

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.

f

Am9 A dim D7(b9) G B7 Em7

6

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

mp

S
A

(unis.) *mp*

10

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

T
B

(unis.) *mp*

10

N.C. Gmaj7 D+ Gmaj7

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

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

E A7 Em9

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

A7 Em9 A7 N.C. D

mf the some-bod - y who_ the some-bod - y who

18 could make me be blue_

mf could make me be blue, make me blue

18 Em7 D/F# B7 Em7

could make me be true, could make me be blue_

think - ing of

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

Musical notation for the first system, including vocal line and piano accompaniment. The vocal line starts with a measure rest, followed by notes for 'and e - ven be glad, just to be sad, think - ing of'. The piano accompaniment provides harmonic support with chords and a bass line.

G Em7(4) Em7 A7

Musical notation for the second system, including piano accompaniment. Chords G, Em7(4), Em7, and A7 are indicated above the staff. The piano part continues with a bass line and chords.

you.

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

Musical notation for the third system, including vocal line and piano accompaniment. The vocal line continues with 'you, just think - ing of you. Some oth - ers I've seen'. The piano accompaniment continues with a bass line and chords.

Yes, some oth - ers I've seen.

Am7 Eb9 D9 N.C. Gmaj7 D+

Musical notation for the fourth system, including piano accompaniment. Chords Am7, Eb9, D9, N.C., Gmaj7, and D+ are indicated above the staff. The piano part continues with a bass line and chords.

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

might nev - er be mean,

Musical notation for the fifth system, including vocal line and piano accompaniment. The vocal line continues with 'might nev - er be mean, might nev - er be cross, might nev - er be mean,'. The piano accompaniment continues with a bass line and chords.

Gmaj7 E

Musical notation for the sixth system, including piano accompaniment. Chords Gmaj7 and E are indicated above the staff. The piano part continues with a bass line and chords.

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

34

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

f With all your faults.

34 N.C. Am7 D7(b9)

I love you still. *mp* 38

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

Gmaj7 B7 Em7 Bdim7 D7/A 38 Bdim7 D7/A

it had to be you._____

_____ it had to be you,_____ just you!

N.C. G Eb9 D9

mf SOLO (opt. unis.) 42

It had to be you._____

mf SOLO (opt. unis.)

Oh, yes it had to be you!_____ It had to be you._____

N.C. 42 Gmaj7 D+ Gmaj7

mf

It really 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

50 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_

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

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

Em7 G Em7(4) 54 Em7 A7

think - ing of you.

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

Am7 Eb9 D9

SOLO (opt. solo)

58

Some oth - ers I've seen.

SOLO (opt. unis.)

58

Oh, yes some oth - ers I've seen.

N.C.

Gmaj7

D+

Oh, they would nev - er be mean, —

— might nev - er be mean, —

Gmaj7

E

62

(end solo)

— might nev - er be cross, — (end solo)

or try to be boss, —

62

A7

Em9

(unis.)

but they would - n't do.

(unis.)

but they would - n't do. No, they would - n't do.

A7

Em9

A7

With all your faults_

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 Bbdim7 D7/A 70 Bbdim7 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#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

Bbdim7 D7/A Bbdim7 D7/A N.C. G

p

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

82

F9 E7(#9) Bbdim7 D7/A Bbdim7 D7/A

f

had to be you! — You!

it had to be you! — Had to be you!

N.C. G

BASS/GUITAR/DRUMS*

Swing, not "straight" (♩ = 110)

Drums: fill with ensemble

f

Am9 Adim D7(♭9) G B7 Em7

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

mp

10 Drums: pattern

N.C. Gmaj7 D+ Gmaj7 E

14 A7 Em9 A7 Em9 A7 N.C. D

mf Drums: fill

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

22 Em7 A7 Am7 E♭9 D9 N.C. fill

Drums: ens.

26 Drums: pattern

Gmaj7 D+ Gmaj7 E

30 A7 Em9 A7 Em9 A7 N.C. Am7 D7(♭9)

f 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.*

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.* 70 *pattern* Bbdim7 D7/A 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*

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