

# I'll Be There

For SATB\* and Piano  
Performance Time: Approx. 4:00

Arranged by  
ROGER EMERSON

Words and Music by BERRY GORDY,  
HAL DAVIS, WILLIE HUTCH and BOB WEST

Moderate Ballad (♩ = 84)

*mp* Hushed, but intense

Soprano  
Alto

Tenor  
Bass

Piano

N.C.

*mp*

Pedal freely

5 *Unis. mp*

You and I must make a pact.

F C/E

4

3

We must bring sal - va - tion back. Where there is

Dm Am/C Bb(add9)

7

\*Available for SATB, SAB, and 2-Part  
Show Trax Cassette also available.



love, \_\_\_\_\_ I'll \_\_\_\_\_ be there.

Unis. *mp*

I'll be there. \_\_\_\_\_

B♭maj9/C F Fsus

10

**13** More motion

Oo \_\_\_\_\_ Oo \_\_\_\_\_

I'll reach out my hand to you, I'll have faith in

F C/E Dm

13

Oo \_\_\_\_\_

all you do. Just call my name \_\_\_\_\_ and I'll \_\_\_\_\_

Am/C B♭(add9) Gm7 B♭/C

16

Unis. *cresc.*

21 *mf*

I'll be there. — I'll be there to  
 — be there.

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a rest, followed by the lyrics 'I'll be there.' and a long dash. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. The dynamic marking *cresc.* is placed below the piano part, and *mf* is placed below the vocal line.

F Fsus F Ab

*cresc.* *mf*

The piano accompaniment for the first system is shown in two staves. The right hand plays a rhythmic pattern of eighth notes, while the left hand provides a bass line. The dynamic marking *cresc.* is in the right hand and *mf* is in the left hand.

19

com- fort you, — build my world of dreams a-round you. I'm so glad I found you.

The second system of music continues the vocal line and piano accompaniment. The vocal line has the lyrics 'com- fort you, — build my world of dreams a-round you. I'm so glad I found you.' The piano accompaniment maintains the same rhythmic pattern.

E $\flat$  B $\flat$  F

The piano accompaniment for the second system continues with the same rhythmic pattern in both hands.

22

I'll be there with a love so strong; — be your strength, you know that I'll keep

The third system of music continues the vocal line and piano accompaniment. The vocal line has the lyrics 'I'll be there with a love so strong; — be your strength, you know that I'll keep'. The piano accompaniment remains consistent.

A $\flat$  E $\flat$  B $\flat$

The piano accompaniment for the third system continues with the same rhythmic pattern in both hands.

25

30 Unis.

hang- in' on. Let me fill your heart with

F Fsus F

28

joy and laugh- ter. To- geth- er- ness is all I'm af- ter.

C/E Dm Am/C

31

div. Unis. cresc.

Just \_ call \_ my \_ name, \_ \_ \_ \_ and I'll \_ \_ \_ be there.

Unis. cresc.

I'll be there..

Bb(add9) Gm7 Bb/C F

cresc.

34

38

*f* div. I'll be there, \_\_\_\_\_

This system shows the vocal line and piano accompaniment for measures 37 and 38. The vocal line begins with a rest in measure 37 and then enters in measure 38 with the lyrics "I'll be there," followed by a long line. The piano accompaniment consists of chords in the right hand and a moving bass line in the left hand. The key signature has one flat (Bb).

Fsus F C/E

This system shows the piano accompaniment for measures 37 and 38. The right hand plays chords (Fsus, F, C/E) and the left hand plays a rhythmic accompaniment. The key signature has one flat (Bb).

I'll be there. \_\_\_\_\_ Just call my \_\_\_\_\_

div.

This system shows the vocal line and piano accompaniment for measures 39 and 40. The vocal line has two phrases: "I'll be there." followed by a line, and "Just call my" followed by a line. The piano accompaniment continues with chords and a bass line. The key signature has one flat (Bb).

Dm7 Am7 Bb Gm7

This system shows the piano accompaniment for measures 39 and 40. The right hand plays chords (Dm7, Am7, Bb, Gm7) and the left hand plays a rhythmic accompaniment. The key signature has one flat (Bb).

*dim.* name \_\_\_\_\_ and I'll \_\_\_\_\_ be there. *dim.* Unis. Unis.

This system shows the vocal line and piano accompaniment for measures 41 and 42. The vocal line has two phrases: "name" followed by a line and "and I'll" followed by a line, and "be there." followed by a line. The piano accompaniment continues with chords and a bass line. The key signature has one flat (Bb).

Bb/C F Fsus I'll be there. \_\_\_\_\_

This system shows the piano accompaniment for measures 41 and 42. The right hand plays chords (Bb/C, F, Fsus) and the left hand plays a rhythmic accompaniment. The key signature has one flat (Bb).

46 Opt. Solo (male or female) may be improvised

*mf*

I'll reach out to pro-tect \_ you \_ \_ \_ with an un - sel-fish love \_

F C/E Dm

*mf*

46

*All mf* div. Unis.

— that re-spects \_ you. — Just \_ call \_ my \_ name \_ \_ \_ and I'll \_

*All mf*

Am/C Bb(add9) Gm7 Bb/C

49

*cresc.* **54** *a few 1st Sopranos* I'll be there... *div. f*

— be there. Unis. *cresc.* I'll be there to

F Fsus F Ab

*cresc.* *f*

52

Oo — Oo. —

com-fort you, \_ build my world of dreams a-round\_ you. I'm so glad I found\_ you.

E $\flat$  B $\flat$  F

55

I'll be there. — Oo — Oo —

I'll be there with a love so strong;\_ be your strength, you know that I'll keep

A $\flat$  E $\flat$  B $\flat$

58

63

Unis. *mf*

hang - in on. — If you should ev - er find

F F $\text{sus}$  F

*dim.* *mf*

61

some-one \_ new, \_ *mf* I know he'd bet-ter be \_ good to you, \_

C/E Dm Am/C

64

div. Unis. *cresc.*  
'cause \_ if \_ he \_ does - n't, then I'll \_ be there.

Bb(add9) Gm7 Bb/C F I'll be there. \_

67

**71** *f* div. I'll be there, \_

Fsus F C/E

70

I'll be there. \_\_\_\_\_ Just call my \_\_\_\_\_

*div.*

Dm7 Am7 Bb Gm7

73

name \_\_\_\_\_ and I'll be there. \_\_\_\_\_

*Unis.*

I'll be there. \_\_\_\_\_

Bbmaj9/C Bb/C F Fsus C/D D

*cresc.*

76

I'll be there, \_\_\_\_\_ I'll be there. \_\_\_\_\_

*ff* *div.*

G D/F# Em7 Bm7

*ff*

79

83

Just — call — my — name — and I'll — be there.

*div.* *dim.* Unis. *dim.* Unis.

C Am7 Cmaj9/D C/D G I'll be there.

86

I'll be there.

*rit.* *rit.*

Gsus G Gsus I'll be there.

89

*a tempo* *mp* *rit.*

Oo oo oo, — Oo oo oo.

*a tempo* *mp* *rit.*

G Gsus G Fsus F C G Gsus G Fsus F C

*mp* *a tempo* *rit.*