

Set Special

[Last revised: 2023.04.08](#)

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\(KVD\).2023.04.08.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.

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

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

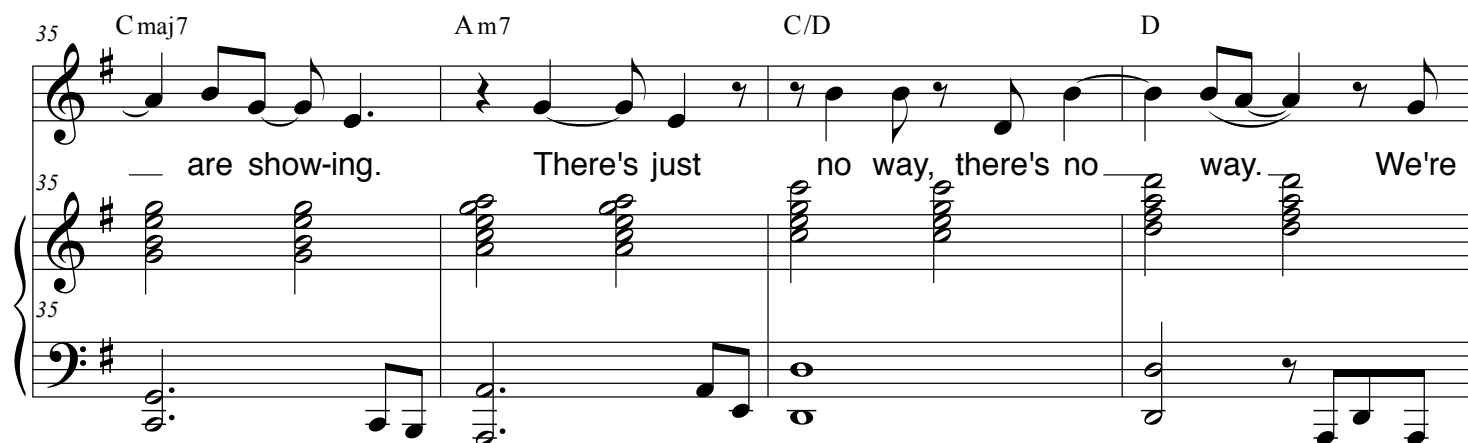
me. And I am

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



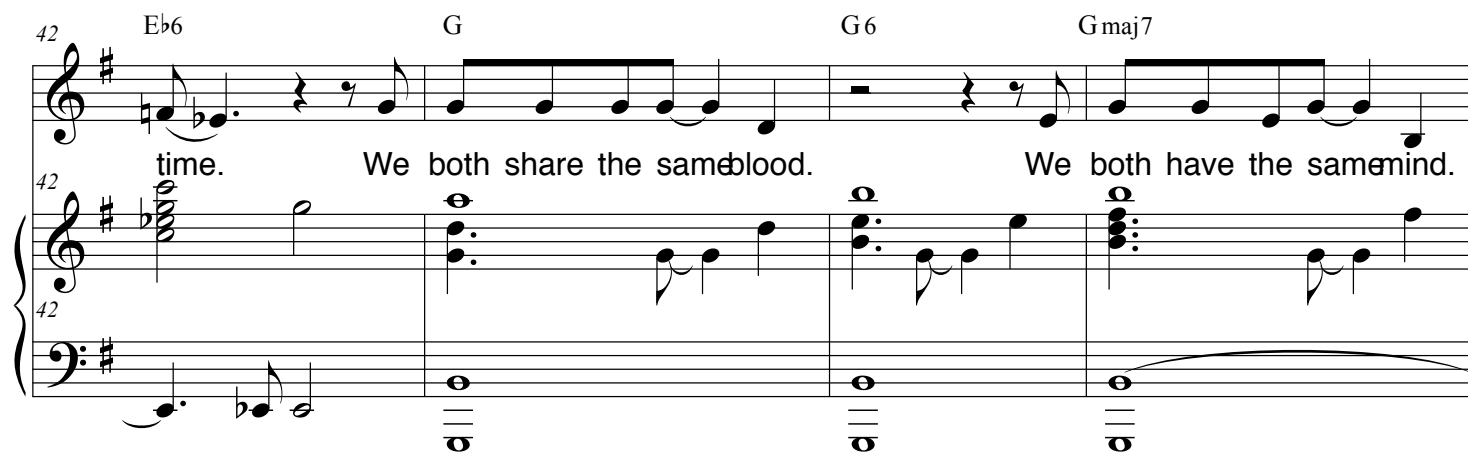
39 Eb Eb6 Ebmaj7

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



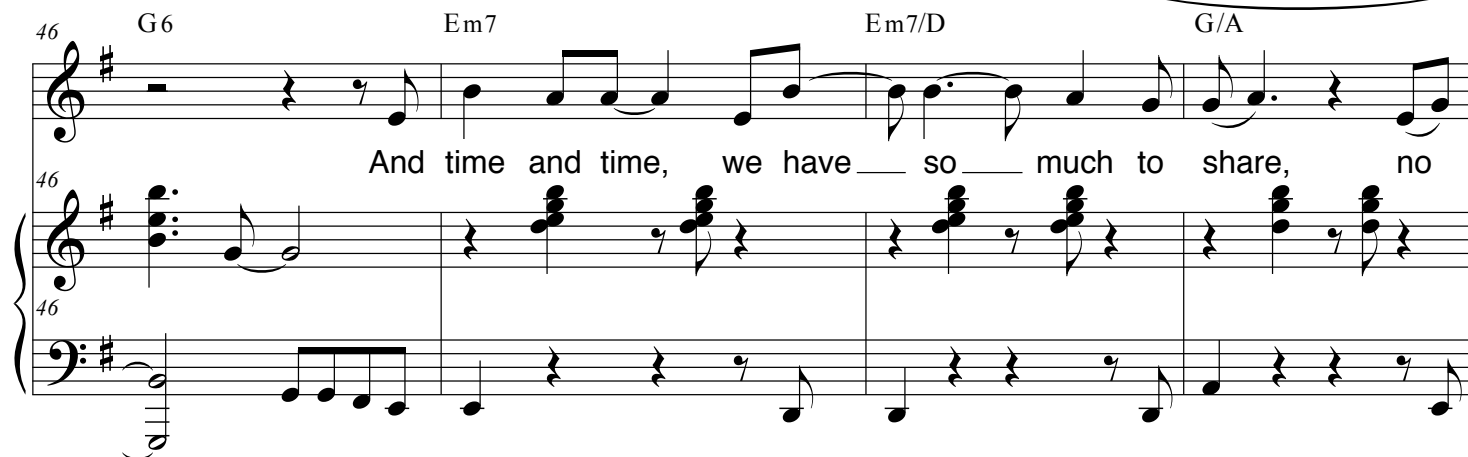
42 Eb6 G G6 Gmaj7

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

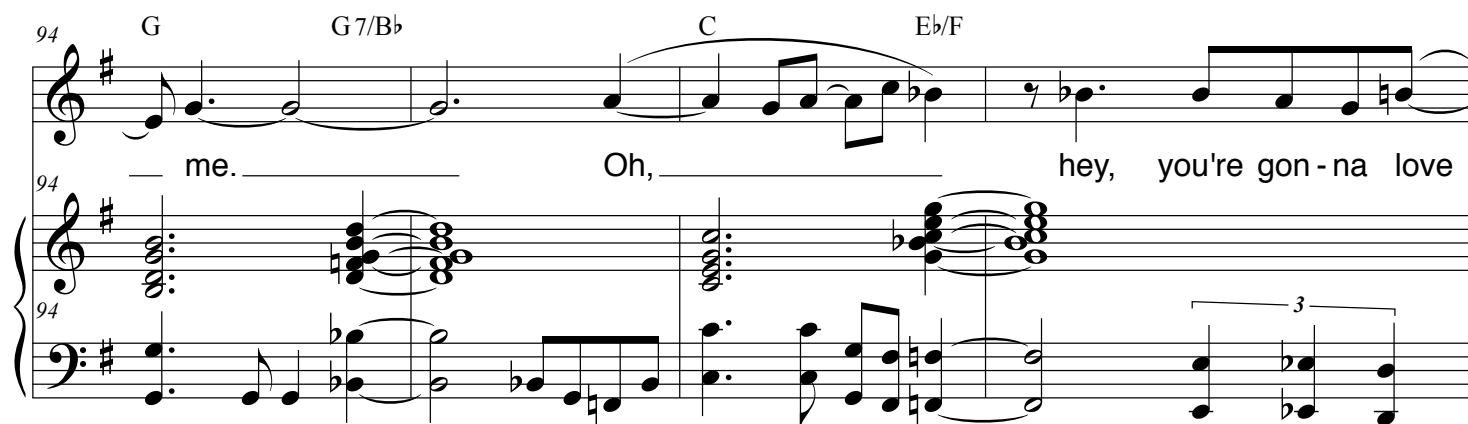
liv-in' with-out you. I'm not liv-in' with out you. I don't wanna be free. I'm

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,



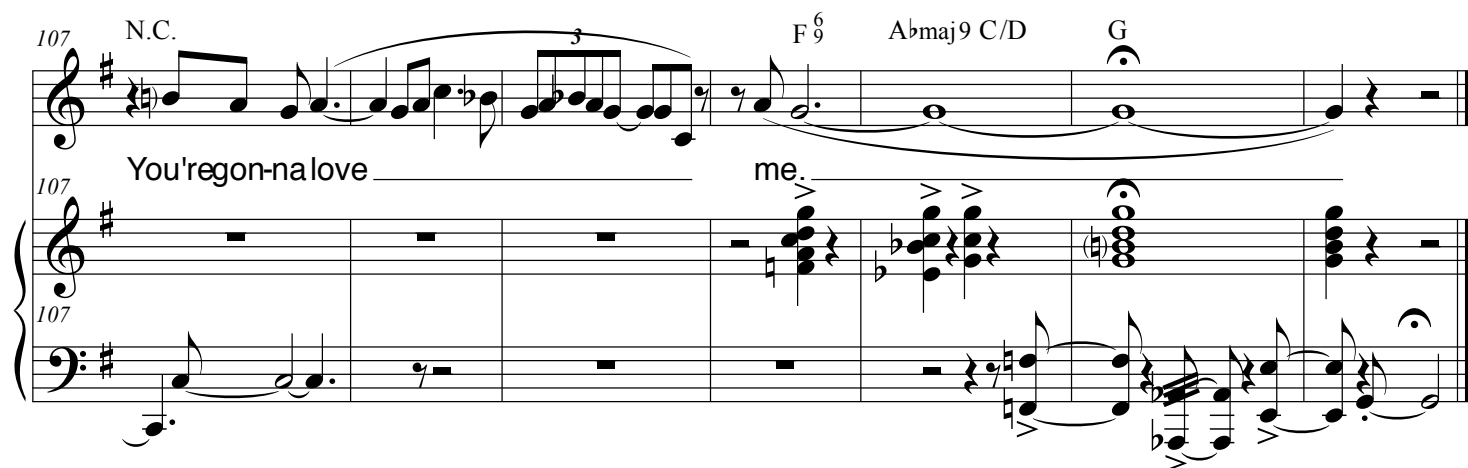
102 G G7/B \flat G G7/B \flat G C sus G C $\text{m}7$

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. Measures 1-2 are whole notes in the treble clef. 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 the treble and bass clefs. Measures 7-11 show a more active melody in the treble hand, with triplets in measures 10 and 11. The tempo marking '(In tempo)' appears above measure 10.

Measures 12-16. Measure 12 is marked with a '12' in both clefs. The music continues with a mix of chords and moving lines, maintaining the 'In tempo' feel.

Measures 17-21. Measure 17 is marked with a '17' in both clefs. The texture becomes more complex with dense chords and moving lines in both hands.

(Add drums)

Measures 22-26. Measure 22 is marked with a '22' in both clefs. The instruction '(Add drums)' is placed above measure 22. The music features a mix of chords and moving lines, with some triplets in the treble hand.

Measures 27-31. Measure 27 is marked with a '27' in both clefs. The piece concludes with a final chord in measure 31. 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 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 single note (F#). Measures 87-89 continue with similar textures, including some eighth-note patterns in the bass.
- 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 chord (F#, C#, G#). Measures 91-93 show more complex textures with eighth-note patterns and some rests.
- 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 chord (F#, C#, G#). Measures 95-97 continue with similar textures, including some eighth-note patterns in the bass.
- System 4 (Measures 98-101):** Measure 98 has a treble staff with a whole note chord (F#, C#, G#) and a bass staff with a whole note chord (F#, C#, G#). Measures 99-101 show more complex textures with eighth-note patterns and some rests.
- 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 chord (F#, C#, G#). Measures 103-105 continue with similar textures, including some eighth-note patterns in the bass.
- System 6 (Measures 106-107):** Measure 106 has a treble staff with a whole note chord (F#, C#, G#) and a bass staff with a whole note chord (F#, C#, G#). Measure 107 shows a final texture with eighth-note patterns in the bass.

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, a whole note, and a dotted half note, all beamed together. In measure 115, the bass staff has a quarter note, a half note, a quarter note, and a quarter note, all beamed together, followed by a quarter rest and a quarter rest.

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 $E\flat$ $F/E\flat$ $Dm7$ $B\flat$ $Cm7$ $F7$ $B\flat$

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

32 $D\flat$ $E\flat/D\flat$ $A\flat/C$ $A\flat$ $G\flat$ $C7$ F

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

37 $B\flat$ Dm $E\flat$ F $B\flat$ Dm $E\flat$ F

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

41 $B\flat$ Dm $F/E\flat$ $E\flat$ Gm $F\sharp aug$ Gm $Em7(b5)$

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

45 $Cm7$ $F7$ $B\flat\circ7$ Gm $F\sharp aug$ Gm $Em7(b5)$ $Cm7$ $F7$

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

50 $B\flat$ $B\flat/D$ $F/E\flat$ $E\flat$ $F7$ $B\flat$

the clouds roll by,

Don't Let The Old Man In

MALE VOCAL

Keyboard

5

G

Don't let the

5

G C

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

9

D7 G

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

13

C

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

17

D7 G G7

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

21

C G

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

25

A7 D7

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

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

11 B \flat E \flat B \flat

17 C F7

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

27 B \flat E \flat B \flat

33 C7 F

You
 may think that I'm talk-in' fool - ish, you've heard that I'm wild
 and I'm free. You may won-der how I can pro-mise you now,
 this love that I feel for you al - ways will be. But
 you're not just time that I'm kill - in'. I'm no long - er one
 who just flies. As sure as I live, this love that I give,
 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

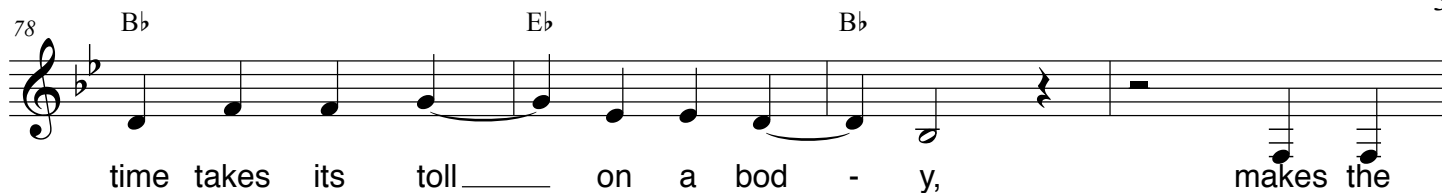
E \flat (Sax) F B \flat E \flat

74

C F B \flat

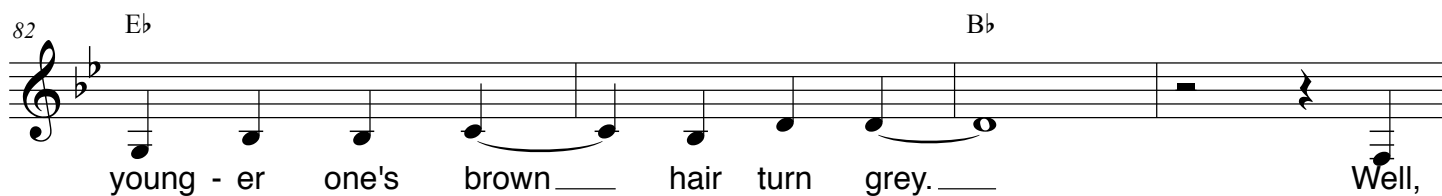
They say

78 B \flat E \flat B \flat



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

82 E \flat B \flat



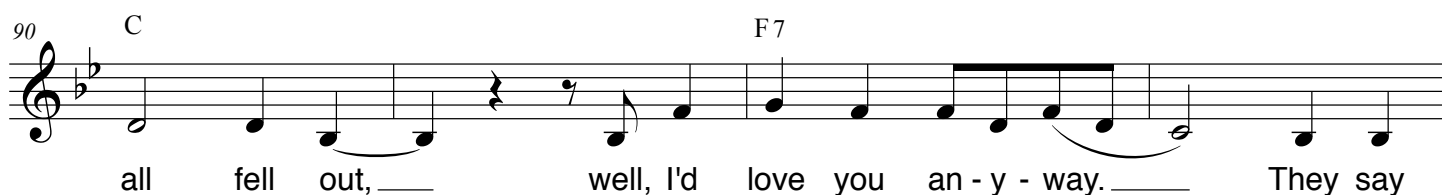
young - er one's brown hair turn grey. Well,

86 E \flat B \flat



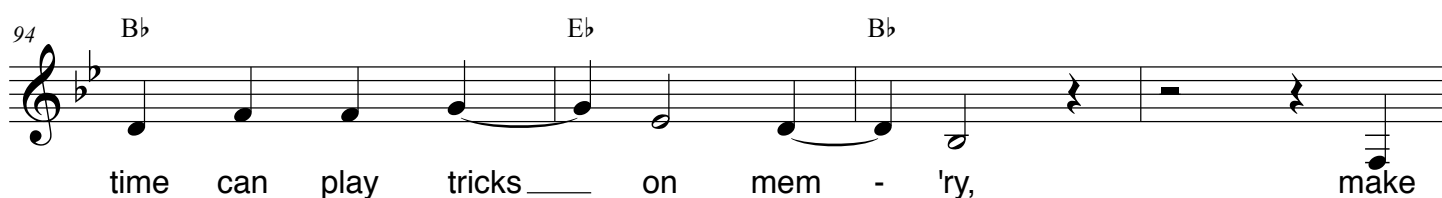
hon-ey, I don't care, I ain't in love with your hair. If it

90 C F7



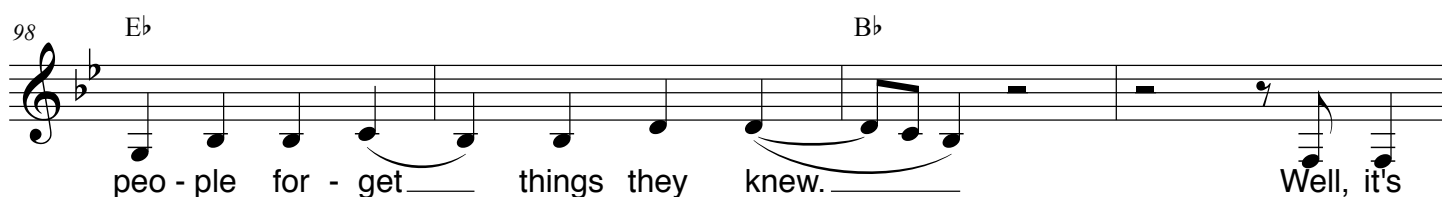
all fell out, well, I'd love you an - y - way. They say

94 B \flat E \flat B \flat



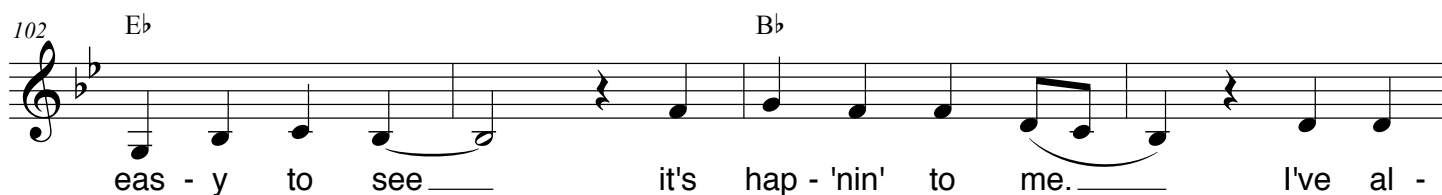
time can play tricks on mem - 'ry, make

98 E \flat B \flat



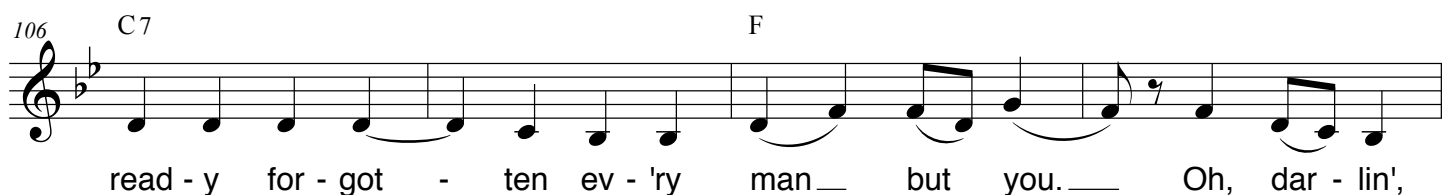
peo - ple for - get things they knew. Well, it's

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. ___

M

Musical score for the piano introduction of "You" by The Beatles. The score is in E-flat major (three flats) and 4/4 time. It consists of two staves: a treble staff and a bass staff. The melody in 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 line in the bass staff begins with a whole rest, followed by a half note G3, a quarter note A3, and a quarter note Bb3. The melody and bass line are connected by a slur in the second measure. The word "You" is written above the final measure.

33

F7 Bb

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

Detailed description: This is a musical score for a vocal line. It begins with a treble clef and a key signature of two flats (Bb and Eb). The melody starts with a half rest, followed by a quarter note G4, a quarter rest, and another quarter note G4. A slur covers the next four notes: A4, Bb4, C5, and Bb4. This is followed by a quarter note A4, a quarter note G4, and a quarter note F4. A chord change to Bb7 occurs at the next measure, which contains a quarter note Bb4 and a quarter note A4. A slur covers the next two notes: G4 and F4. This is followed by a quarter note E4, a quarter note D4, and a quarter note C4. The lyrics 'is gon-na be yours' are aligned under the first four notes, 'un - til the day that I' under the next four, and 'die. — Oh, ba - by,' under the final four. The score ends with a double bar line.

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 \flat A \flat E \flat

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

49

F7 B \flat

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

54

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

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

59

C A \flat B \flat E \flat

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

65

A \flat F7 B \flat 7 E \flat

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

70

A \flat (Sax) B \flat E \flat A \flat

74

F B \flat E \flat

They say

78 $E\flat$ $A\flat$ $E\flat$

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

82 $A\flat$ $E\flat$

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

86 $A\flat$ $E\flat$

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

90 F $B\flat 7$

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

94 $E\flat$ $A\flat$ $E\flat$

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

98 $A\flat$ $E\flat$

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

102 $A\flat$ $E\flat$

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

106 $F 7$ $B\flat$

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

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 Bb/D Dm
 (M)Man - y nights we've prayed with no proof an - y - one could hear,
 5 Bbmaj7 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 Fmaj7
 we are not a - fraid, al - though we know there's much to fear.
 9 Bb Dm/A Gm7 Bbmaj7 Csus 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 Bbmaj7 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 Fmaj7/ABb9 BbBbmaj7Gm7 Csus C Dm C/D
 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.

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.