

SATB

20/20

IT HAD TO BE YOU

SATB, accompanied

HARKNETT MUSICAL SERVICES

2650 JOHN ST. UNIT 15
MARKHAM, ONT. L3R 2W6
LOCAL (905) 477-1141 OUTSKIRTS (416) 497-5833
FAX (905) 477-5261 www.harknettmusic.com

Words by
GUS KAHN

Music by
ISHAM JONES

Arranged by
RUSS ROBINSON

AVAILABLE:

- Accompaniment CD (CDM02009)
- SATB (CHM02009)
- SAB (CHM02010)




Belwin

Alfred


20/05

IT HAD TO BE YOU

CD, accompanied

HARKNETT MUSICAL SERVICES

LOCAL (907) 427-1747 OUTSIDE (907) 487-8888
FAX (907) 417-8881 www.harknettmusic.com

Words by
GUS KAHN

Music by
ISMAEL JONES

Arranged by
RUSS ROBINSON

Available

at all participating
music stores
or
www.harknettmusic.com



IT HAD TO BE YOU

SATB, accompanied, with optional bass, guitar and drums*

Words by GUS KAHN
 Music by ISHAM JONES
 Arranged by RUSS ROBINSON

Performance time: approx. 3:00

Swing, not "straight" (♩ = 110)

ACCOMP.

Am9 Adim D7(b9) G B7 Em7

Bbdim7 6 D7/A Bbdim7 D7/A N.C. G E7/G# Am

S (unis.) *mp* 10

It had to be you. — It had to be you. —

T (unis.) *mp*

B

N.C. 10 Gmaj7 D+ Gmaj7

*Bass/Guitar/Drums see pgs. 13-14.

© 1924 (Renewed) WARNER BROS. INC.
 Rights for the Extended Renewal Term in the U.S.A. Controlled by
 GILBERT KEYES MUSIC and BANTAM MUSIC PUBLISHING CO.
 and Administered by THE SONGWRITERS GUILD OF AMERICA
 Canadian Rights Controlled by WARNER BROS. INC.
 All Rights Reserved including Public Performance for Profit

14 I wan-dered a - round_ and fi - nal - ly found_

E A7 Em9

the some - bod - y who_ could make me be true, -

mf

the some - bod - y who, the some - bod - y who

A7 Em9 A7 N.C. D

mf

18 could make me be blue_

could make me be blue, make me blue

mf

could make me be true, could make me be blue_

18 Em7 D/F# B7 Em7

think - ing of

and e - ven be glad, — just to be sad, — think - ing of

22

G Em7(4) Em7 A7

you.

you, just think - ing of you. Some oth - ers I've seen —

26

Yes, some oth - ers I've seen —

26

Am7 Eb9 D9 N.C. Gmaj7 D+

might nev - er be mean, — might nev - er be cross, —

— might nev - er be mean,

Gmaj7 E

30

but they would-n't do.

or try to be boss, but they would-n't do. No, they would-n't do.

30 A7 Em9 A7 Em9 A7

f 34 With all your faults.

For no-bod-y else gave me a thrill. With all your faults.

f

34 N.C. Am7 D7(b9)

I love you still.

mp 38

I love you still. It had to be you, won-der-ful you,

mp

38 Gmaj7 B7 Em7 Bbdim7 D7/A Bbdim7 D7/A

it had to be you.——

N.C.

G

E \flat 9

D9

mf SOLO (opt. unis.) 42

mf SOLO (opt. unis.)

42

N.C.

Gmaj7

D+

Gmaj7

It real - ly had to be you!—— I wan - dered a - round——

E

46 (end solo) — (unis.)

the some-bod - y who —

(end solo) (unis.)

and fi-nal-ly found — the some-bod - y who, — the some-bod - y who

46 A7 Em9 A7 Em9 A7

could make me be blue —

could make me be true, — could make me be blue, —

could make me be true, — could make me be blue —

50

50 N.C. D Em7 D/F# B7

54

make me blue and e - ven be glad, — just to be sad, —

54 Em7 G Em7(4) Em7 A7

think - ing of you.

think - ing of you, just think - ing of you.

Am7 Eb9 D9

Detailed description: This system contains the first two systems of music. The top system has a vocal line with a triplet of eighth notes and the lyrics 'think - ing of you.'. The second system has a vocal line with the lyrics 'think - ing of you, just think - ing of you.' and a piano accompaniment with chords Am7, Eb9, and D9. The piano part features a triplet of eighth notes in the right hand.

SOLO (opt. soto)

58

Some oth - ers I've seen_

SOLO (opt. unis.)

Oh, yes some oth - ers I've seen_

N.C. 58 Gmaj7 D+

Detailed description: This system contains the second and third systems of music. The top system has a vocal line with the lyrics 'Some oth - ers I've seen_' and a piano accompaniment. The second system has a vocal line with the lyrics 'Oh, yes some oth - ers I've seen_' and a piano accompaniment with chords N.C., Gmaj7, and D+. The piano part features a triplet of eighth notes in the right hand.

Oh, they would nev - er be mean, _

— might nev - er be mean, _

Gmaj7 E

Detailed description: This system contains the third and fourth systems of music. The top system has a vocal line with the lyrics 'Oh, they would nev - er be mean, _' and a piano accompaniment. The bottom system has a vocal line with the lyrics '— might nev - er be mean, _' and a piano accompaniment with chords Gmaj7 and E. The piano part features a triplet of eighth notes in the right hand.

62

(end solo)

— might nev - er be cross, —

or try to be boss, —

62

A7

Em9

(unis.)

but they would - n't do. —

but they would - n't do. —

No, they would - n't do.

A7

Em9

A7

With all your faults_

f

66

For no - bod - y else_ gave me a thrill_ With all your faults_

N.C.

Am7 66

D7(b9)

I love you still. 70

I love you still. It had to be you, — won-der-ful you, —

Gmaj7 B7 Em7 B \flat dim7 D7/A 70 B \flat dim7 D7/A

— it had to be you. — Oh, yes! For no-bod-y else —

N.C. G F7 E7 N.C. Am7

74

— gave me a thrill. — With all your faults — I love you still. —

74 F \sharp dim7 Gmaj7 B7 Em7

78 it had to be you...

It had to be you, — won - der - ful you, — it had to be you, —

78

B♭dim7 D7/A B♭dim7 D7/A N.C. G

p 82

just you. It had to be you, — won - der - ful you,

82

F9 E7(#9) B♭dim7 D7/A B♭dim7 D7/A

p

f You!

it had to be you! —

it had to be you! — Had to be you!

N.C. G

f

BASS/GUITAR/DRUMS*

Swing, not "straight" (♩ = 110)

Drums: fill with ensemble

Am9 A dim D7(♭9) G B7 Em7

6 B♭dim7 D7/A B♭dim7 D7/A N.C. E7/G# Am

10 Drums: pattern N.C. Gmaj7 D+ Gmaj7 E

14 A7 Em9 A7 Em9 A7 N.C. D

Drums: fill

18 pattern Em7 D/F# B7 Em7 G Em7(4)

22 Em7 A7 Am7 E♭9 D9 N.C.

Drums: ens. fill

26 Drums: pattern Gmaj7 D+ Gmaj7 E

30 A7 Em9 A7 Em9 A7 N.C. Am7 D7(♭9)

Drums: fill pattern

*Bass: Play the part as written.

Guitar: Play ad lib., using the chord symbols as a guide.

Drums: The basic pattern is quarter notes on ride cymbal, beats two and four on hi-hat and the rhythm of the bass part on bass drum.

Gmaj7 B7 Em7 *fill* Bbdim7 D7/A **38** pattern Bbdim7 D7/A N.C. *fill with ens.* G

mp

Eb9 D9 N.C. **42** pattern Gmaj7 D+ Gmaj7 E

mf

46 A7 Em9 A7 Em9 A7 N.C. *Drums: fill* **50** pattern Em7

mf

D/F# B7 Em7 G Em7(4) Em7 A7 *Drums: ens.* **54**

mf

Am7 Eb9 D9 N.C. *fill* **58** pattern Gmaj7 D+ Gmaj7 E

mf

62 A7 Em9 A7 Em9 A7 *Drums: fill* N.C. Am7 *f*

f

66 pattern D7(b9) Gmaj7 B7 Em7 *Drums: ens.* Bbdim7 D7/A **70** pattern Bbdim7 D7/A

mf

Drums: fill N.C. *pattern* G F7 E7 N.C. *fill* **74** pattern Am7 F#dim7 *Drums: ens.* Gmaj7

mf

B7 Em7 *fill* **78** pattern Bbdim7 D7/A Bbdim7 D7/A N.C. *fill* *pattern* G F9 E7(#9)

mf

fill *pattern* **82** Bbdim7 D7/A Bbdim7 D7/A N.C. *ens.* G

p *f*

