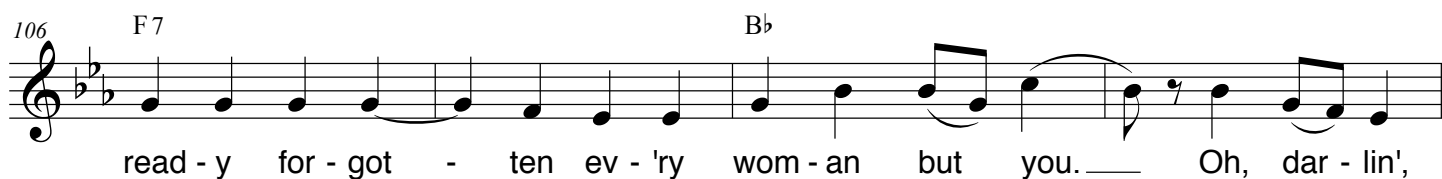
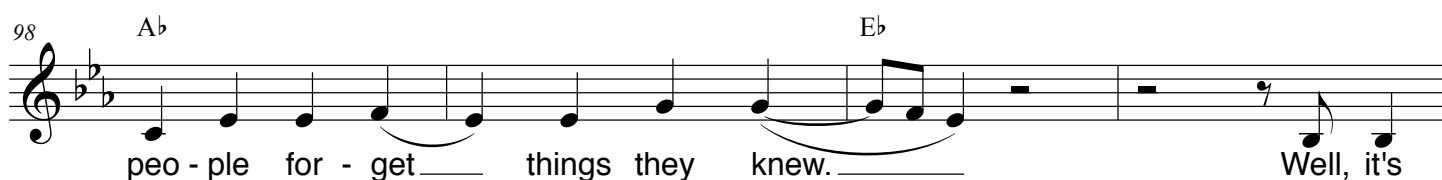
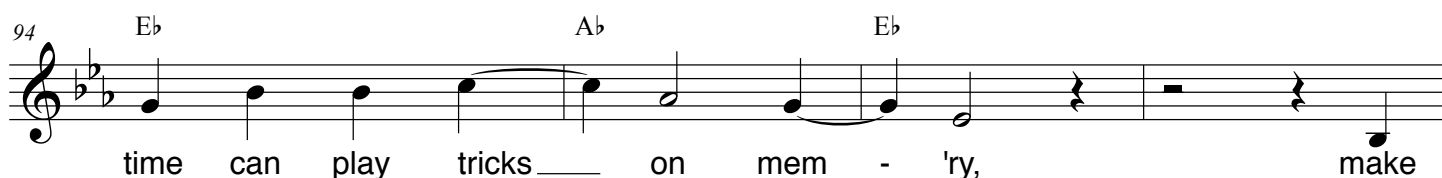
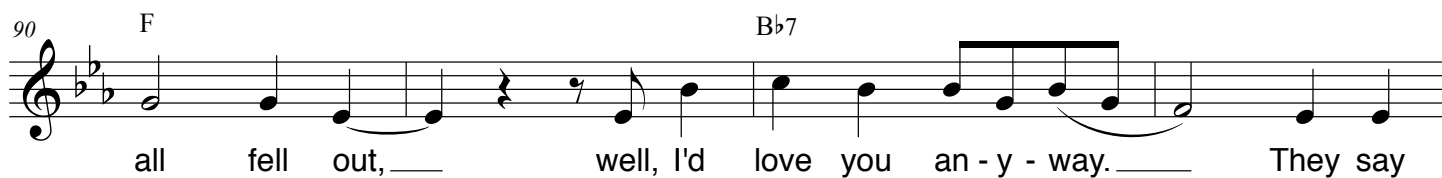
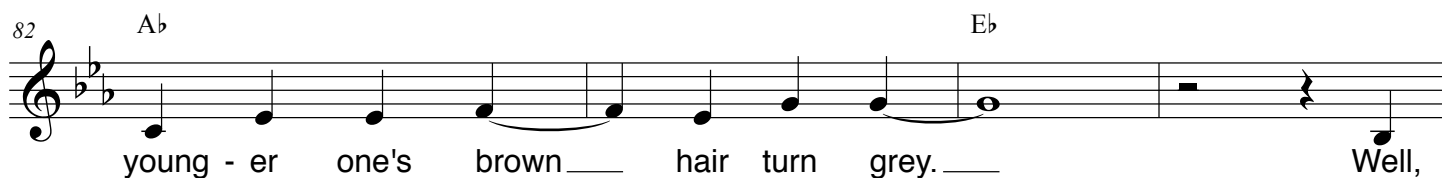


- er, for - ev - er and ev - er, A - men.

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

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

74  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.