

Set Special

[Last revised: 2021.04.20](#)

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](#)

(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[#], 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^o

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: F m7, B^bm9, B^bm, G^b6, A^b, A^b7(#5), D^b6, D^bMaj7, D^b7, G^bMaj9, G^b6 G^o

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

14 Chords: D^b6/A^b, F7/A B^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, C m7, A^b6, B^b9, B^b7(b9), E^b6, E^bMaj7, E^b7, A^bMaj9, A^b6, A^o

22 Chords: E^b/B^b, G7/B, C m, A^b6, F/G, G7(b9), C m, A^b, B^b7, E^b, A^b/E^b, E^b, A^bMaj7

26 Chords: G m7, C m9, C m, A^b6, B^b, B^b7(#5), E^b6, E^bMaj7, E^b7, A^bMaj9, A^b6, A^o

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

30 Chords: E^b6/B^b, G7/B, C m, A^b6, B^b7(b9), G/B, C m, F m7, B^b7, E^b

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

34 (Keyboard Only) Chords: 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, with some words underlined to indicate phrasing. 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.

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. 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

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

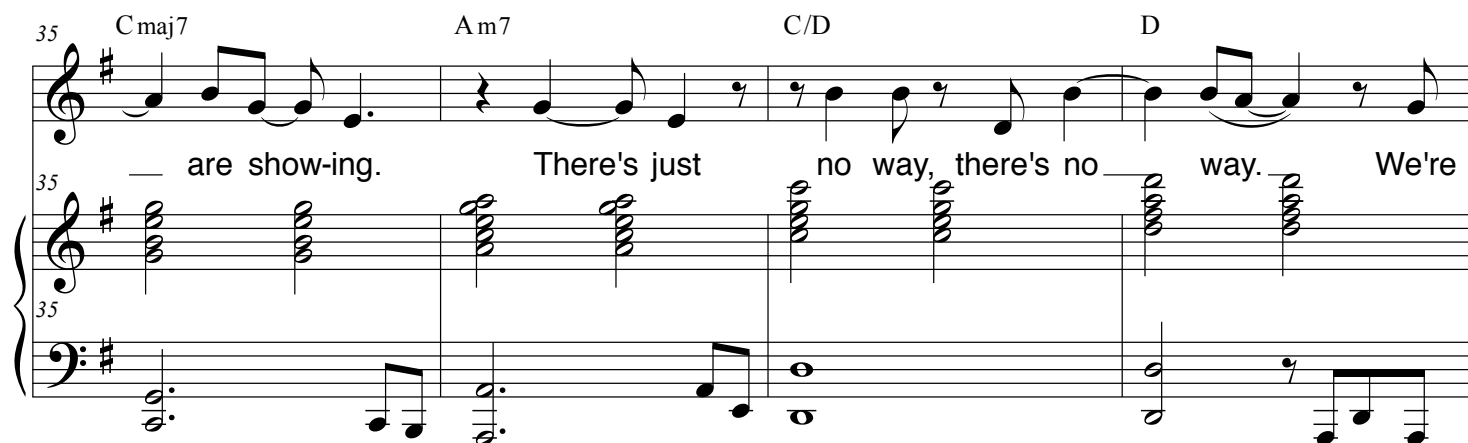
me. And I am

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



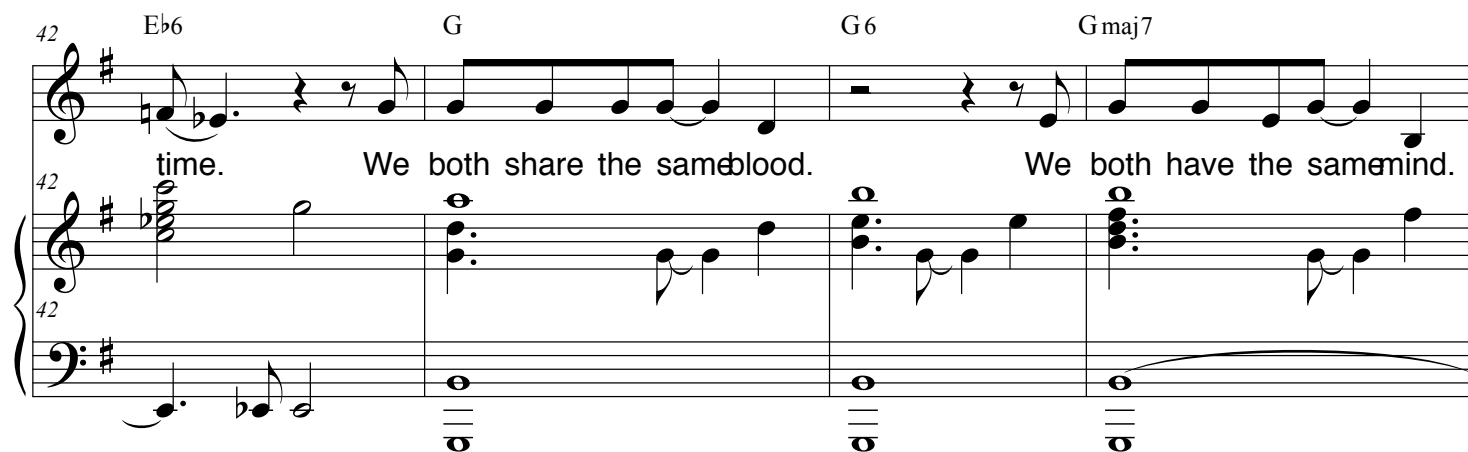
39 Eb Eb6 Ebmaj7

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



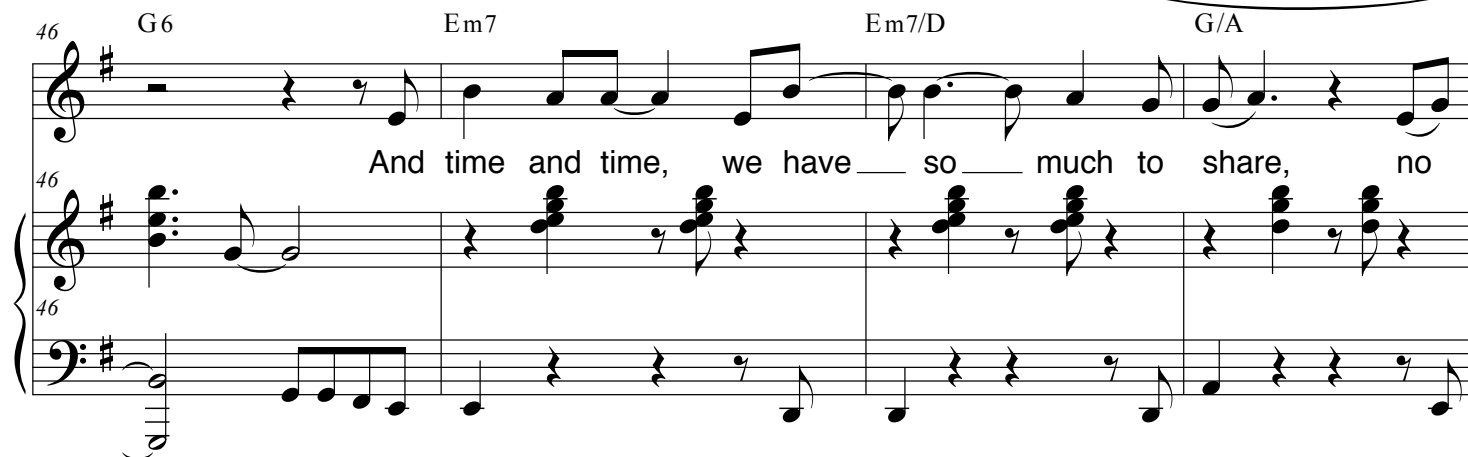
42 Eb6 G G6 Gmaj7

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

50

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,

53

57

Cmaj7 3 Bm7 Em7

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

57

60

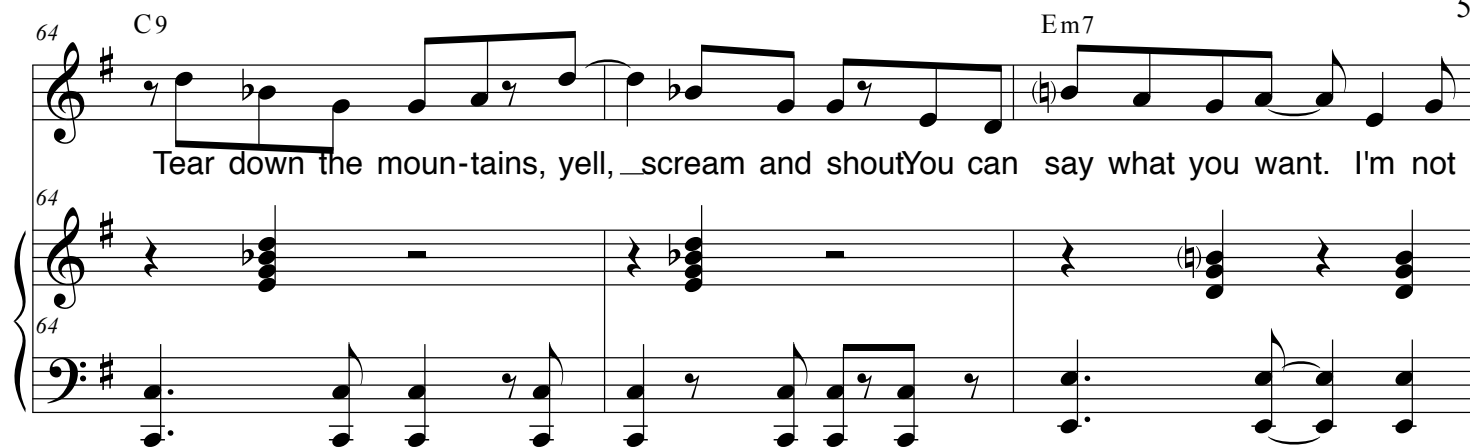
C A m7 C/D

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

60

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 Cm7

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. The first two measures are whole notes in the treble staff, with rests in the bass. Measures 3-5 feature a more active bass line with eighth and sixteenth notes, while the treble staff 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 staves. Measure 11 features 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, with some chords in the treble.

Measures 17-21. Measure 17 starts with a '17' above the treble staff. The key signature changes to two flats (Bb and Eb). The music features a mix of eighth and sixteenth notes in both staves, with some chords in the treble.

(Add drums)

Measures 22-26. Measure 22 starts with a '22' above the treble staff. The key signature changes back to one sharp (F#). The music continues with a mix of eighth and sixteenth notes in both staves, with some chords in the treble.

Measures 27-31. Measure 27 starts with a '27' above the treble staff. The key signature changes to two flats (Bb and Eb). The music continues with a mix of eighth and sixteenth notes in both staves, with some chords in the treble.

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 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 and 87 feature a series of chords in the treble and single notes in the bass. Measures 88 and 89 continue this pattern with more complex chordal textures.
- System 2 (Measures 90-93):** Measures 90 and 91 show a shift in the treble with more active, flowing lines. Measures 92 and 93 feature a more rhythmic bass line with eighth notes.
- System 3 (Measures 94-97):** Measures 94 and 95 are characterized by dense, sustained chords in the treble. Measures 96 and 97 show a more active bass line with eighth notes and a triplet in measure 97.
- System 4 (Measures 98-101):** Measures 98 and 99 feature a complex, layered texture in the treble. Measures 100 and 101 show a more active bass line with eighth notes and a triplet in measure 101.
- System 5 (Measures 102-105):** Measures 102 and 103 feature a complex, layered texture in the treble. Measures 104 and 105 show a more active bass line with eighth notes and a triplet in measure 105.
- System 6 (Measures 106-107):** Measures 106 and 107 feature a complex, layered texture in the treble. Measures 108 and 109 show a more active bass line with eighth notes and a triplet in measure 109.

114

114

The image shows a musical score for two staves, numbered 114 and 115. The top staff is in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef with a key signature of one sharp (F#). The music is written in 4/4 time. In measure 114, the top staff has a whole rest. The bottom staff has a quarter note G2, followed by a half note A2, and a quarter note B2, all beamed together. In measure 115, the top staff has a whole rest. The bottom staff has a quarter note G2, followed by a half note A2, and a quarter note B2, all beamed together. The piece ends with a double bar line at the end of measure 115.

VOCAL DUET

NO SAX

If We Hold On Together

Keyboard

First system of musical notation (measures 1-4). The key signature is B-flat major (two flats). The time signature is 4/4. The melody is in the treble clef, and the bass line is in the bass clef. Chords are indicated above the staff: Bb, Dm, Eb, F sus, F, Bb, Dm, Eb, F 7sus, F 7.

Second system of musical notation (measures 5-7). Measure 5 starts with a repeat sign. Chords are indicated above the staff: Bb, Bb/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

Third system of musical notation (measures 8-10). Chords are indicated above the staff: Eb, F, Gm, Bb, 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

Fourth system of musical notation (measures 11-13). Chords are indicated above the staff: Eb, Bb, F, Gm, Bb.

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

Fifth system of musical notation (measures 14-16). Chords are indicated above the staff: Gm, Dm, Eb, Bb, 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."

Sixth system of musical notation (measures 17-19). Chords are indicated above the staff: Bb, Dm, Eb, F, Bb, Dm, Eb, F.

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

Seventh system of musical notation (measures 20-22). Chords are indicated above the staff: Bb, Dm, F/Eb, Eb, Gm, Eb, Bb.

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

Eighth system of musical notation (measures 23-24). Measure 23 has two endings. Chords are indicated above the staff: Gm, Eb, Bb (for both endings).

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

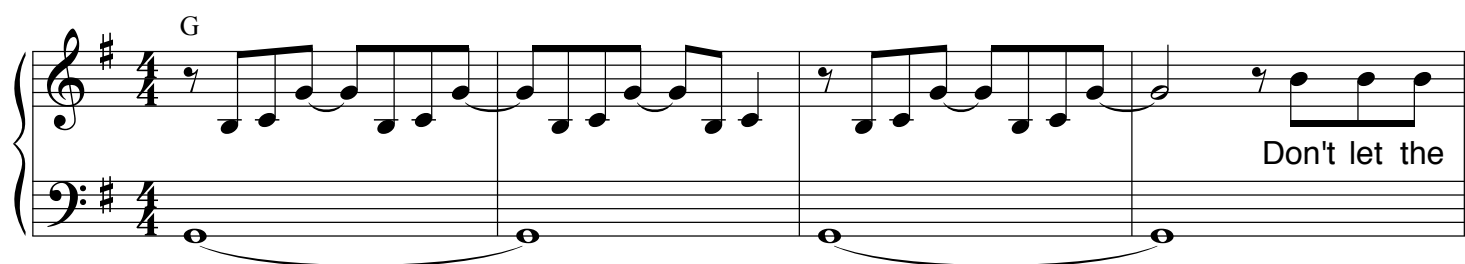
the clouds roll by,

Don't Let The Old Man In

MALE VOCAL

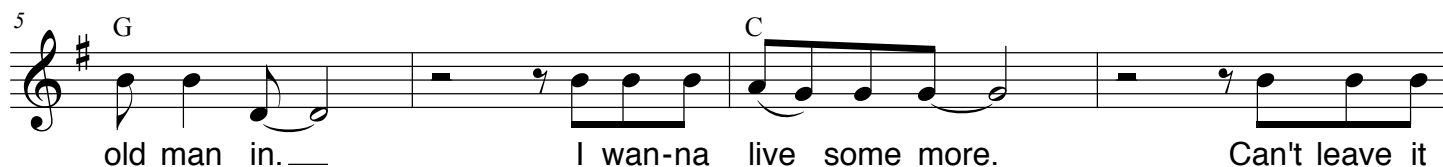
Keyboard

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



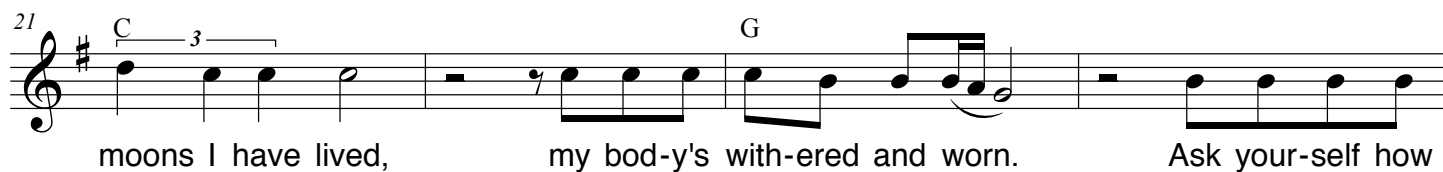
all of my life. that some-day it would end. Get up and

21



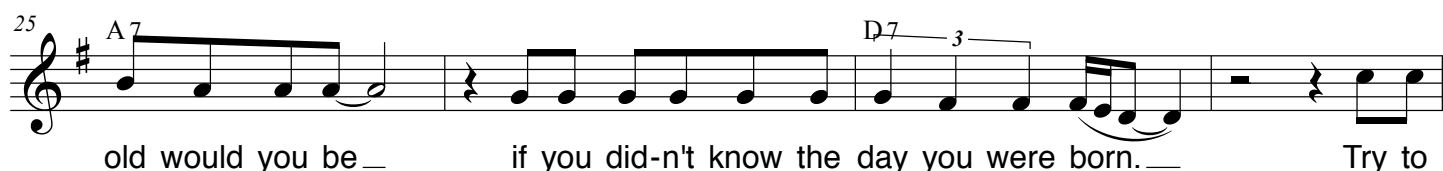
go out - side, don't let the old man in. Man-y

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.