

Set Special

Last revised: 2023.01.16

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

Special07-When You Believe(KVD).2023.01.16.pdf

(Keyboard and Bass Only)
Keyboard play full chords

Auld Lang Syne

Keyboard

12/4

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) 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 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 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 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 E^b6 C m7 A^b6 B^b9 B^b7(b9) E^b6 E^bMaj7 E^b7 A^bMaj9 A^b6 A^o

22 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 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 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) 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.

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/BAm7 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/Bb, C, Eb/F, G, G7/Bb, G, G7/Bb, G, Csus, G, Cm7, F 6/9, Abmaj9, 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.

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 3

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

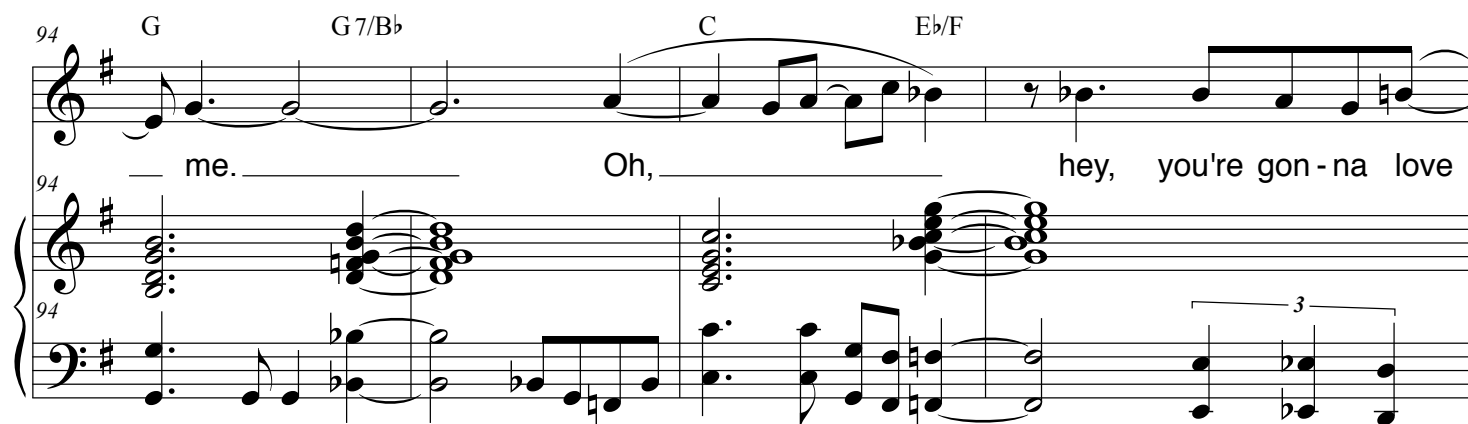
liv-in' with-out you. I'm not liv-in' with out you. I don't wanna be free. I'm

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,



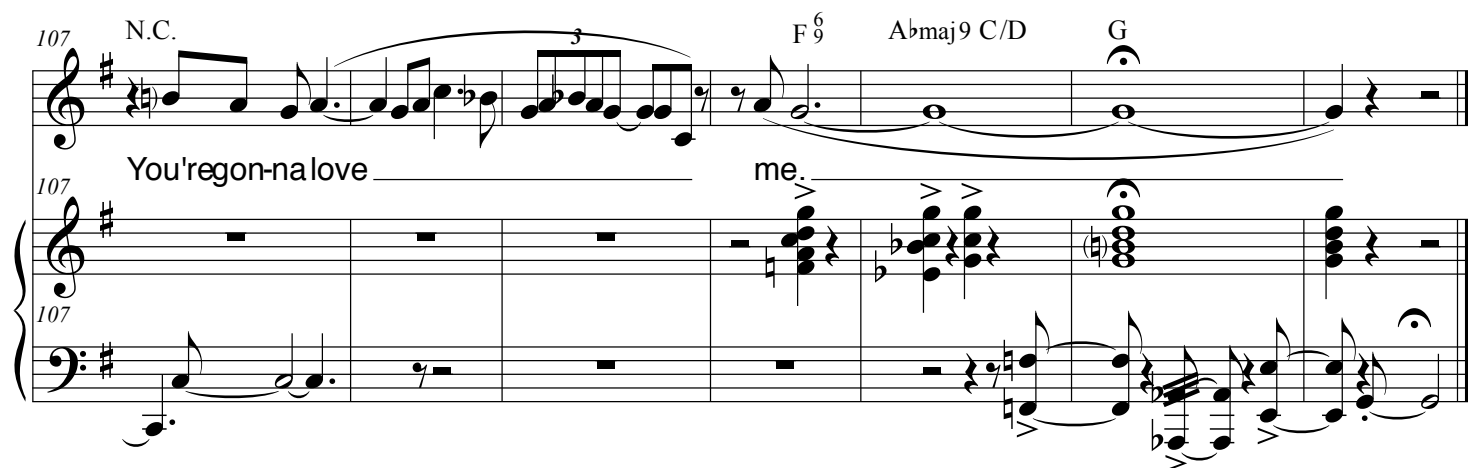
102 G G7/B \flat G G7/B \flat G C sus G C $\text{m}7$

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. The first two measures are whole notes in the treble staff, with rests in the bass staff. The next three measures feature a more active bass line with eighth and sixteenth notes, while the treble staff has chords and some moving lines.

Measures 6-11. Measure 6 starts with a '6' above the treble staff. Measures 10 and 11 contain triplets in both staves, marked with a '3' and the tempo instruction '(In tempo)' above the treble staff. The music becomes more rhythmic and complex.

Measures 12-16. Measure 12 starts with a '12' above the treble staff and another '12' below the bass staff. The music continues with a mix of chords and moving lines in both staves.

Measures 17-21. Measure 17 starts with a '17' above the treble staff and another '17' below the bass staff. The music features a series of chords in the treble staff and a more active bass line.

(Add drums)

Measures 22-26. Measure 22 starts with a '22' above the treble staff and another '22' below the bass staff. The music continues with a mix of chords and moving lines in both staves.

Measures 27-31. Measure 27 starts with a '27' above the treble staff and another '27' below the bass staff. The music concludes with a series of chords in the treble staff and a more active bass line.

2
31

31

35

35

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74

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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):** Measure 86 starts with a treble staff containing a whole note chord (F#, C#, G#) and a bass staff with a whole note (F#). Measures 87-89 continue with similar harmonic structures, including a half note in the bass staff in measure 88.
- System 2 (Measures 90-93):** Measure 90 features a treble staff with a whole note chord (F#, C#, G#) and a bass staff with a whole note (F#). Measures 91-93 show more complex harmonic textures with multiple notes in the treble staff and eighth notes in the bass staff.
- System 3 (Measures 94-97):** Measure 94 has a treble staff with a whole note chord (F#, C#, G#) and a bass staff with a whole note (F#). Measures 95-97 continue with similar harmonic structures, including a triplet of eighth notes in the bass staff in measure 97.
- System 4 (Measures 98-101):** Measure 98 features a treble staff with a whole note chord (F#, C#, G#) and a bass staff with a whole note (F#). Measures 99-101 show more complex harmonic textures with multiple notes in the treble staff and eighth notes in the bass staff.
- System 5 (Measures 102-105):** Measure 102 has a treble staff with a whole note chord (F#, C#, G#) and a bass staff with a whole note (F#). Measures 103-105 continue with similar harmonic structures, including a triplet of eighth notes in the bass staff in measure 105.
- System 6 (Measures 106-107):** Measure 106 features a treble staff with a whole note chord (F#, C#, G#) and a bass staff with a whole note (F#). Measure 107 shows a final harmonic structure with multiple notes in the treble staff and eighth notes in the bass staff.

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 at the end of measure 115.

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.

VOCAL DUET

When You Believe

Keyboard

Bbm Ab/Bb Abm Ab/Bb
 3 Bbm Fm7/Bb Gb/Bb Bbm
 (F) Man - y nights we've prayed with no proof an - y - one could hear,
 5 Gbmaj7 Ebm7 Fm/Ab
 in our hearts a hope - ful song we bare - ly un - der - stood. Now
 7 Bb Fm7 Ab/C Ab/Db Eb Dbmaj7
 we are not a - fraid, al - though we know there's much to fear.
 9 Gb Bbm/F Ebm7 Gbmaj7 Absus Ab
 We were mov - ing moun - tains long be - fore we knew we could
 11 Db Db/C Fm7/C Bbm Fm7/C
 There can be mir - a cles when you be - lieve. Though hope is frail, it's
 14 Gbmaj7 Fm/AAb Db Db/C Fm7/C
 hard to kill. Who knows what mir - a - cles you can a - chieve?
 17 Bbm Db/F Dbmaj7/F Gb9 Gb Gbmaj7 Ebm7 Absus Ab Bbm Ab/Bb
 When you be - lieve, some - how you will, you will when you — be - lieve.

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

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 F m7 B \flat sus B \flat

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

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

39 C m B \flat /D E \flat m

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

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

41 C m B \flat /D E \flat m

eas - y to give in to your fear. But

eas - y to give in to your fear. But

43 A \flat A \flat maj7 A \flat E \flat sus/B \flat E \flat /B \flat F m/B \flat E \flat /B \flat

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 C m7 B \flat sus B \flat

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.

4
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.