

BELIEVE FOR IT

From the Prism Music collection *PRAISES BE FOREVER*

Words and Music by
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Arranged and Orchestrated by
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27 Moderately ♩ = 79

Synth pad lead-in

Cmaj7 Em7 D $\frac{G}{B}$ Cmaj7 Em D $\frac{G}{B}$

Play cues if within reach

6 *LADIES (SOLOIST may lead freely throughout)*
mp

They say this moun-tain can't be ___ moved. They say these chains will nev -

C Em D $\frac{G}{B}$ C Em

9

- er break. But they don't know You like we ___ do. There is

D $\frac{G}{B}$ C Em D $\frac{G}{B}$

28 0:36

12

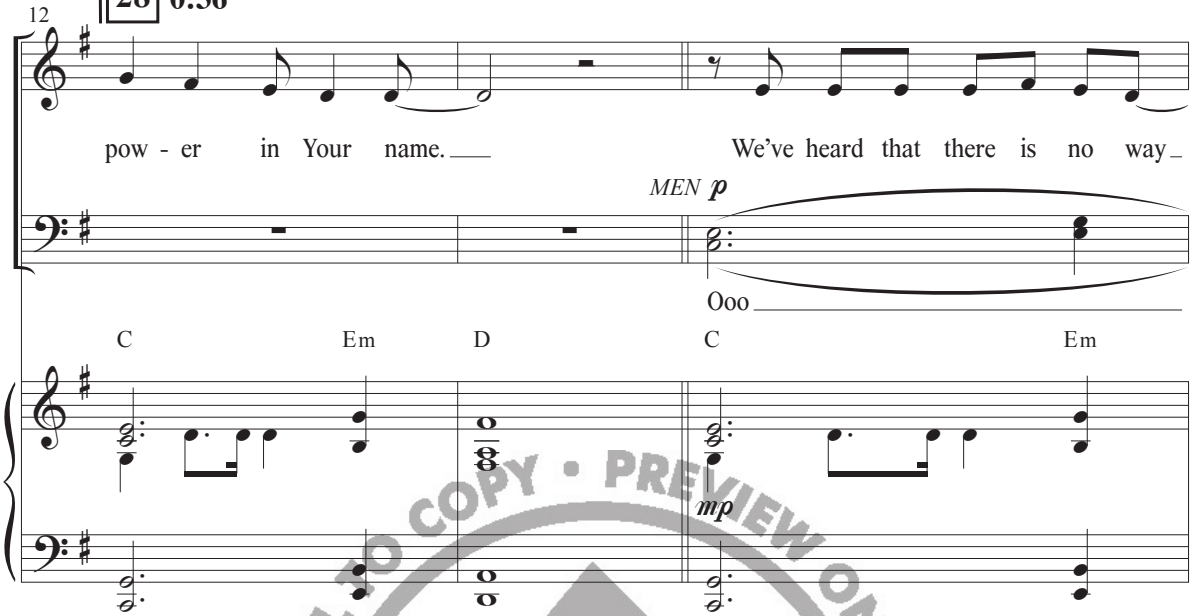
pow - er in Your name. _____ We've heard that there is no way_

MEN p

Ooo _____

C Em D C Em

mp



15

_ through. _____ We've heard the tide will nev - er _____ change.

Ooo _____

D G/B C Em D G/B



18

They hav - en't seen what You can ___ do. There is pow - er in Your name, _

Ooo _____ Ooo _____

C Em D G/B C Em

21

29 1:06

so much pow - er in Your name. _

mp so much pow - er in Your name. _

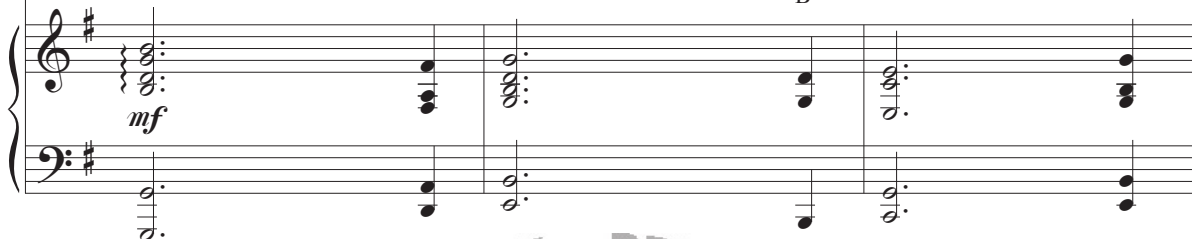
D G/B C Em D

mf

Move the im-mov-a-ble, break the un-break-a-ble. God, we be-lieve;



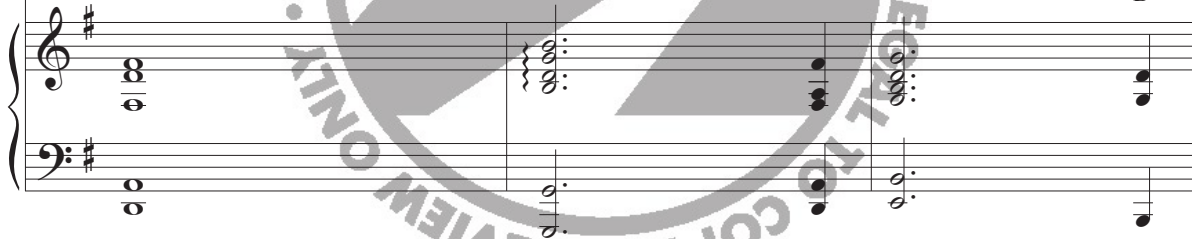
G D Em7 $\frac{G}{B}$ C Em



God, we be-lieve for ___ it. From the im-pos-si-ble, we'll see a mir-a-cle.



D G D Em7 $\frac{G}{B}$



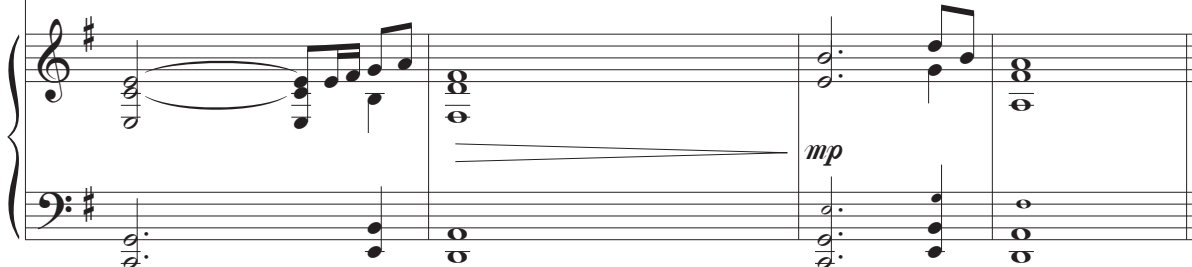
30 1:36



God, we be-lieve; God, we be-lieve for ___ it. ___



C Em D C Em D



34

We know that hope is nev-er ____ lost, for there is still an emp-ty _

C Em D G/B C Em

37

—grave. God, we be-lieve, no mat-ter ____ what. There is

D G/B Am7 Cmaj7 D G/B

40

pow - er in Your name, ____ so much pow - er in Your name. _

C Em D G/B Am9 Bm7 C D

31 2:07

f *fp*

Move the im-mov-a - ble, break the un-break-a - ble.

G D Em7 $\frac{G}{B}$

f

46

God, we be-lieve; God, we be-lieve for ____ it. From the im-pos-si-ble,

C Em D G D

49

we'll see a mir - a-cle. God, we be-lieve; God, we be-lieve for ____ it. _

Em7 $\frac{G}{B}$ C Em D

52

Musical notation for measures 52-54. The vocal line is mostly rests. The piano accompaniment consists of chords and eighth-note patterns in both hands.

D Em C G D Em

Piano accompaniment for measures 52-54. Chord labels: D, Em, C, G, D, Em. The piano part features a consistent eighth-note accompaniment pattern.

55

You are the way when there seems to be no way.

Musical notation for measures 55-57. The vocal line contains the lyrics: "You are the way when there seems to be no way." The piano accompaniment continues with the same eighth-note pattern.

C G D Em C G

Piano accompaniment for measures 55-57. Chord labels: C, G, D, Em, C, G. The piano part continues with the eighth-note accompaniment.

58

We trust in You, God; You have the fi-nal say. You are the way when there

Musical notation for measures 58-60. The vocal line contains the lyrics: "We trust in You, God; You have the fi-nal say. You are the way when there". The piano accompaniment continues with the eighth-note pattern.

D Em C G D Em

Piano accompaniment for measures 58-60. Chord labels: D, Em, C, G, D, Em. The piano part continues with the eighth-note accompaniment.

61

seems to be no way. We trust in You, God; You have the fi-nal say.

Vocal line for measures 61-63. The melody is in G major, 4/4 time. It consists of eighth and quarter notes with some rests.

C D G D Em C D G

Piano accompaniment for measures 61-63. The left hand plays a steady eighth-note bass line. The right hand plays chords and moving lines. Chords are labeled C, D, G, D, Em, C, D, G.

64

You are the way when there seems to be no way. We trust in You, God; You

Vocal line for measures 64-66. The melody continues with eighth and quarter notes. The time signature changes to 2/4 at the end of measure 66.

D Em C D G D Em

Piano accompaniment for measures 64-66. The left hand continues with eighth notes. The right hand plays chords and moving lines. Chords are labeled D, Em, C, D, G, D, Em.

33

3:25

cue notes in case of range issues

67

have the fi-nal say.

Vocal line for measures 67-69. Measure 67 is in 2/4 time. Measures 68 and 69 are in 4/4 time. The melody ends with a long note in measure 69.

C B G Am G C

Piano accompaniment for measures 67-69. The left hand plays eighth notes. The right hand plays chords and moving lines. Chords are labeled C, B, G, Am, G, C.

72 *mp*

Move the im-mov-a-ble, break the un-break-a-ble. God, we be-lieve;

G D Em7 $\frac{G}{B}$ C Em

p

75 *mf*

God, we be-lieve for ___ it. From the im-pos-si-ble, we'll see a mir-a-cle.

D G D Em7 $\frac{G2}{B}$

mp gradual cresc.

78 *f* *ff*

God, we be-lieve; God, we be-lieve for ___ it. Move the im-mov-a-ble,

Cmaj7 Em D G $B7\sharp5$

ff

break the un-break-a - ble. God, we be-lieve; God, we be-lieve for ___ it.

Em7 D C Em D

84 From the im-pos-si-ble, we'll see a mir - a-cle. God, we be-lieve;

G D Em7 N.C. C Em7

87 God, we be-lieve for ___ it. God, we be-lieve; God, we be-lieve for ___ it. _

D C Em7 D

SOLO

90

90

SOLO

You

G

dim.

94

said it. I be-lieve it. You said it. It is done! You

G Em7 C Dsus

p

CHOIR *mf*

98

said it. And I be-lieve it. You said it. It is done! You

G Em7 C Dsus D

SOLOIST *may ad lib*

said it. I be-lieve it. You said it. It is done! You

G Em7 C Dsus

mp

said it. I be-lieve it. You said it. It is done! You

G Em7 C Dsus *f*

said it. I be-lieve it. You said it. It is done! You

G Em7 C2(no 3) Dsus D

f

114

said it. I be-lieve it. You said it. It is done!

G Em7 C Dsus

118

ff

Move the im-mov-a-ble, break the un-break-a-ble.

D D E D F#m G#m A C#7#9 F#m7 E

ff

121

God, we be-lieve; God, we be-lieve for ___ it. From the im-pos-si-ble,

D F#m E A E

124

we'll see a mir - a - cle. God, we be - lieve; God, we be - lieve for ___ it.

F#m7 Em9 A9 Bm9 A2 C# D2 Esus

127

God, we be - lieve; God, we be - lieve for ___ it. God, we be - lieve;

Bm9 A2 C# D2 Esus Bm9 A2 C#

130

rit.

God, we be - lieve for ___ it. _____

D2 Esus A

rit.