



I BELIEVE

ARRANGED AND ORCHESTRATED BY CLIFF DUREN

Words and Music by
CHRIS DAVENPORT, JONATHAN SMITH, and PHIL WICKHAM



CCT4401A

RELATED SCRIPTURE (may be read to introduce the song)

You are the Christ, the Son of the living God.
(Matthew 16:16b, ESV)

INSTRUMENTATION: Flute 1-2, Oboe, Clarinet 1-2, Trumpet 1-2, Trumpet 3, Horn 1-2, Trombone 1-2, Trombone 3, Tuba, Percussion 1-2, Timpani, Harp, Rhythm, Chord Chart, Lead Sheet, Violin 1-2, Viola, Cello, String Bass

SUBSTITUTE PARTS: Soprano Sax (doubles Oboe), Clarinet 3 (doubles Viola), Bassoon (doubles Cello), Bass Clarinet (doubles String Bass), Alto Sax 1-2 (doubles Horn 1-2), Tenor Sax/Baritone T.C. (doubles Trombone 1-2), Baritone Sax (doubles Tuba), String Reduction

The rhythm part in this orchestration is designed to provide satisfying accompaniment throughout. However, keyboard players may find it helpful to reference certain passages in the choral score to supply the most supportive accompaniment.

Anthem (Digital)	CCT4401A
Anthem (Physical)	CCT4401B
Demo (Listening Track)	CCT4402
Accompaniment Trax (Split)*	CCT4403
Accompaniment Trax (Stereo)*	CCT4404
Orchestration	CCT4405
Chord Ch/Lead Sheet/Text Files (5 uses each)	CCT4406
Stems**	CCT4407
Soprano Rehearsal Trax***	CCT4408
Alto Rehearsal Trax	CCT4409
Tenor Rehearsal Trax	CCT4410
Bass Rehearsal Trax	CCT4411

* The Split and Stereo Accompaniment files include Rehearsal points containing numbered MP3 song segments as indicated on the music. These segments can be uploaded to iTunes, or a WMP in a playlist, and each section played back as desired for rehearsal use. Also included is a complete beginning-to-end file for performance use.

** STEMS (every individual instrument on this recording in .WAV format for a variety of uses)

***SATB Rehearsal Trax (Soprano, Alto, Tenor and Bass parts highlighted in MP3 format)

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CHRIS DAVENPORT
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and PHIL WICKHAM

Arranged and Orchestrated by Cliff Duren

With driving intensity ♩ = 133

1

(Drum pick-up) *ff*

C(no3) F2 Am7 C

4 C(no3) F2

VOCALS unison with WORSHIP LEADER *mf*

I be - lieve there is

Am7 G C *mf*

Wherever it is marked for "VOCALS" to sing; Choir, Praise Team, and Congregation should sing through those sections. The Worship Leader may sing throughout as an option.

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4

10

— one sal - va - tion; one door - way_ that leads to_ life. —

C^{sus} C C²

13

One re - demp - tion, — one con - fes - sion; I be - lieve in_ the

C C^{sus} A^{m7}

16

name of Je - sus Christ.

F² C(no3)

19

2

I be-lieve in the—

G
C

22

— cru - ci - fix - ion; by His blood I— have been set— free.—

Csus C C²

25

I be-lieve in the— re - sur-rec - tion. Hal - le - lu - jah, His

C Csus Am⁷

6

28

3

life is death's de - feat.

F² C(no3)

31

f prime unison

All praise to — God, the Fa - ther! All praise to

(opt. Tenors only)

F² C G

34

Christ, the Son! All praise to the Ho - ly Spir - it!

A m⁷ F² C

37

Our God has o - ver - come!_ The King who

G Am⁷ F²

40

was and is and ev - er - more will be; in

C C Am⁷ G

43

Je - sus might - y name, I be - lieve!_

F C E G C(no3) F²

ff

8

46

Musical score for measures 46-48. The score is written for three staves: a vocal staff (treble clef), a piano accompaniment staff (bass clef), and a piano accompaniment staff (bass clef). The piano accompaniment consists of a right hand (treble clef) and a left hand (bass clef). The key signature is one flat (B-flat). The tempo is marked 'Andante'. The time signature is 4/4. The music features a vocal melody in measure 46, followed by a piano accompaniment in measures 47 and 48. The piano accompaniment consists of a right hand (treble clef) and a left hand (bass clef). The right hand plays a melody in measure 47, and the left hand plays a bass line in measure 47. In measure 48, the right hand plays a chord (Am7) and the left hand plays a bass line. The piano accompaniment is marked 'Am7' and 'G'.

49

Musical score for measures 49-51. The score is written for three staves: a vocal staff (treble clef), a piano accompaniment staff (bass clef), and a piano accompaniment staff (bass clef). The piano accompaniment consists of a right hand (treble clef) and a left hand (bass clef). The key signature is one flat (B-flat). The tempo is marked 'Andante'. The time signature is 4/4. The music features a vocal melody in measure 49, followed by a piano accompaniment in measures 50 and 51. The piano accompaniment consists of a right hand (treble clef) and a left hand (bass clef). The right hand plays a melody in measure 49, and the left hand plays a bass line in measure 49. In measure 50, the right hand plays a chord (C(no3)) and the left hand plays a bass line. In measure 51, the right hand plays a chord (F2) and the left hand plays a bass line. The piano accompaniment is marked 'C(no3)', 'F2', 'Am7', and 'G'.

52

Musical score for measures 52-54. The score is written for three staves: a vocal staff (treble clef), a piano accompaniment staff (bass clef), and a piano accompaniment staff (bass clef). The piano accompaniment consists of a right hand (treble clef) and a left hand (bass clef). The key signature is one flat (B-flat). The tempo is marked 'Andante'. The time signature is 4/4. The music features a vocal melody in measure 52, followed by a piano accompaniment in measures 53 and 54. The piano accompaniment consists of a right hand (treble clef) and a left hand (bass clef). The right hand plays a melody in measure 52, and the left hand plays a bass line in measure 52. In measure 53, the right hand plays a chord (C) and the left hand plays a bass line. In measure 54, the right hand plays a chord (Csus) and the left hand plays a bass line. The piano accompaniment is marked 'C' and 'Csus'. The vocal melody is marked 'mf unison' and 'unison'. The lyrics are 'I be-lieve in the hope of heav - en.'.

55

He's pre-par - ing a place for me, far be-yond what

C C² C

58

— hearts i - ma - gine, ears have heard or eyes have seen.

C^{sus} C C²

61

f I be-lieve that a day is com - in'; He's re-turn - in' to

C C^{sus} C

f

10

64

claim His Bride. Light the al - tar, ——— keep it burn - ing—

C² Am⁷

67

See the Lamb who rose a roar - ing Li - on! ———

mel.

G^{sus} F² C(no3)

sfz

70

All praise to ——— God, the Fa - ther!

f

F² C

f

73

All praise to Christ, the Son! All praise to the

G Am⁷ F²

76

unison
Ho - ly Spir - it! Our God has o - ver - come!_

C G Am⁷

79

The King who was and is and ev - er - more will

F² C G

82

be; in Je - sus' might - y name, I be

unison

Am⁷ G F G

85

lieve!

F² C(no3)
A

G C

sub. mf

88

C
E

F² C(no3)
A

6

WORSHIP LEADER

mf

91
8

No, I'll nev-er be a - shamed of the gos -

G C $\frac{C}{E}$ F2 $\frac{C(no3)}{A}$

94
8

- pel of Je - sus_ Christ! How could I ev-er walk a -

G C $\frac{C}{E}$

97
8

way from the One who saved my life? ____

F2 $\frac{C(no3)}{A}$ G C

14

100

f add VOCALS unison
(W.L. joins Vocals)

No, I'll nev-er be a - shamed of the gos - pel of Je - sus_ Christ!_

C
E *F*² *C*(no3)
A

103

How could I ev-er walk a - way from the One_

G *C* *E* *F*² *C*(no3)
A

106

8

(W.L. cont. on melody)

ff

who saved_ my life?_

mel.
No, I'll nev-er be a -
unison

G *C* *C*
E

109

shamed of the gos - pel of Je - sus_ Christ!_

ff F² C(no3)
A G C

112

How could I ev - er walk a - way from the One_ who saved my life?_

C E F² C(no3)
A

115

9 *f* prime unison

All praise to_

G C sus *f* *sfz*

16

118

God, the Fa - ther! All praise to Christ, the Son!

C C/G C

121

All praise to the Ho - ly Spir - it! Our God has

mel.

C sus C C/G

124

o ver - come!_ The King who was and is and

C N.C. F2 C

127

ev - er - more will be; in Je - sus' might - y

G Am⁷ G F

130

name, I be - lieve!

unison

G C C² C^{sus} C C²/_E C/_E

133

ff All praise to God, the Fa - ther! All praise to

F² C G

ff

Christ, the Son! All praise to the Ho - ly Spir - it!

Am⁷ F² C

unison

Our God has o - ver - come! The King who

G Am⁷ F²

was and is and ev - er - more will be; in

C G Am⁷ G

145

Je - sus' might - y name, I be - lieve! *unison*

F G Am⁷

148

In Je - sus' might - y name, I be - *unison*

C/E F G *sfz*

151

lieve!

C(no3) F² Am⁷ G *ff*

154

C(no3) F2

157

I be - lieve!

Am7 G C