

I Believe

Anonymous Jewish poem

Mark A. Miller

♩. = 50

Soprano *Solo p*

Piano *p*

*Ped. * simile*

6
lieve in the sun, I be-lieve in the

11
sun, e - ven when, e - ven when it's not

loco

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17
shin - ing. I be-

22
lieve in the sun, I be-lieve in the

27
sun, e - ven when, e - ven when

32
it's not shin - ing.

37 *mp*

S I _____ be - lieve in love, _____

A _____ *mp* I _____ be - lieve in

41

I _____ be - lieve in love, _____ e - ven

love, _____ I be - lieve, e - ven

45

when, _____ e - ven when I don't

when, _____ e - ven when I don't

49

feel it. feel it. *cresc.*

53 *mf*

S I be - lieve in love, *mf*

A I be - lieve in

T I be - lieve in love, *mf*

B I be - lieve in

mf

57

I believe in love, even
love, I believe, even
I believe in love, even
love, I believe in

cresc.

61

when, even when I don't
when, even when I don't
when, even when I don't
love, even when I don't

cresc.

A few sopranos

65

f

I be - lieve in love,

cresc. *f*

feel it. I be-

cresc.

feel it.

cresc. *f*

feel it. I be-

cresc.

feel it.

The musical score consists of five staves. The first four staves are vocal lines for sopranos, and the fifth is a piano accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The first vocal line starts with a rest, followed by the lyrics 'I be - lieve in love,'. The second vocal line starts with the lyrics 'feel it. I be-'. The third vocal line starts with the lyrics 'feel it.'. The fourth vocal line starts with the lyrics 'feel it. I be-'. The piano accompaniment starts with a rest, followed by a series of chords and moving lines in both hands. Dynamics include *f* (forte) and *cresc.* (crescendo).

75

in love, e - ven

love, e - ven when, e - ven when

I be - lieve, e - ven when, e - ven when

love, e - ven when, e - ven when

I be - lieve in love, e - ven when

80

when I don't feel it. I believe in

ff

cresc.

I don't feel it.

cresc.

90

in love,

lieve in love, e - ven when, e - ven

I be - lieve, e - ven when, e - ven

lieve in love, e - ven when, e - ven

I be - lieve in love, e - ven

CGA1310

95 *dim.*
e - ven when I don't feel it.

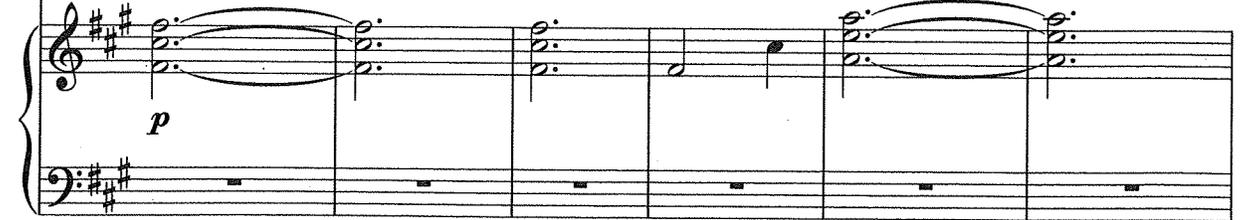
dim.
when I don't feel it.



The piano accompaniment consists of two staves (treble and bass clef) in a key signature of two sharps (F# and C#). It features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand, with various chordal textures and melodic fragments.

101 Solo *p*
I be - lieve in God. I be - lieve in

p



The piano accompaniment for measures 101-104 is marked *p* (piano). It features a sustained, block-like accompaniment in the right hand, primarily consisting of chords and long notes, while the left hand remains mostly silent or has very sparse accompaniment.

107

God, e - ven when, e - ven when

112 *rit.*

God is si - lent.

rit.

117 All sopranos *p a tempo*

S

A

T

B

p a tempo

121

00 00

This system contains five staves of music. The first four staves are vocal parts: Soprano, Alto, Tenor, and Bass. The fifth staff is the piano accompaniment. The music is in A major (three sharps) and 4/4 time. Measures 121-125 show vocal lines with various note values and rests, and piano accompaniment with eighth and sixteenth notes. There are two '00' markings below the first two vocal staves.

126

rit. *pp*

rit. *pp*

rit. *pp*

rit. *pp*

rit. *pp*

This system contains five staves of music. The first four staves are vocal parts: Soprano, Alto, Tenor, and Bass. The fifth staff is the piano accompaniment. The music is in A major (three sharps) and 4/4 time. Measures 126-130 show vocal lines with various note values and rests, and piano accompaniment with eighth and sixteenth notes. The tempo marking *rit.* (ritardando) and dynamic marking *pp* (pianissimo) are present in each staff.