

You'll Be There

Written and Arranged by Jack Kunz

Vocal
Jazz
SERIES

Scott*Music Publications*

To Doug & Janet

You'll Be There

Written and Arranged by Jack Kunz • Edited by Doug Anderson

Moderately

Piano

The piano introduction consists of four measures. Measure 1 starts with a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. It begins with a quarter rest followed by a quarter note G4, then an eighth note F#4, and a quarter note E4. Measure 2 features a half note chord of G4 and B4. Measure 3 continues with a quarter rest, a quarter note G4, an eighth note F#4, and a quarter note E4. Measure 4 concludes with a half note chord of G4 and B4, marked with a *rit.* (ritardando) instruction. The bass line starts with a whole note chord of G2 and B2 in measure 1, followed by a half note chord of G2 and B2 in measure 2, and then a quarter note G2 and a quarter note B2 in measure 3. Measure 4 has a whole note chord of G2 and B2. The word *rit.* is placed above the bass line in measure 4.

Freely

S
S

A

T

B

The vocal and piano accompaniment section covers measures 5 through 8. The vocal parts (Soprano, Alto, Tenor, Bass) and the piano accompaniment are all marked *mp* (mezzo-piano). The lyrics are: "An-y-time I fall, an-y-time I stum-ble, you're". The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Measure 5 starts with a treble clef, a key signature of two sharps, and a 4/4 time signature. Measure 6 has a half note chord of G4 and B4. Measure 7 continues with a quarter rest, a quarter note G4, an eighth note F#4, and a quarter note E4. Measure 8 concludes with a half note chord of G4 and B4, marked with a *rit.* instruction.

Freely

(Opt.)

R.H.

The final section of the piano accompaniment covers measures 9 through 12. It is marked *Freely* and includes an optional section labeled *(Opt.)*. The right hand (R.H.) has a treble clef, a key signature of two sharps, and a 4/4 time signature. Measure 9 starts with a half note chord of G4 and B4. Measure 10 has a half note chord of G4 and B4. Measure 11 continues with a quarter rest, a quarter note G4, an eighth note F#4, and a quarter note E4. Measure 12 concludes with a half note chord of G4 and B4, marked with a *rit.* instruction.

9 10 11 *unis.* 12

there, there to put the piec- es back to- geth- er.

there, there to put the piec- es back to- geth- er.

there, there to put the piec- es back to- geth- er.

there, there to put the piec- es back to- geth- er.

there, there to put the piec- es back to- geth- er.

there, there to put the piec- es back to- geth- er.

13 14 15 16

Ev-'ry-thing I do, ev-'ry-thing that touch-es me is

Ev-'ry-thing I do, ev-'ry-thing that touch-es me is

Ev-'ry-thing I do, ev-'ry-thing that — touch-es me is

Ev-'ry-thing I do, ev-'ry-thing that — touch-es me is

Ev-'ry-thing I do, ev-'ry-thing that — touch-es me is

Ev-'ry-thing I do, ev-'ry-thing that — touch-es me is

R.H.

17 18 19 *unis.* 20

just a mere re- flection of this feel- ing.

just a mere re- flection of this feel- ing.

just a mere re- flection of this feel- ing.

just a mere re- flection of this feel- ing.

Bell tones

21 23 24

doom, doom
doom_ oh doom_ oh doo_

doom_ oh doom_ oh doo

doom_ oh doom_ oh doo

Doom oh doom oh doo

25 *solo* 26 27 28

I may be wrong to need you, It's much too soon to see a

doom, doom doom, doom

doom_ doo_ doo_ doom_ doo oo ah

doom doo_ doo doom doo oo ah

doom_ doo doo doom_ doo oo ah

doom doo doo doom doo oo ah

29 30

mir-a cle is hap-pen-ing, a mir-a cle is hap-pen-ing to

31 32 *rit.*

me.

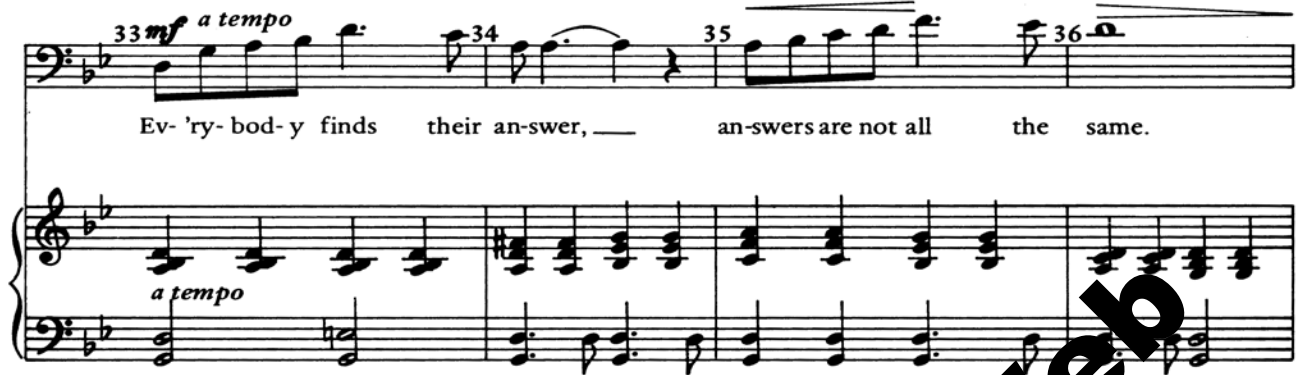
rit.

solo or men's section

33 *mf a tempo*
Ev- 'ry- bod- y finds their an- swer, — an- swers are not all the same.

34 35 36

a tempo



solo or women's section

37 *mf*
Try — as I may, what — can I say, I hear a song, I'm

38 *f* 39



(solo) *rit.* 40
right, I may not find my rain- bow,

rit. *tutti* *mp a tempo* 41 *unis.*
I may not find my rain- bow,

rit. *mp a tempo* 42
I may not find my rain- bow,

rit. *mp a tempo*
I may not find my rain- bow,

rit. *mp a tempo*
I may not find my rain- bow,



solo

43 44 45

Those songs I've heard with fan-cy words, — they

I'm wish-ing on a star, ah —

I'm wish-ing on a star, ah —

I'm wish-ing on a star, ah —

I'm wish-ing on a star, ah —

I'm wish-ing on a star, ah —

46 47 48

don't be-gin — to say things — as they are.

unis. *ff* *mp* *Slightly slower* *mp*

love must be close to me. an-y-time I fall

love must be close to me. an-y-time I fall

love must be close to me. An-y-time I stum-ble,

love must be close to me. An-y-time I stum-ble,

ff *mp* *pp* *Slightly slower*

mf *ff* *pp* *Slowly*

you'll be there,— you'll be there,— you'll be there!

you'll be there,— you'll be there,— you'll be there!

you'll be there,— you'll be there,— you'll be there!

you'll be there,— you'll be there,— you'll be there!

mf *ff* *pp* *ppp* *Slowly*