



Set Special

Last revised: 2020.10.22

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

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

(Keyboard and Bass Only)
Keyboard play full chords

Auld Lang Syne

Keyboard

12 D^{\flat} D E^{\flat} E F G^{\flat} G G^{\sharp} A B^{\flat} A^{\flat} $\text{A}^{\flat 7}$

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

2 (All) $\text{D}^{\flat 6}$ $\text{B}^{\flat} \text{m} 7$ $\text{G}^{\flat 6}$ $\text{A}^{\flat 9}$ $\text{A}^{\flat 7}(\text{b} 9)$ $\text{D}^{\flat 6}$ $\text{D}^{\flat} \text{Maj} 7$ $\text{D}^{\flat 7}$ $\text{G}^{\flat} \text{Maj} 9$ $\text{G}^{\flat 6} \text{G}^{\circ}$

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

6 $\text{D}^{\flat}/\text{A}^{\flat}$ $\text{F} 7/\text{A}$ $\text{B}^{\flat} \text{m}$ $\text{G}^{\flat 6}$ $\text{E}^{\flat}/\text{F}$ $\text{F} 7(\text{b} 9)$ $\text{B}^{\flat} \text{m}$ G^{\flat} $\text{A}^{\flat 7}$ D^{\flat} $\text{G}^{\flat}/\text{D}^{\flat}$ D^{\flat} $\text{G}^{\flat} \text{Maj} 7$

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

10 $\text{F} \text{m} 7$ $\text{B}^{\flat} \text{m} 9$ $\text{B}^{\flat} \text{m}$ $\text{G}^{\flat 6}$ A^{\flat} $\text{A}^{\flat 7}(\text{b} 5)$ $\text{D}^{\flat 6}$ $\text{D}^{\flat} \text{Maj} 7$ $\text{D}^{\flat 7}$ $\text{G}^{\flat} \text{Maj} 9$ $\text{G}^{\flat 6} \text{G}^{\circ}$

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

14 $\text{D}^{\flat 6}/\text{A}^{\flat}$ $\text{F} 7/\text{A} \text{B}^{\flat} \text{m}$ $\text{G}^{\flat 6}$ $\text{A}^{\flat 7}(\text{b} 9)$ F/A $\text{B}^{\flat} \text{m}$ $\text{E}^{\flat} \text{m} 7$ $\text{A}^{\flat 7}$ D^{\flat} B^{\flat} $\text{B}^{\flat 7}$

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

18 $\text{E}^{\flat 6}$ $\text{C} \text{m} 7$ $\text{A}^{\flat 6}$ $\text{B}^{\flat 9}$ $\text{B}^{\flat 7}(\text{b} 9)$ $\text{E}^{\flat 6}$ $\text{E}^{\flat} \text{Maj} 7$ $\text{E}^{\flat 7}$ $\text{A}^{\flat} \text{Maj} 9$ $\text{A}^{\flat 6}$ A°

22 $\text{E}^{\flat}/\text{B}^{\flat}$ $\text{G} 7/\text{B}$ $\text{C} \text{m}$ $\text{A}^{\flat 6}$ F/G $\text{G} 7(\text{b} 9)$ $\text{C} \text{m}$ A^{\flat} $\text{B}^{\flat 7}$ E^{\flat} $\text{A}^{\flat}/\text{E}^{\flat}$ E^{\flat} $\text{A}^{\flat} \text{Maj} 7$

26 $\text{G} \text{m} 7$ $\text{C} \text{m} 9$ $\text{C} \text{m}$ $\text{A}^{\flat 6}$ B^{\flat} $\text{B}^{\flat 7}(\text{b} 5)$ $\text{E}^{\flat 6}$ $\text{E}^{\flat} \text{Maj} 7$ $\text{E}^{\flat 7}$ $\text{A}^{\flat} \text{Maj} 9$ $\text{A}^{\flat 6}$ A°

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

30 $\text{E}^{\flat 6}/\text{B}^{\flat}$ $\text{G} 7/\text{B}$ $\text{C} \text{m}$ $\text{A}^{\flat 6}$ $\text{B}^{\flat 7}(\text{b} 9)$ G/B $\text{C} \text{m}$ $\text{F} \text{m} 7$ $\text{B}^{\flat 7}$ E^{\flat}

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

34 (Keyboard Only) E^{\flat} (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.

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.