

Performed by Mariah Carrey & Whitney Houston

When You Believe

Tiré du Prince d'Egypte

Stephen Scharz/Babyface -1998

arr. Raymond Gobbo

Slowly $\text{♩} = 60$

The musical score is arranged for a full orchestra and percussion. It begins with a tempo marking of 'Slowly' and a metronome setting of 60 quarter notes per minute. The score is written in 4/4 time and the key signature has one flat (B-flat major). The instruments and their parts are as follows:

- Solo 1 in B♭**: Starts with a *mf* dynamic, playing a melodic line.
- Solo 2 in B♭**: Muted throughout.
- Soprano Cornet in E♭**: Starts with a *mf* dynamic, playing a melodic line.
- Solo Cornet in B♭**: Starts with a *mf* dynamic, playing a melodic line.
- 2nd Cornet in B♭**: Remains silent until the end of the piece, where it plays a *p* dynamic.
- 3rd Cornet in B♭**: Remains silent until the end of the piece, where it plays a *p* dynamic.
- Repiano in B♭**: Remains silent until the end of the piece, where it plays a *p* dynamic.
- Flugelhorn**: Starts with a *mf* dynamic, playing a melodic line.
- Solo Tenor Horn**: Remains silent until the end of the piece, where it plays a *p* dynamic.
- 1st Tenor Horn**: Starts with a *mf* dynamic, playing a melodic line.
- 2nd Tenor Horn**: Starts with a *mf* dynamic, playing a melodic line.
- 1st Baritone**: Starts with a *mf* dynamic, playing a melodic line.
- 2nd Baritone**: Starts with a *mf* dynamic, playing a melodic line.
- 1st Trombone**: Starts with a *mf* dynamic, playing a melodic line.
- 2nd Trombone**: Starts with a *mf* dynamic, playing a melodic line.
- Bass Trombone**: Starts with a *mf* dynamic, playing a melodic line.
- Euphonium**: Starts with a *mf* dynamic, playing a melodic line.
- Bass in E♭**: Starts with a *mf* dynamic, playing a melodic line.
- Bass in B♭**: Starts with a *mf* dynamic, playing a melodic line.
- Timpani**: Starts with a *mf* dynamic, playing a melodic line.
- Drum Set**: Starts with a *mf* dynamic, playing a melodic line.
- Glockenspiel**: Starts with a *mf* dynamic, playing a melodic line.

17

Cor.

Cor.

Sop. Cnt.

Solo Cor.

2nd Cor.

3rd Cor.

Rep.

Flug.

Solo T. Hn.

1st T. Hn.

2nd T. Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Bass

Bass

Timp.

Dr.

Glock.

Ride

p

30

This musical score page, numbered 30, features 18 staves for various instruments. The instruments listed on the left are: Cor. (two parts), Sop. Cnt., Solo Cor., 2nd Cor., 3rd Cor., Rep., Flug., Solo T. Hn., 1st T. Hn., 2nd T. Hn., 1st Bar., 2nd Bar., 1st Tbn., 2nd Tbn., B. Tbn., Euph., Bass (two parts), Timp., Dr., and Glock. The score is written in a key signature of one sharp (F#) and a common time signature (C). The music includes complex rhythmic patterns, such as sixteenth-note runs in the Flugelhorn and Bass parts, and sustained chords in the Trombone and Euphonium sections. A dynamic marking of *p* (piano) is present in the Timp. part. The Glockenspiel part features a rhythmic pattern of eighth notes. The overall texture is dense and characteristic of a late 19th or early 20th-century orchestral style.

This musical score page, numbered 42, features 18 staves for various instruments. The instruments listed on the left are: Cor. (two parts), Sop. Cnt., Solo Cor., 2nd Cor., 3rd Cor., Rep., Flug., Solo T. Hn., 1st T. Hn., 2nd T. Hn., 1st Bar., 2nd Bar., 1st Tbn., 2nd Tbn., B. Tbn., Euph., Bass (two parts), Timp., Dr., and Glock. The score is written in a key signature of one sharp (F#) and a common time signature (C). It includes various musical notations such as notes, rests, slurs, and articulation marks. Dynamic markings like *f* (forte) are present throughout. Performance instructions include slurs with the number '3' and '6', and a *f* marking at the bottom of the page. The score is divided into two systems, with the first system ending at measure 49 and the second system starting at measure 50.