

That's How I Believe In You

WALTZ BALLAD



Lyric by
**AL. DUBIN AND
PAUL CUNNINGHAM**

Music by
BERT RULE

M. WITMARK & SONS
NEW YORK



That's How I Believe In You

Words by
AL DUBIN and
PAUL CUNNINGHAM

Waltz Ballad

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Moderately with much expression

mf

ff

The first system of musical notation is a piano introduction. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F#) and the time signature is 3/4. The music begins with a dynamic marking of *mf* (mezzo-forte). The melody in the treble staff is characterized by a series of eighth and sixteenth notes, often beamed together. The bass staff provides a harmonic accompaniment with chords and single notes. The piece concludes with a dynamic marking of *ff* (fortissimo).

The second system shows the beginning of the vocal line on a single treble clef staff. The melody consists of a sequence of eighth and sixteenth notes, with some longer note values. The lyrics are written below the staff.

Sweet-heart, you're gone, and I wan-der on, Won-der-ing where you can be, ——— The
I can't be - lieve that you would de - ceive, What - ev - er else you may do, ——— If

mf

The third system is a piano accompaniment for the first line of lyrics. It features two staves: treble and bass clef. The music is marked *mf*. The treble staff contains chords and melodic fragments, while the bass staff provides a steady accompaniment. The system ends with a fermata over the final notes.

The fourth system shows the continuation of the vocal line on a single treble clef staff. The melody continues with similar rhythmic patterns as the first line.

whole world may say that you're gone to stay, But I know you'll come back to me. ———
some day, some-how, you did break your vow, I'd nev - er be - lieve it was you. ———

The fifth system is a piano accompaniment for the second line of lyrics. It features two staves: treble and bass clef. The music continues with chords and melodic fragments. The system ends with a fermata over the final notes.

GET
SC
FOR
TAL
MAC
PL
P

REFRAIN

Like a ba - by be - lieves in a Sand - man, With a faith that we

p — *f*

can't un - der - stand, ————— Just like chil - dren be - lieve in the

sto - ry Of "A - lice in Won - der - land?" ————— Like a

real pal be - lieves in a com - - rade, With a friend - ship that's

last - ing and true: _____ Like my dad - dy be - lieves in my moth - -

er, That's how I be - lieve in you. Like a you. _____

1. 2.

f *ffz*

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Moderately

One more day _____ of wondrous Spring, _____ Skies a - gleam _____ and birds a - wing. _____ Flown the
Spring, _____ like birds, a - way; _____ Bring them back _____ just one more day. _____ One more day.

f *mf*

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Gently with much expression

A rose - bud smiled on a sun - beam, And the sun - beam kissed the rose, _____ And they
both had the same sweet day dream That a soul full of sun - shine knows. _____

p *p*

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Tho' you have said "forget me";
You taught me love's deep meaning,
And love can never die,
Still in my dreams it always seems
We'll meet when clouds roll by.

I'll forget you when I can live without the
sunshine,
I'll forget you when I can live without the
When summer roses forget their fragrance
And the song bird his sweet refrain,
I'll forget you when all the silver of the
moonlight,
Fades forever and ne'er will bring love's dream
again;
When heaven's gladness has turned to sadness,—
I'll try to forget you in vain.

From all the world I chose you,
Heart of my heart to be;
Now you have left me sighing,
Tossing on love's great sea,
I pray love's star that gleams afar
May guide you back to me.

Annalu Burns.

50
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