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I BELIEVE (ARR. P. NITZ)

SATB

I Believe

Arranged and Orchestrated by
Phil Nitz

Words and Music by
Charity Gayle, Ryan Kennedy, Steven Musso,
Hannah Musso, Kaden Slay, and Melanie Slay



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I Believe

Words and Music by
CHARITY GAYLE, RYAN KENNEDY,
STEVEN MUSSO, HANNAH MUSSO,
KADEN SLAY and MELANIE SLAY
Arranged by Phil Nitz

1 Worship anthem (♩ = 162)

1 F Dm7

(Synth Pad fade into meas. 1)

5 Bb2 C(add4)

SOLO (Female)
mp

8

From the be - gin - ning, You've been un - chang - ing.

F2 Dm7(4)

12

Age to age You stay, con - stant You re -

Bb2 Csus

1 This symbol refers to the corresponding Split-Track rehearsal points on the Accompaniment CD/Track.

Performance Time: 5:50

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16

main. Ev - e - ry mys - t'ry, the ques - tions I've car - ried, —

C F Dm7

20

3

are safe with - in Your will, so I trust You e - ven

B $\flat$ 2 Csus

24

still. I _____ be - lieve You are who You say _____ You _____

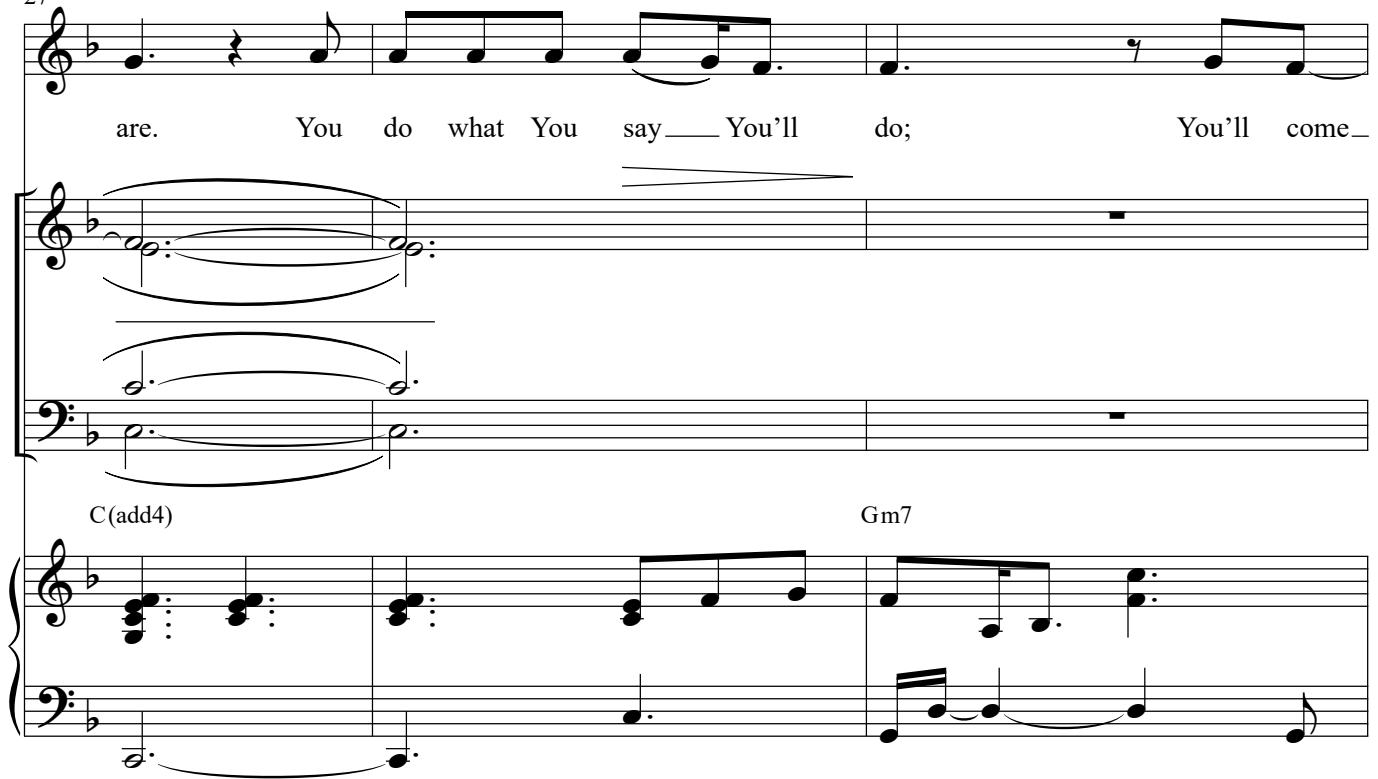
CHOIR, with some air on the tone

I _____ be - lieve, Ooo _____

C F Dm7

4

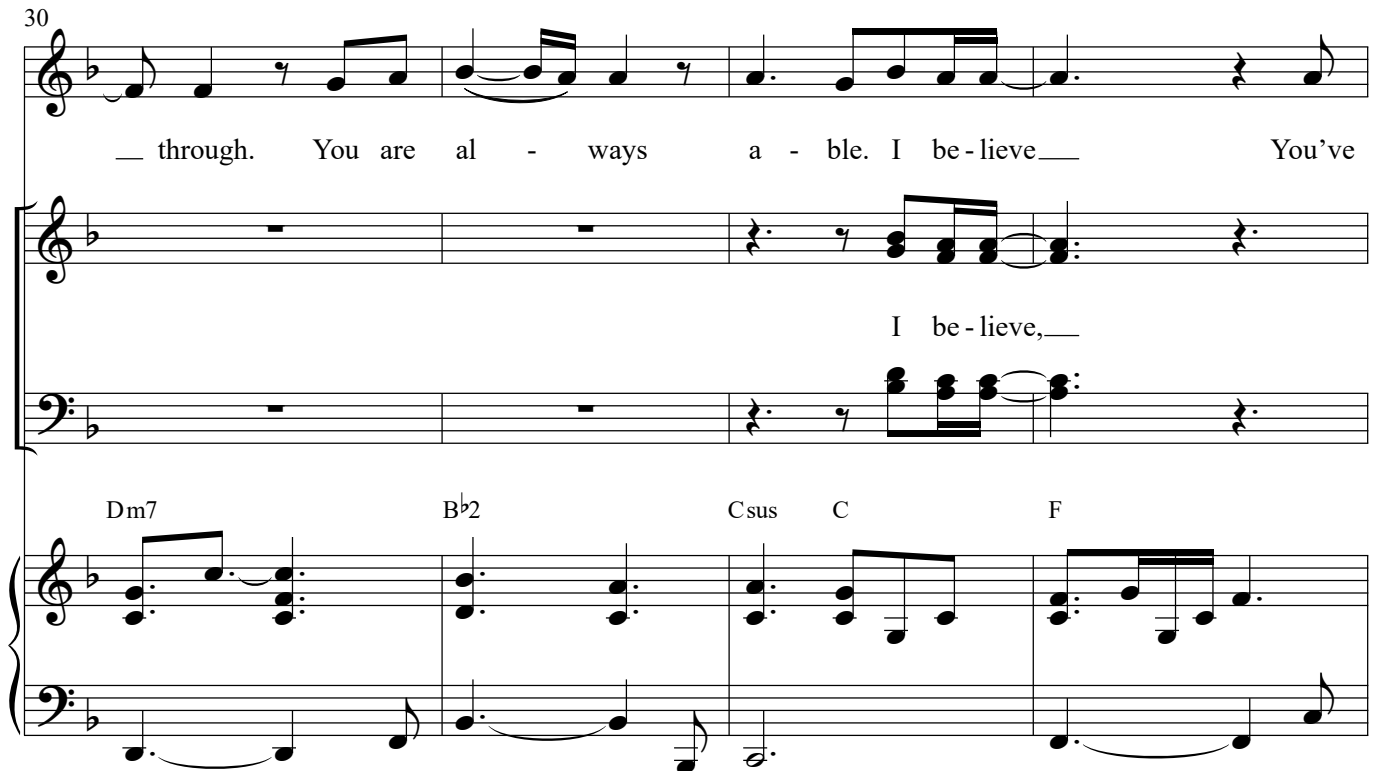
27



are. You do what You say — You'll do; You'll come_

C(add4) Gm7

30



— through. You are al - ways a - ble. I be - lieve — You've

I be - lieve, —

Dm7 Bb2 Csus C F

34

al - read - y made a way, so I'm run - ning through part - ed

Ooo

Dm7 C(add4)

This block contains the musical notation for measures 34 through 36. It features a vocal line with lyrics, a piano accompaniment with a melodic line and sustained chords, and a keyboard part with a bass line and chords. The lyrics are 'al - read - y made a way, so I'm run - ning through part - ed'. The piano part includes a melodic line with a long note in measure 35 and a keyboard part with a bass line and chords. The keyboard part includes a melodic line with a long note in measure 35 and a bass line with chords. The lyrics are 'al - read - y made a way, so I'm run - ning through part - ed'. The piano part includes a melodic line with a long note in measure 35 and a keyboard part with a bass line and chords. The keyboard part includes a melodic line with a long note in measure 35 and a bass line with chords.

37

waves straight to You. You are al - ways faith - ful.

4

Gm7 Dm7(4) Bb2 C sus C

This block contains the musical notation for measures 37 through 40. It features a vocal line with lyrics, a piano accompaniment with a melodic line and sustained chords, and a keyboard part with a bass line and chords. The lyrics are 'waves straight to You. You are al - ways faith - ful.'. The piano part includes a melodic line with a long note in measure 38 and a keyboard part with a bass line and chords. The keyboard part includes a melodic line with a long note in measure 38 and a bass line with chords. The lyrics are 'waves straight to You. You are al - ways faith - ful.'. The piano part includes a melodic line with a long note in measure 38 and a keyboard part with a bass line and chords. The keyboard part includes a melodic line with a long note in measure 38 and a bass line with chords.

6
41

CHOIR and SOLO

mf

Je - sus, You're for me, hold-ing me stead - y.

F Dm7

mf

45

Ev - 'ry word You speak is a prom - ise that You

B $\flat$ 2 Csus

mf

49

*a little more, with Gospel intensity**SOLOIST may ad lib*

keep. This firm foun - da - tion can-not be shak - en.

C F Dm7

mel.

53 *mel. f* 5

My God, You nev - er fail, nev - er

f *fp* *Dm7*

56 *SOLOIST may ad lib*

once; You nev - er will. I be - lieve You

Csus *C* *C7sus* *F* *fp* *f*

59

are who You say You are. You do what You say You'll do; You'll come

Dm7 *C(add4)* *Gm7(4)*

8
63

— through. You are al - ways a - ble. I be-lieve__ You've

Dm7 B $\flat$ 2 Csus C F

67

al - read - y made a__ way, so I'm run - ning through part - ed

Dm7 C(add4)

70

6

waves straight to You. You are al - ways

Gm7 Dm7 B $\flat$ 2

SOLOIST may ad lib

73

faith - ful. I be - lieve.

Csus C F2 Dm7 C(add4)

77

I be - lieve...

Dm7 C/E F B $\flat$ 2

7

81

SOLO
mf

that on that cross Your blood was spilled, and by Your stripes, I

F C(add4)

mf *mp*

10

85

have been healed. And ev - 'ry prom - ise You've ful - filled. I be - lieve.

Dm7

88

8

CHOIR and SOLO

mf

I be - lieve that You rose a - gain in vic - to - ry, and

B $\flat$ 2 F

mf

92

that same pow - er lives in me. I'm born a - gain; I've

C(add4) Dm7

9

SOLOIST may ad lib

95

been made free. I be - lieve. I be - lieve that the

Chord: B $\flat$ 2

This system contains measures 95, 96, and 97. It features a vocal line with lyrics and a piano accompaniment. A chord change to B $\flat$ 2 is indicated above the piano part in measure 96.

98

a little more, with Gospel intensity

gates of hell will not pre - vail. Your Church is still a -

Chord: F

Chord: C(add4)

This system contains measures 98, 99, and 100. The piano accompaniment features a steady eighth-note pattern. Chord changes to F and C(add4) are indicated above the piano part in measures 99 and 100 respectively.

101

live and well. This Gos - pel truth I live to tell. I be - lieve.

Chord: Dm7

This system contains measures 101, 102, and 103. The piano accompaniment continues with the eighth-note pattern. A chord change to Dm7 is indicated above the piano part in measure 102.

12
104

10

104

f

mel.

I be - lieve — that one day soon, You'll

B $\flat$ 2 F

f

Detailed description: This system contains measures 104, 105, and 106. The vocal line (treble clef) has a melisma on 'I be - lieve' followed by the lyrics 'that one day soon, You'll'. The piano accompaniment (grand staff) features a steady eighth-note bass line and chords in the right hand. Measure 104 has a B-flat 2 chord, and measure 106 has an F chord. Dynamics include a forte (f) marking and a melisma (mel.) marking.

107

107

split the sky. You're com - ing for a spot - less Bride. Un -

Fsus
G

Detailed description: This system contains measures 107, 108, and 109. The vocal line continues with 'split the sky. You're coming for a spot - less Bride. Un -'. The piano accompaniment maintains the eighth-note bass line. Measure 108 features a suspended F major chord (Fsus) moving to a G major chord (G) in the right hand.

110

11

110

11

til my faith has been made sight, I be - lieve. — I be - lieve.

F
A B $\flat$ 2

Detailed description: This system contains measures 110, 111, and 112. The vocal line concludes with 'til my faith has been made sight, I be - lieve.' followed by a melisma 'I be - lieve.'. The piano accompaniment continues with the eighth-note bass line. Measure 110 has an F major chord (F) moving to an A major chord (A) in the right hand, and measure 112 has a B-flat 2 chord (B-flat 2).

113 *ff*

I be - lieve — You are who You say — You —

N.C. F Dm7

116

are, You do what You say — You'll do; You'll come —

C(add4) Gm7

119

— through. You are al - ways a - ble. I be - lieve

Dm7 B^b2 C^{sus} C

14

122

— You've al - read - y made a way, so I'm

F Dm7 C(add4)

This system contains measures 122, 123, and 124. The vocal line features a melodic phrase starting on a whole note, followed by eighth notes. The piano accompaniment consists of chords and moving lines in both staves. Chord labels F, Dm7, and C(add4) are placed above the piano staff.

125

run - ning through part - ed waves straight to You. You are

Gm7 Dm7

This system contains measures 125, 126, and 127. The vocal line continues the melody with eighth notes and a final phrase. The piano accompaniment provides harmonic support with chords and moving lines. Chord labels Gm7 and Dm7 are placed above the piano staff.

128

SOLOIST may ad lib

al - ways faith - ful. I be - lieve.

Bb2 Csus C F Dm7

This system contains measures 128, 129, 130, and 131. The vocal line includes a soloist section marked 'SOLOIST may ad lib' and ends with a long note. The piano accompaniment features chords and moving lines. Chord labels Bb2, Csus, C, F, and Dm7 are placed above the piano staff.

12

132

I be - lieve.

C(add4) Dm7 $\frac{C}{E}$ F $\frac{F}{A}$

136

SOLO
mp

And on that day I've run my race, I'll fi - n'ly see You

Bb2 F $\frac{C}{E}$

mp

141

face to face, and noth - ing then will sep - a - rate. I be - lieve,

Dm7

16
144

13

CHOIR and SOLO

mp

I be-lieve I'll join with ev-ry tribe and tongue, and

148

bow be-fore the Lamb of God, sing-ing, "Ho-ly, Ho-ly, Ho-ly One." I be-lieve.

152

rit.

SOLOIST may ad lib

SOLO

I be-lieve. Yes, I be-lieve.