

This We Believe

♩ = 50 flowingly

C
mf

D **G** **D** **E** **D**

The piano introduction is in 4/4 time, key of D major. It consists of two measures. The first measure has a treble clef staff with a series of eighth notes and a bass clef staff with a series of quarter notes. The second measure continues the melody in the treble and the bass line in the bass. Chords C, D, G, D, E, and D are indicated above the staff.

Am7 **D** **G** **C** **D**

The piano introduction continues with two more measures. The treble staff features a melody with eighth notes and a bass line with quarter notes. Chords Am7, D, G, C, and D are indicated above the staff.

G **Bm7** **C** **D**

Can you tell me what you be - lieve?
Is there a pro-mise of e - ter - nal e - la - tion?
I see there's no sin - gle path to per - fec - tion.

The vocal melody is in the treble clef, starting on a whole note G4 and moving through a series of eighth and quarter notes. The piano accompaniment is in the bass clef, providing a steady bass line. Chords G, Bm7, C, and D are indicated above the staff.

**Please find a slightly different arrangement in the arrangements resource*

♫ Words & music: David W. Haas, b. 1957

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Sing Out Love expiration September 2028

Arrangement Permissions

👉 One-time Adaptation

👍 New Arrangement OK

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This We Believe - 2

7 G Bm7 C D

Can you help me see what you see?
Is there a sto - ry of the cre - a tion?
No one ar - row point - ing di - rec - tion.

9 C D G D E D

Why do peo - ple ga - ther in this place?
What words bring to you com - fort as you grieve?
Just one sim - ple sin - gle tie - that binds.

11 Am7 D 1 G C D

What is your sav - ing grace?
Tell me what you be - lieve.
In a word, just be kind.

This We Believe - 3

13 2, 3. G7 C D

We be-lieve in jus - tice. We be-lieve in

15 Bm7 E Am G D

eq - ui-ty. — We be-lieve in com - pas - sion for

17 G Am D/B G C D

all the world. We will turn these words in-to re-al-i -

This We Believe - 4

To Coda

19 Bm7 E Am D/B Bm6 C C/D

-ty. Af - ter all, _____ this we be-lieve.

22 G C D.S. al Coda Coda Φ C/D

— this we be-lieve.

24 G/C G/C D C#sus2 G

This we be-lieve... tenderly

This We Believe

♩ = 50
flowingly

C $\flat$

mf

D $\flat$

G $\flat$

D $\flat$

E $\flat$

D $\flat$

The piano introduction consists of two systems of music. The first system has two measures, and the second system has two measures. The melody is played in the right hand with eighth and sixteenth notes, while the left hand provides a steady bass line with quarter notes. The key signature is C $\flat$ major (three flats), and the time signature is 4/4.

3

A $\flat$ m7

D $\flat$

G $\flat$

C $\flat$

D $\flat$

The piano accompaniment for the first vocal line consists of two systems of music. The first system has two measures, and the second system has two measures. The melody is played in the right hand with eighth and sixteenth notes, while the left hand provides a steady bass line with quarter notes. The key signature is C $\flat$ major (three flats), and the time signature is 4/4.

5

G $\flat$

B $\flat$ m7

C $\flat$

D $\flat$

The vocal melody for the first line of lyrics consists of two measures. The melody is played in the right hand with eighth and sixteenth notes, while the left hand provides a steady bass line with quarter notes. The key signature is C $\flat$ major (three flats), and the time signature is 4/4.

Can you tell me what you be-lieve?
Is there a pro-mise of e - ter - nal e-la tion?
I see there's no sin - gle path to per-fec-tion.

The piano accompaniment for the second vocal line consists of two systems of music. The first system has two measures, and the second system has two measures. The melody is played in the right hand with eighth and sixteenth notes, while the left hand provides a steady bass line with quarter notes. The key signature is C $\flat$ major (three flats), and the time signature is 4/4.

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This We Believe - 2

7 G $\flat$ B $\flat$ m7 C $\flat$ D $\flat$

Can you help me see what you see?
 Is there a sto - ry of the cre - a - tion?
 No one ar - row point - ing di - rec - tion.

9 C $\flat$ D $\flat$ G $\flat$ D $\flat$ E $\flat$ D $\flat$

Why do peo - ple ga - ther in this place?
 What words bring to you com - fort as you grieve?
 Just one sim - ple sin - gle tie that binds.

11 A $\flat$ m7 D $\flat$ G $\flat$ C $\flat$ D $\flat$

What is your sav - ing grace?
 Tell me what you be - lieve.
 In a word, just be kind.

This We Believe - 3

13 2, 3. G $\flat$ 7 C $\flat$ D $\flat$

We be-lieve in jus - tice. We be-lieve in

15 B $\flat$ m7 E $\flat$ A $\flat$ m G $\flat$ D $\flat$

eq - ui - ty. — We be-lieve in com - pas - sion for

17 G $\flat$ A $\flat$ m D $\flat$ /B $\flat$ G $\flat$ C $\flat$ D $\flat$

all the world. We will turn these words in-to re - al - i -

This We Believe - 4

To Coda

19 $B\flat m7$ $E\flat$ $A\flat m D\flat / B\flat B\flat m6 C\flat$ $C\flat / D\flat$

-ty. Af-ter all, this we be-lieve.

22 $G\flat$ $C\flat$ $D\flat$ D.S. al Coda

Coda Φ

23 $C\flat / D\flat$ $G\flat / C\flat$ $G\flat / C\flat D\flat$ $C\flat sus2$ $G\flat$

this we believe. This we be-lieve. *tenderly*

This We Believe

♩ = 50
flowingly

B

mf

C#

F#

C#

D#

C#

3

G#m7

C#

F#

B

C#

5

F#

A#m7

B

C#

Can you tell me what you be-lieve?

Is there a pro-mise of e - ter - nal e-la tion?

I see there's no sin - gle path to per-fec - tion.

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This We Believe - 2

7

F# A#m7 B C#

Can you help me see what you see?
 Is there a sto - ry of the cre - a - tion?
 No one ar - row point - ing di - rec - tion.

9

B C# F# C# D# C#

Why do peo - ple ga - ther in this place?
 What words bring to you com - fort as you grieve?
 Just one sim - ple sin - gle tie that binds.

This We Believe - 3

11 G#m7 C# F# B C#

What is your sav-ing grace?
Tell me what you be - lieve.
In a word, just be kind.

13 2, 3. F#7 B C#

We be-lieve in jus - tice. We be-lieve in

15 A#m7 D# G#m F# C#

eq-ui-ty. We be-lieve in com- pas - sion for

This We Believe - 4

17 F# G#m C#/A#F# B C#

all the world. We will turn these words in-to re-al-i -

19 A#m7 D# G#m C#/A# A#m6B B/C# To Coda

-ty. Af-terall, this we be-lieve.

22 F# B C# D.S. al Coda

This We Believe - 5

Coda Φ

23

B/C# F#/B F#/B C# Bsus2F#

this we believe. This we be-lieve. *tenderly*

The musical score for the Coda of 'This We Believe' consists of two staves. The top staff is a single melodic line in treble clef, and the bottom staff is a piano accompaniment in grand staff (treble and bass clefs). The key signature is D major (four sharps). The score is divided into four measures. The first measure has a whole rest in the vocal line and a piano accompaniment of eighth notes. The second measure has a half note in the vocal line and a piano accompaniment of eighth notes. The third measure has a half note in the vocal line and a piano accompaniment of eighth notes. The fourth measure has a whole note in the vocal line and a piano accompaniment of whole notes. The lyrics 'this we believe.' are under the first two measures, and 'This we be-lieve. tenderly' are under the last two measures. Chord symbols B/C#, F#/B, F#/B, C#, and Bsus2F# are written above the vocal line. The score ends with a double bar line.

This We Believe

♩ = 50
flowingly

Bb
mf

C

F

C

D

C

The piano introduction is in 4/4 time, starting with a B-flat key signature. The right hand features a flowing melody with eighth and sixteenth notes, while the left hand provides a steady bass line with quarter notes. The first system covers measures 1 through 4, and the second system covers measures 5 through 8.

3

Gm7

C

F

Bb

C

This section continues the piano accompaniment from measure 3 to measure 8. It maintains the same flowing melodic style in the right hand and steady bass line in the left hand, with changes in harmony corresponding to the chord markings above.

5

F

Am7

Bb

C

The main body of the song begins at measure 5. The vocal melody is written in the treble clef, with lyrics underneath. The piano accompaniment continues in the same style as the introduction. The lyrics are: "Can you tell me what you be-lieve? Is there a pro-mise of e-ter-nal e-la-tion? I see there's no sin-gle path to per-fec-tion." The piano part includes a repeat sign at the start of measure 5.

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This We Believe - 2

7 F Am7 Bb C

Can you help me see what you see?
 Is there a sto - ry of the cre - a - tion?
 No one ar - row point - ing di - rec - tion.

9 Bb C F C D C

Why do peo - ple ga - ther in this place?
 What words bring to you com - fort as you grieve?
 Just one sim - ple sin - gle tie that binds.

11 Gm7 C 1F Bb C

What is your sav - ing grace?
 Tell me what you be - lieve.
 In a word, just be kind.

The musical score is written for a vocal line and a piano accompaniment. The key signature has one flat (Bb). The tempo and style are not explicitly marked. The score is divided into three systems, each with a measure number (7, 9, 11) and a key signature change. The lyrics are written below the vocal line. The piano part consists of chords and moving lines in both the right and left hands. The first system ends with a repeat sign. The second system ends with a repeat sign. The third system ends with a repeat sign.

This We Believe - 3

13 2, 3. F7 Bb C

We be-lieve in jus - tice. We be-lieve in

15 Am7 D Gm F C

eq - ui-ty. — We be-lieve in com- pas - sion for

17 F Gm C/A F Bb C

all the world. We will turn these words in-to re - al - i -

This We Believe - 4

To Coda

19 Am7 D Gm C/A Am6 Bb Bb/C

-ty. Af - ter all, this we be-lieve.

22 F Bb D.S. al Coda Coda Bb/C

this we be-lieve.

24 F/Bb F/Bb C Bbsus2 F

This we be-lieve... tenderly

This We Believe

♩ = 50
flowingly

A
mf

B

E

B

C#

B

3

F#m7

B

E

A

B

5

E

G#m7

A

B

Can you tell me what you be-lieve?
Is there a pro-mise of e - ter - nal e-la tion?
I see there's no sin - gle path to per-fec-tion.

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This We Believe - 2

7

E G#m7 A B

Can you help me see what you see?
 Is there a sto - ry of the cre - a - tion?
 No one ar - row point - ing di - rec - tion.

9

A B E B C# B

Why do peo - ple ga - ther in this place?
 What words bring to you com - fort as you grieve?
 Just one sim - ple sin - gle tie that binds.

This We Believe - 3

11 F#m7 B E A B

What_ is your sav-ing grace?
 Tell_ me_ what you be - lieve.
 In a word, just be kind.

13 2, 3. E7 A B

We be-lieve in jus - tice. We be-lieve in

15 G#m7 C# F#m E B

eq - ui-ty. We be-lieve in com- pas - sion for

The musical score is written for a vocal line and a piano accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The score is divided into three systems, each with a measure number (11, 13, 15) at the beginning. Chord markings are placed above the vocal line: F#m7, B, E, A, B in the first system; 2, 3., E7, A, B in the second system; and G#m7, C#, F#m, E, B in the third system. The lyrics are written below the vocal line, with some words underlined. The piano part consists of a right-hand melody and a left-hand bass line. The first system ends with a double bar line and repeat dots. The second system also ends with a double bar line and repeat dots. The third system ends with a double bar line and repeat dots.

This We Believe - 4

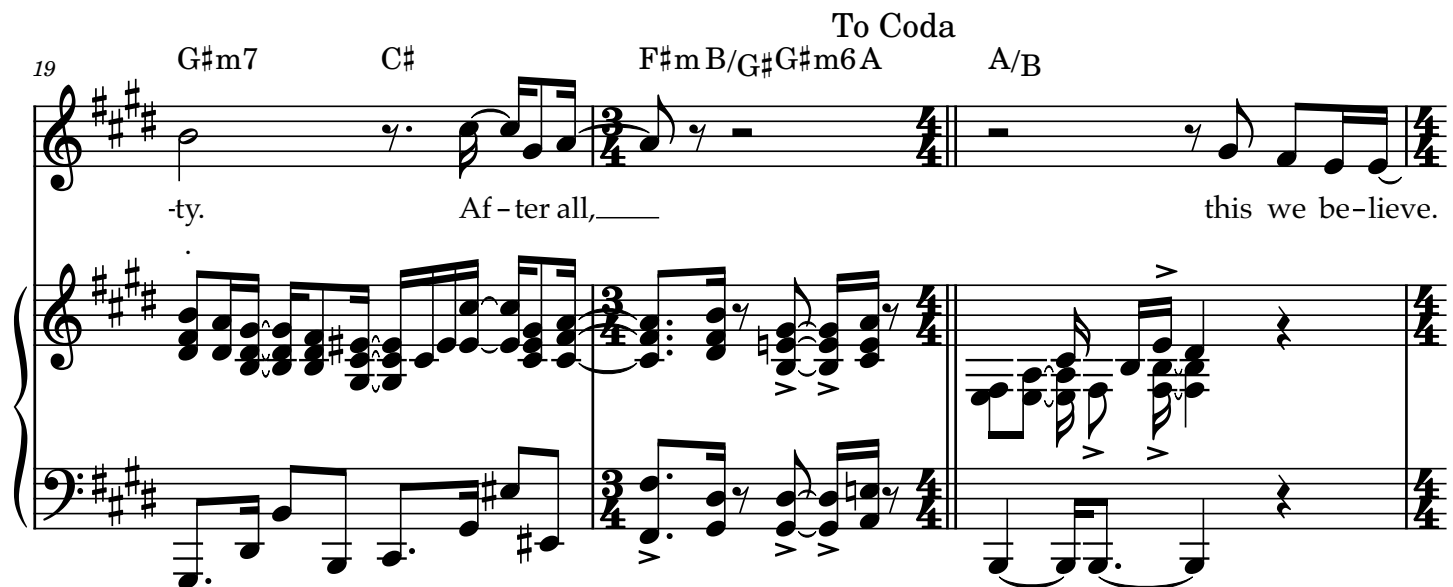
17 E F#m B/G# E A B

all the world. We will turn these words in-to re-al-i-

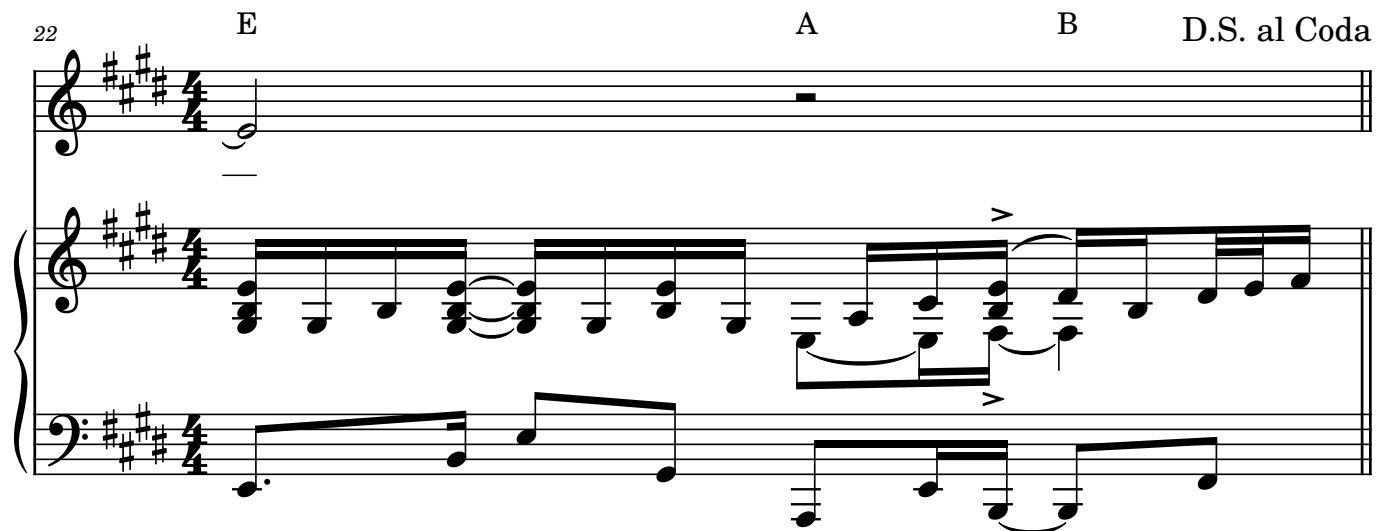


19 G#m7 C# F#m B/G# G#m6 A A/B To Coda

-ty. Af-ter all, this we be-lieve.



22 E A B D.S. al Coda



This We Believe - 5

Coda Φ

23 A/B E/A E/A B Asus2E

thiswebelieve. Thiswebe-lieve. *tenderly*

This We Believe

♩ = 50
flowingly

Ab
mf

Bb

Eb

Bb

C

Bb

Piano introduction in 4/4 time, key of Bb major. The right hand features a flowing melody with eighth and sixteenth notes, while the left hand provides a steady bass line with quarter notes. The piece begins with a mezzo-forte (mf) dynamic.

3

Fm7

Bb

Eb

Ab

Bb

Continuation of the piano accompaniment for the first system. The right hand continues the flowing melody, and the left hand maintains the bass line. The key signature changes to F major (two flats) for the first system of the vocal entry.

5

Eb

Gm7

Ab

Bb

Vocal melody and piano accompaniment for the second system. The vocal line begins with the lyrics: "Can you tell me what you be-lieve? Is there a pro-mise of e-ter-nal e-la-tion? I see there's no sin-gle path to per-fec-tion." The piano accompaniment continues with the same flowing melody and bass line.

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This We Believe - 2

7 Eb Gm7 Ab Bb

Can you help me see what you see?
Is there a sto - ry of the cre - a - tion?
No one ar - row point - ing di - rec - tion.

9 Ab Bb Eb Bb C Bb

Why do peo - ple ga - ther in this place?
What words bring to you com - fort as you grieve?
Just one sim - ple sin - gle tie that binds.

11 Fm7 Bb 1Eb Ab Bb

What is your sav - ing grace?
Tell me what you be - lieve.
In a word, just be kind.

This We Believe - 3

13 2, 3. Eb7 Ab Bb

We be-lieve in jus - tice. We be-lieve in

15 Gm7 C Fm Eb Bb

eq - ui-ty. — We be-lieve in com- pas - sion for

17 Eb Fm Bb/G Eb Ab Bb

all the world. We will turn these words in-to re - al - i -

This We Believe - 4

To Coda

19 Gm7 C Fm Bb/G Gm6 Ab Ab/Bb

-ty. Af-ter all, this we be-lieve.

22 Eb Ab D.S. al Coda Coda Ab/Bb

this we be-lieve.

24 Eb/Ab Eb/Ab Bb Absus2 Eb

This we be-lieve... tenderly

This We Believe

♩ = 50
flowingly

G
mf

A

D

A

B

A

The piano introduction consists of two systems of music. The first system is in G major, 4/4 time, and begins with a treble clef. The melody is played in the right hand, and the bass line is in the left hand. The second system continues the melody and bass line, ending with a repeat sign.

3

Em7

A

D

G

A

The piano accompaniment for the first system of the song. It features a treble clef and a bass clef. The melody is in the right hand, and the bass line is in the left hand. The system includes a repeat sign and a fermata over the final note.

5

D

F#m7

G

A

The vocal melody and piano accompaniment for the second system of the song. The vocal melody is in the treble clef, and the piano accompaniment is in the bass clef. The system includes a repeat sign and a fermata over the final note.

Can you tell me what you be-lieve?
Is there a pro-mise of e - ter - nal e-la tion?
I see there's no sin - gle path to per-fec - tion.

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This We Believe - 2

7 D F#m7 G A

Can you help me see what you see?
Is there a sto - ry of the cre - a - tion?
No one ar - row point - ing di - rec - tion.

9 G A D A B A

Why do peo - ple ga - ther in this place?
What words bring to you com - fort as you grieve?
Just one sim - ple sin - gle tie that binds.

This We Believe - 3

11 Em7 A 1D G A

What_ is your sav-ing grace?
Tell_ me_ what you be - lieve.
In a word, just be kind.

13 2, 3. D7 G A

We be-lieve in jus - tice. We be-lieve in

15 F#m7 B Em D A

eq - ui-ty. We be-lieve in com- pas - sion for

The musical score is written for a vocal line and a piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 4/4. The score is divided into three systems, each starting with a measure number (11, 13, 15). Above the vocal staff, guitar chords are indicated: Em7, A, 1D, G, A in the first system; 2, 3., D7, G, A in the second; and F#m7, B, Em, D, A in the third. The piano accompaniment consists of a right-hand melody and a left-hand bass line. The lyrics are written below the vocal staff, with some words underlined to indicate phrasing. The score ends with a double bar line and repeat dots.

This We Believe - 4

17 D Em A/F# D G A

all the world. We will turn these words in-to re-al-i-

19 F#m7 B Em A/F# F#m6 G G/A To Coda

-ty. Af-ter all, this we be-lieve.

22 D G A D.S. al Coda Coda

this we be-lieve.

This We Believe - 5

24

D/G D/G A Gsus2 D

This we be-lieve... *tenderly*

The musical score is for a piano accompaniment. It features three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature is D major (two sharps). The score is divided into three measures. The first measure contains a whole note chord D/G in the treble and a complex piano accompaniment in the grand staff. The second measure contains a whole note chord D/G in the treble, a whole note chord A in the grand staff, and a piano accompaniment. The third measure contains a whole note chord Gsus2 in the treble, a whole note chord D in the grand staff, and a piano accompaniment. The lyrics 'This we be-lieve...' are written above the second measure, and 'tenderly' is written above the third measure. The score ends with a double bar line.

This We Believe

♩ = 50
flowingly

G $\flat$

mf

A $\flat$

D $\flat$

A $\flat$

B $\flat$

A $\flat$

The piano introduction consists of two measures. The first measure features a treble clef with a 4/4 time signature and a key signature of three flats (B-flat, E-flat, A-flat). The melody is composed of eighth and sixteenth notes, while the bass line consists of quarter notes. The second measure continues the melody and bass line, ending with a repeat sign.

3

E $\flat$ m7

A $\flat$

D $\flat$

G $\flat$

A $\flat$

The second system of piano accompaniment consists of two measures. The first measure features a treble clef with a 4/4 time signature and a key signature of three flats. The melody is composed of eighth and sixteenth notes, while the bass line consists of quarter notes. The second measure continues the melody and bass line, ending with a repeat sign.

5

D $\flat$

Fm7

G $\flat$

A $\flat$

The third system of the score includes a vocal melody and piano accompaniment. The vocal melody is written in a treble clef with a 4/4 time signature and a key signature of three flats. The lyrics are: "Can you tell me what you be-lieve? Is there a pro-mise of e-ter-nal e-la-tion? I see there's no sin-gle path to per-fec-tion." The piano accompaniment consists of two measures, with the first measure featuring a treble clef and a 4/4 time signature, and the second measure continuing the melody and bass line.

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This We Believe - 2

7 D $\flat$ Fm7 G $\flat$ A $\flat$

Can you help me see what you see?_____
 Is there a sto - ry__ of the__ cre - a - tion?____
 No one ar - row point - ing di - rec - tion.

9 G $\flat$ A $\flat$ D $\flat$ A $\flat$ B $\flat$ A $\flat$

Why do peo - ple ga - ther in this place?
 What words bring to you com - fort as you grieve?
 Just one sim - ple sin - gle tie that binds.

This We Believe - 3

11 Ebm7 Ab 1 Db Gb Ab

What is your sav-ing grace?
Tell me_ what you be - lieve.
In a word, just be kind.

13 2, 3. Db7 Gb Ab

We be-lieve in jus - tice. We be-lieve in

15 Fm7 Bb Ebm Db Ab

eq - ui-ty.— We be-lieve in com- pas - sion for

This We Believe - 4

17 Db Eb m Ab/F Db Gb Ab

all the world. We will turn these words in-to re-al-i-

19 Fm7 Bb Eb m Ab/F Fm6 Gb Gb/Ab To Coda

-ty. Af-ter all, — this we be-lieve.

22 Db Gb Ab D.S. al Coda

This We Believe - 5

Coda Φ

23 $G\flat/A\flat$ $D\flat/G\flat$ $D\flat/G\flat$ $A\flat$ $G\flat$ sus2 $D\flat$

this we believe. This we be-lieve. *tenderly*

The musical score for the Coda of 'This We Believe' consists of four measures. The first measure is marked with measure number 23 and contains a whole rest in the vocal line. The second measure contains the lyrics 'this we believe.' and features a vocal melody starting on a half note G4, followed by eighth notes A4 and B4, and a half note A4. The piano accompaniment in the second measure includes a complex chordal texture with many beamed sixteenth notes in both hands. The third measure contains the lyrics 'This we be-lieve.' and continues the vocal melody with a half note G4, followed by eighth notes F#4 and E4, and a half note D4. The piano accompaniment continues with similar complex textures. The fourth measure contains the word 'tenderly' and features a vocal melody starting on a half note D4, followed by a half note C4. The piano accompaniment in the fourth measure is simpler, with a sustained chord in the right hand and a half note D3 in the left hand. Chord symbols are placed above the vocal line: Gb/Ab, Db/Gb, Db/Gb Ab, and Gb sus2 Db. The key signature has four flats (Bb, Eb, Ab, Db) and the time signature is common time (C).

This We Believe

♩ = 50
flowingly

F#

mf

G#

C#

G#

A#

G#

The piano introduction is in 4/4 time, key of F# major (indicated by five sharps: F#, C#, G#, D#, A#). It consists of two measures. The first measure features a treble clef with a series of eighth-note chords and a bass clef with a steady eighth-note bass line. The second measure continues this pattern with different chord voicings.

3

D#m7

G#

C#

F#

G#

The piano accompaniment for the first vocal line (measures 3-4) continues the eighth-note bass line in the bass clef. The treble clef features chords corresponding to the notes above the lyrics. Measure 3 has a triplet of eighth notes in the treble. Measure 4 includes an accent (>) on the final chord.

5

C#

E#m7

F#

G#

This section contains the vocal melody and piano accompaniment for the second vocal line (measures 5-8). The vocal melody is written in the treble clef with lyrics underneath. The piano accompaniment is in the bass clef. Measure 5 starts with a repeat sign. Measure 8 ends with a fermata over the final note. The lyrics are: "Can you tell me what you be-lieve? Is there a pro-mise of e-ter-nal e-la-tion? I see there's no sin-gle path to per-fec-tion."

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This We Believe - 2

7

C# E#m7 F# G#

Can you help me see what you see?
Is there a sto - ry of the cre - a - tion?
No one ar - row point - ing di - rec - tion.

9

F# G# C# G# A# G#

Why do peo - ple ga - ther in this place?
What words bring to you com - fort as you grieve?
Just one sim - ple sin - gle tie that binds.

This We Believe - 3

11 D#m7 G# C# F# G#

What is your sav-ing grace?
Tell me what you be-lieve.
In a word, just be kind.

13 2, 3. C#7 F# G#

We be-lieve in jus - tice. We be-lieve in

15 E#m7 A# D#m C# G#

eq - ui-ty. — We be-lieve in com- pas - sion for

The musical score is written for a vocal line and piano accompaniment. The key signature is E major (four sharps). The tempo and style are indicated by the title 'This We Believe - 3'. The score is divided into three systems, each with a measure number (11, 13, 15) and a set of chords. The lyrics are written below the vocal line. The piano accompaniment consists of a right hand and a left hand, with various musical notations such as notes, rests, and dynamics.

This We Believe - 4

17 C# D#m G#/E# C# F# G#

all the world. We will turn these words in-to re-al-i -

To Coda

F#

E#m6

G#/E#

19 E#m7 A# D#m F#/G#

-ty. Af - ter all, — this we be-lieve.

22 C# F# G# D.S. al Coda

This We Believe - 5

Coda Φ

23

F#/G# C#/F# C#/F# G# F#sus2 C#

this we believe. This we be-lieve. *tenderly*

This We Believe

♩ = 50
flowingly

F
mf

Piano introduction in 4/4 time. The right hand features a melody of eighth and sixteenth notes, while the left hand provides a steady bass line. Chords G, C, G, A, and G are indicated above the staff.

Continuation of the piano introduction. The right hand continues with a melodic line, and the left hand maintains the bass line. Chords Dm7, G, C, F, and G are indicated above the staff.

Vocal melody line starting with a repeat sign. The notes are: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Chords C, Em7, F, and G are indicated above the staff.

Can you tell me what you be-lieve?
Is there a pro-mise of e - ter - nal e-la tion?
I see there's no sin - gle path to per-fec - tion.

Piano accompaniment for the vocal line. The right hand plays chords and moving lines, while the left hand plays a bass line. The music is in 4/4 time.

**Please find a slightly different arrangement in the arrangements resource*

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This We Believe - 2

7 C Em7 F G

Can you help me see what you see?
 Is there a sto - ry of the cre - a - tion?
 No one ar - row point - ing di - rec - tion.

9 F G C G A G

Why do peo - ple ga - ther in this place?
 What words bring to you com - fort as you grieve?
 Just one sim - ple sin - gle tie that binds.

11 Dm7 G 1C F G

What is your sav - ing grace?
 Tell me what you be - lieve.
 In a word, just be kind.

This We Believe - 3

13 2, 3. C7 F G

We be-lieve in jus - tice. We be-lieve in

15 Em7 A Dm C G

eq - ui-ty. — We be-lieve in com- pas - sion for

17 C Dm G/E C F G

all the world. We will turn these words in-to re - al - i -

To Coda

-ty. Af - ter all,_____ this we be - lieve.

this we be-lieve.

This we be-lieve. *tenderly*

This We Believe

♩ = 50
flowingly

F $\flat$

mf

G $\flat$

C $\flat$

G $\flat$

A $\flat$

G $\flat$

Piano introduction in F $\flat$ major, 4/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line. The first measure is marked *mf*. The key signature has five flats.

Measures 3 and 4 of the piano accompaniment. Measure 3 is marked with a '3' and a triplet. Chord symbols above the staff include D $\flat$ m7, G $\flat$, C $\flat$, F $\flat$, and G $\flat$. The music continues with a similar melodic and harmonic pattern.

Vocal entry and piano accompaniment for measures 5 through 8. Measure 5 is marked with a '5' and a repeat sign. Chord symbols above the staff are C $\flat$, E $\flat$ m7, F $\flat$, and G $\flat$. The lyrics are written below the vocal line.

Can you tell me what you be-lieve?
Is there a pro-mise of e - ter - nal e-la - tion?
I see there's no sin - gle path to per-fec-tion.

**Please find a slightly different arrangement in the arrangements resource*

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This We Believe - 2

7

Chords: C $\flat$ Ebm7 F $\flat$ G $\flat$

Can you help me see what you see?
Is there a sto - ry of the cre - a - tion?
No one ar - row point - ing di - rec - tion.

9

Chords: F $\flat$ G $\flat$ C $\flat$ G $\flat$ A $\flat$ G $\flat$

Why do peo - ple ga - ther in this place?
What words bring to you com - fort as you grieve?
Just one sim - ple sin - gle tie that binds.

This We Believe - 3

11 D $\flat$ m7 G $\flat$ 1 C $\flat$ F $\flat$ G $\flat$

What is your sav-ing grace?
 Tell— me— what you be - lieve.
 In a word, just be kind.

13 2, 3. C $\flat$ 7 F $\flat$ G $\flat$

We be-lieve in jus - tice. We be-lieve in

15 E $\flat$ m7 A $\flat$ D $\flat$ m C $\flat$ G $\flat$

eq - ui-ty.— We be-lieve in com- pas - sion for

This We Believe - 4

17 C $\flat$ D $\flat$ m G $\flat$ /E $\flat$ C $\flat$ F $\flat$ G $\flat$

all the world. We will turn these words in-to re-al-i -

19 E $\flat$ m7 A $\flat$ D $\flat$ m G $\flat$ /E $\flat$ E $\flat$ m6 F $\flat$ F $\flat$ /G $\flat$ To Coda

-ty. Af-ter all, — this we be-lieve.

22 C $\flat$ F $\flat$ G $\flat$ D.S. al Coda Coda $\oplus$ F $\flat$ /G $\flat$

this we be-lieve.

This We Believe - 5

24

$C\flat/F\flat$ $C\flat/F\flat$ $G\flat$ $F\flat$ sus2 $C\flat$

This we be-lieve... *tenderly*

The musical score is for a piano accompaniment. It consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below it. The key signature has five flats (B-flat, E-flat, A-flat, D-flat, G-flat). The time signature is 4/4. The score is divided into four measures. The first measure has a whole note in the treble staff and a half note in the bass staff. The second measure has a whole rest in the treble staff and a half note in the bass staff. The third measure has a half note in the treble staff and a half note in the bass staff. The fourth measure has a whole note in the treble staff and a whole note in the bass staff. The lyrics 'This we be-lieve...' are written above the third measure, and 'tenderly' is written above the fourth measure. The piece ends with a double bar line.

This We Believe

♩ = 50
flowingly

E
mf

F#

B

F#

G#

F#

Piano introduction in E major, 4/4 time. The melody is played in the right hand with eighth and sixteenth notes, and the bass line is in the left hand with quarter and eighth notes. The key signature has four sharps (F#, C#, G#, D#).

3

C#m7

F#

B

E

F#

Continuation of the piano accompaniment. The right hand features a triplet of eighth notes in the first measure. The bass line continues with quarter and eighth notes.

5

B

D#m7

E

F#

Vocal melody in E major, 4/4 time. The melody is written on a single staff with a key signature of four sharps. The lyrics are written below the staff.

Can you tell me what you be-lieve?
Is there a pro-mise of e - ter - nal e-la tion?
I see there's no sin - gle path to per-fec-tion.

Continuation of the piano accompaniment. The right hand features a triplet of eighth notes in the first measure. The bass line continues with quarter and eighth notes.

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This We Believe - 2

7

B D#m7 E F#

Can you help me see what you see?
Is there a sto - ry of the cre - a - tion?
No one ar - row point - ing di - rec - tion.

9

E F# B F# G# F#

Why do peo - ple ga - ther in this place?
What words bring to you com - fort as you grieve?
Just one sim - ple sin - gle tie that binds.

This We Believe - 3

11 C#m7 F# 1B E F#

What is your sav-ing grace?
Tell me what you be - lieve.
In a word, just be kind.

13 2, 3. B7 E F#

We be-lieve in jus - tice. We be-lieve in

15 D#m7 G# C#m B F#

eq - ui-ty. We be-lieve in com- pas - sion for

The musical score is written for a vocal line and a piano accompaniment. The key signature has four sharps (F#, C#, G#, D#), and the time signature is 4/4. The score is divided into three systems, each with a measure number (11, 13, 15) and a set of chords. The vocal line includes lyrics with hyphens indicating syllables across measures. The piano accompaniment features a consistent eighth-note pattern in the right hand and a more varied bass line in the left hand, including some chords and single notes.

This We Believe - 4

17 B C#m F#/D#B E F#

The musical score is written for a vocal line and a piano accompaniment. The vocal line is on a single staff with a treble clef and a key signature of three sharps (F#, C#, G#). The piano accompaniment consists of two staves, treble and bass, with a grand staff bracket on the left. The key signature for the piano is also three sharps. The tempo is marked 'Andante' and the time signature is 4/4. The lyrics are: 'all the world. We will turn these words in-to re-al-i -'. The score is divided into two measures. The first measure contains the lyrics 'all the world.' and the second measure contains 'We will turn these words in-to re-al-i -'. The piano accompaniment features a steady eighth-note bass line and a more complex treble line with chords and moving lines.

all the world. We will turn these words in-to re-al-i -

19 D#m7 G# C#m F#/D# D#m6 E To Coda E/F#

-ty. Af - ter all, ____ this we be - lieve.

22 B E F# D.S. al Coda

Coda

E/F#

this we believe.

This We Believe - 5

24

B/E

B/E F#

Esus2 B

This we be-lieve... *tenderly*

The musical score is written for a piano and voice. It consists of three systems of staves. The first system has a single treble clef staff with a key signature of three sharps (F#, C#, G#) and a common time signature. The second and third systems are grand staves, each with a treble and bass clef. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand, including some triplets. The voice line enters in the second system with the lyrics 'This we be-lieve...' and continues through the third system with the word 'tenderly' written above the final notes. Chord symbols are placed above the staves: B/E at the beginning, B/E and F# in the second measure, and Esus2 and B at the end. The score concludes with a double bar line.

This We Believe

♩ = 50
flowingly

E♭

mf

Piano introduction in E♭ major, 4/4 time. The right hand features a flowing eighth-note melody, while the left hand provides a steady bass line. Chords F, B♭, F, G, and F are indicated above the staff.

Continuation of the piano introduction. The right hand continues the eighth-note melody with some triplet markings. Chords Cm7, F, B♭, E♭, and F are indicated above the staff.

Vocal entry and piano accompaniment. The vocal line begins with a repeat sign and a key signature change to E♭ major. The piano accompaniment continues with a steady eighth-note pattern. Chords B♭, Dm7, E♭, and F are indicated above the staff.

Can you tell me what you be-lieve?
Is there a pro-mise of e - ter - nal e-la tion?
I see there's no sin - gle path to per-fec - tion.

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This We Believe - 2

7 B $\flat$ Dm7 E $\flat$ F

Can you help me see what you see?_____
Is there a sto - ry__ of the__ cre - a - tion?____
No one ar - row point - ing di - rec - tion.

9 E $\flat$ F B $\flat$ F G F

Why do peo - ple ga - ther in this place?
What words bring to you com - fort as you grieve?
Just one sim - ple sin - gle tie that binds.

This We Believe - 3

11 Cm7 F 1Bb Eb F

What_ is your sav-ing grace?
Tell_ me_ what you be - lieve.
In a word, just be kind.

13 2, 3. Bb7 Eb F

We be-lieve in jus - tice. We be-lieve in

15 Dm7 G Cm Bb F

eq - ui-ty. We be-lieve in com- pas - sion for

The musical score is written for a vocal line and a piano accompaniment. The key signature has two flats (Bb and Eb), and the time signature is 4/4. The score is divided into three systems, each with a measure number (11, 13, 15) and a set of chords. The vocal line includes lyrics and rests. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand. The first system (measures 11-12) has chords Cm7, F, 1Bb, Eb, and F. The second system (measures 13-14) has chords 2, 3., Bb7, Eb, and F. The third system (measures 15-16) has chords Dm7, G, Cm, Bb, and F. The score ends with a double bar line and repeat dots.

This We Believe - 4

17 Bb Cm F/D Bb Eb F

all the world. We will turn these words in-to re-al-i -

19 Dm7 G Cm F/D Dm6 Eb Eb/F To Coda

-ty. Af-ter all, this we be-lieve.

22 Bb Eb D.S. al Coda Coda Eb/F

this we be-lieve.

This We Believe - 5

24

Bb/Eb Bb/Eb F Eb sus2 Bb

This we be-lieve... *tenderly*

The musical score is for a piano accompaniment. It consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below it. The key signature has two flats (Bb and Eb). The piece is in 4/4 time. The first staff has a whole note chord of Bb/Eb in the first measure, a whole rest in the second, and a half note Eb in the third, followed by a whole note Bb in the fourth. The grand staff features a complex piano accompaniment. The right hand plays a series of chords and moving lines, while the left hand plays a steady bass line with eighth and quarter notes. The piece concludes with a final chord of Bb/Eb in the right hand and a whole note Bb in the left hand. The lyrics 'This we be-lieve...' are placed above the right hand of the grand staff, and the word 'tenderly' is placed above the final chord.

This We Believe

♩ = 50
flowingly

D
mf

Chords: E A E F# E

3 Bm7 E A D E

5 A C#m7 D E

Can you tell me what you be-lieve?
Is there a pro-mise of e - ter - nal e-la tion?
I see there's no sin - gle path to per-fec - tion.

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This We Believe - 2

7 A C#m7 D E

Can you help me see what you see?
 Is there a sto - ry of the cre - a - tion?
 No one ar - row point - ing di - rec - tion.

9 D E A E F# E

Why do peo - ple ga - ther in this place?
 What words bring to you com - fort as you grieve?
 Just one sim - ple sin - gle tie that binds.

11 Bm7 E 1A D E

What is your sav - ing grace?
 Tell me what you be - lieve.
 In a word, just be kind.

The musical score is written for a vocal line and a piano accompaniment. The key signature has three sharps (F#, C#, G#). The tempo and style are indicated by the title 'This We Believe - 2'. The score is divided into three systems, each with a measure number (7, 9, 11) and a key signature change (A, C#m7, D, E; D, E, A, E, F#, E; Bm7, E, 1A, D, E). The lyrics are written below the vocal line, and the piano part is written below the vocal line. The piano part consists of a right-hand melody and a left-hand accompaniment. The lyrics are: 'Can you help me see what you see? Is there a sto - ry of the cre - a - tion? No one ar - row point - ing di - rec - tion.'; 'Why do peo - ple ga - ther in this place? What words bring to you com - fort as you grieve? Just one sim - ple sin - gle tie that binds.'; 'What is your sav - ing grace? Tell me what you be - lieve. In a word, just be kind.'

This We Believe - 3

13 2, 3. A7 D E

We be-lieve in jus - tice. We be-lieve in

15 C#m7 F# Bm A E

eq - ui-ty. — We be-lieve in com- pas - sion for

17 A Bm E/C# A D E

all the world. We will turn these words in-to re - al - i -

The musical score is written for a piano and voice. It consists of three systems of music. Each system has a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has three sharps (F#, C#, G#). The first system (measures 13-14) has a vocal line with lyrics 'We be-lieve in jus - tice. We be-lieve in' and piano accompaniment. The second system (measures 15-16) has a vocal line with lyrics 'eq - ui-ty. — We be-lieve in com- pas - sion for' and piano accompaniment. The third system (measures 17-18) has a vocal line with lyrics 'all the world. We will turn these words in-to re - al - i -' and piano accompaniment. Chord symbols are placed above the vocal line: A7, D, E in the first system; C#m7, F#, Bm, A, E in the second system; A, Bm, E/C# A, D, E in the third system. Measure numbers 13, 15, and 17 are indicated at the start of their respective systems.

This We Believe - 4

To Coda

19 C#m7 F# Bm E/C# C#m6 D D/E

-ty. Af - ter all, _____ this we be - lieve.

22 A D D.S. al Coda Coda ⊕ D/E

this we be - lieve.

24 A/D A/D E Dsus2 A

This we be - lieve... tenderly

This We Believe

♩ = 50
flowingly

D $\flat$

mf

E $\flat$

A $\flat$

E $\flat$

F

E $\flat$

Piano introduction in D $\flat$ major, 4/4 time. The music features a flowing melody in the right hand and a steady bass line in the left hand. The tempo is marked as 50 beats per minute.

3

B $\flat$ m7

E $\flat$

A $\flat$

D $\flat$

E $\flat$

Piano accompaniment for the first system of the vocal melody. The music continues with a flowing melody in the right hand and a steady bass line in the left hand.

5

A $\flat$

Cm7

D $\flat$

E $\flat$

Vocal melody and piano accompaniment for the second system. The vocal melody is written in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "Can you tell me what you be-lieve? Is there a pro-mise of e - ter - nal e-la tion? I see there's no sin - gle path to per-fec-tion."

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This We Believe - 2

7 $A\flat$ $Cm7$ $D\flat$ $E\flat$

Can you help me see what you see?
 Is there a sto - ry of the cre - a - tion?
 No one ar - row point - ing di - rec - tion.

9 $D\flat$ $E\flat$ $A\flat$ $E\flat$ F $E\flat$

Why do peo - ple ga - ther in this place?
 What words bring to you com - fort as you grieve?
 Just one sim - ple sin - gle tie that binds.

11 $B\flat m7$ $E\flat$ $1A\flat$ $D\flat$ $E\flat$

What is your sav - ing grace?
 Tell me what you be - lieve.
 In a word, just be kind.

The musical score is written for a vocal line and a piano accompaniment. The key signature has four flats (B-flat, E-flat, A-flat, D-flat). The tempo and style are not explicitly marked. The score is divided into three systems, each with a measure number (7, 9, 11) and a set of chords. The vocal line includes lyrics with line breaks and hyphens for syllables. The piano part consists of a right-hand melody and a left-hand bass line. The first system (measures 7-8) has chords $A\flat$, $Cm7$, $D\flat$, and $E\flat$. The second system (measures 9-10) has chords $D\flat$, $E\flat$, $A\flat$, $E\flat$, F , and $E\flat$. The third system (measures 11-12) has chords $B\flat m7$, $E\flat$, $1A\flat$, $D\flat$, and $E\flat$. The score ends with a double bar line and repeat dots.

This We Believe - 3

13 2, 3. Ab7 Db Eb

We be-lieve in jus - tice. We be-lieve in

15 Cm7 F Bbm Ab Eb

eq - ui-ty. — We be-lieve in com- pas - sion for

17 Ab Bbm Eb/C Ab Db Eb

all the world. We will turn these words in-to re - al - i -

This We Believe - 4

To Coda

19 Cm7 F Bbm Eb/C Cm6 Db Db/Eb

-ty. Af-ter all, this we be-lieve.

D.S. al Coda

Coda

22 Ab Db Eb Db/Eb

this we be-lieve.

24 Ab/Db Ab/Db Eb Db sus2 Ab

This we be-lieve... tenderly