

It Had To Be You

Isham Jones/Gus Kahn

Arranged by Tim Berens
May 20, 2023

Duration 4:30

BerensPopsLibrary.com

Instrumentation

2 Flutes

2 Oboes

2 Clarinets in B♭

2 Bassoons

4 Horns in F

3 Trumpets in B♭

2 Trombones

Bass Trombone

Tuba

Timpani

2 Percussionists playing Glockenspiel, Snare Drum, Suspended Cymbal, Mark Tree
Drum Set

Acoustic Bass with Pickup

Guitar

Piano

Harp

Vocal Soloist

Violin I

Violin II

Viola

Cello

Contrabass

It Had To Be You

2

3

4

5

6

7

8

Gently (♩ = 104)

rall.

Isham Jones/Gus Kahn
Arranged by Tim Berens

Flutes 1,2

Oboes 1,2

Clarinets 1,2 in B♭

Bassoons 1,2

Horns 1,2 in F

Horns 3,4 in F

Trumpet 1 in B♭

Trumpet 2,3 in B♭

Trombones 1,2

Bass Trombone

Tuba

Timpani

Percussion

Percussion

Drum Set

Acoustic Bass with Pickup

Rhythm Bass

Archtop Jazz Guitar

Guitar

Harp
DCB
EFGA *mp*
B♭
A♭ B♯ G# A♯
G♯ F# F#

Piano

Vocalist
It had to be you,

Violin I
mf solo *p* rall.

Violin II
mf solo *p*

Viola
mf solo *p*

Violoncello
mf solo *p*

Contrabass
mf solo *p*

9

10

11

12

13

14

15

16

Swing 8ths (♩ = 112)

Flts. -

Oboes -

Clnts. -

Bsns. -

Hrns. 1,2 *mp*

Hrns. 3,4 *mp*

Tpt. 1 -

Tpts. 2,3 -

Tbns. 1,2 -

B. Tbn. -

Tba. -

Timp. -

Perc. -

Perc. *Glockenspiel mp*

Dr. *Gentle fill Swing 2 feel with brushes p*

Bass *Swing 2 feel Cma7 B/C Cma7 A9 D9 Am7 D9 Am7 D9 Am7 D9*

Gtr. *Freddie Green Comp Cma7 B/C Cma7 A9 D9 Am7 D9 Am7 D9 Am7 D9 p*

Hp. *F#A4 mf*

Pno. *p*

Vox *it had to be you... I wan-dered a - round and fin - al - ly found... the some-bod - y who... Could make me be true,*

Vln. I *Swing 8ths (♩ = 112) tutti p*

Vln. II *tutti p*

Vla. -

Vc. -

Cb. -

17

18

19

20

21

22

23

24

Flts. -

Oboes -

Clrnts. -

Bsns. -

Hrns. 1,2 -

Hrns. 3,4 -

Tpt. 1 - *mp*

Tpts. 2,3 - *mp*

Tbns. 1,2 - *mp*

B. Tbn. - *mp*

Tba. -

Timp. -

Perc. -

Glock. -

Dr. *Stop Time Fill*

Bass *G G#° Am D° Dm G13*

Gtr. *G G#° Am D° Dm G13*

Hp. *mp*

Pno.

Vox
 — could make me be blue, — And e-ven be glad, — just to be sad, — think-ing-of-you. — Some oth-ers I've seen

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

This page contains the musical score for measures 25 through 32 of the song "It Had To Be You". The score is arranged for a full orchestra and a vocal soloist. The instruments listed on the left include Flutes, Oboes, Clarinets, Bassoons, Horns (1, 2 and 3, 4), Trumpets (1 and 2, 3), Trombones (1, 2, 3), Tuba, Snare Drum, Bass Drum, Cymbals, Glockenspiel, Percussion, and Harp. The vocal part is for a soloist with lyrics: "might nev-er be mean, ___ Might nev-er be cross, ___ or try to be boss, ___ but they would-n't do, ___ for no-bod-y else". The piano part includes a chord progression: C^{ma7}, B/C, C^{ma7}, A⁷, D⁹, Am⁷, D⁹, Am⁷, D⁹, Am⁷, D⁹, Am⁷, D⁹, Am⁷, D⁹, Gm⁶, C⁷. The harp part has chords: DCB^b, EF^bGA, marked *mf*. Dynamic markings include *mp*, *p*, and *ppp*. Performance instructions include accents and phrasing slurs.

33

34

35

36

37

38

Flts. *mf*

Oboes *mf*

Clnts. *mf*

Bsns.

Hrns. 1,2

Hrns. 3,4

Tpt. 1

Tpts. 2,3

Tbns. 1,2 *mp*

B. Tbn. *mp*

Tba. *mp*

Timp.

Perc.

Glock.

Dr. *Stop Time*

Bass

Gr. *F Fm6 C E7 Am7 G7 F/G G9*

Hp. *F#*

Pno.

Vox

gave me a thrill, with all your faults, I love you still. It had to be you, won-der-ful you, had to be you.

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb.

39

40

41

42

43

44

45

46

Flts. *mp* *cresc.* 3

Oboes *mp* *cresc.* 3

Clnts. *mp* *cresc.* 3

Bsns. *mf* *cresc.*

Hrns. 1,2 *mp* *cresc.*

Hrns. 3,4 *mp* *cresc.*

Tpt. 1

Tpts. 2,3

Tbns. 1,2 *mf* *cresc.*

B. Tbn. *mf* *cresc.*

Tba. *mf* *cresc.*

Timp. *mp* *cresc.*

Perc.

Glock. *mf* *cresc.*

Dr. *mp* *cresc.*

Bass *mp* *cresc.*

Gtr. *mp* *cresc.*

Hp. *f* *cresc.*

Pno. *mp* *cresc.*

Vox.

Vln. I *mf* *cresc.* 3

Vln. II *mf* *cresc.* 3

Vla. *mf* *cresc.* 3

Vc. *mf* *cresc.* 3

Cb. *pizz.* *mp* *cresc.*

47

48

49

50

This is a full orchestral score for the song "It Had To Be You". The score is divided into four measures: 47, 48, 49, and 50. The instrumentation includes:

- Flutes (Flts.):** Play a melodic line in measures 47-49, then rest in measure 50.
- Oboes:** Play a melodic line in measures 47-49, then rest in measure 50.
- Clarinets (Clrnts.):** Play a melodic line in measures 47-49, then rest in measure 50.
- Saxophones (Bsns.):** Play a rhythmic accompaniment in measures 47-49, then rest in measure 50.
- Horns (Hrns. 1,2 and Hrns. 3,4):** Play a melodic line in measures 47-49, then rest in measure 50.
- Trumpets (Tpt. 1 and Tpts. 2,3):** Rest in measures 47-49, then play a melodic line in measure 50.
- Trombones (Tbns. 1,2 and B. Tbn.):** Play a rhythmic accompaniment in measures 47-49, then rest in measure 50.
- Tuba (Tba.):** Play a rhythmic accompaniment in measures 47-49, then rest in measure 50.
- Timpani (Timp.):** Play a rhythmic accompaniment in measures 47-49, then rest in measure 50.
- Percussion (Perc.):** Play a rhythmic accompaniment in measures 47-49, then rest in measure 50.
- Glockenspiel (Glock.):** Play a melodic line in measures 47-49, then rest in measure 50.
- Drums (Dr.):** Play a rhythmic accompaniment in measures 47-49, then rest in measure 50.
- Bass (Bass):** Play a rhythmic accompaniment in measures 47-49, then rest in measure 50.
- Guitar (Gtr.):** Play a rhythmic accompaniment in measures 47-49, then rest in measure 50.
- Harp (Hp.):** Play a melodic line in measures 47-49, then rest in measure 50.
- Piano (Pno.):** Play a melodic line in measures 47-49, then rest in measure 50.
- Voice (Vox):** Rest in measures 47-49, then play a melodic line in measure 50.
- Violins (Vln. I and Vln. II):** Play a melodic line in measures 47-49, then rest in measure 50.
- Viola (Vla.):** Play a melodic line in measures 47-49, then rest in measure 50.
- Violoncello (Vc.):** Play a melodic line in measures 47-49, then rest in measure 50.
- Double Bass (Cb.):** Play a rhythmic accompaniment in measures 47-49, then rest in measure 50.

Key performance markings include dynamics such as *f* (forte), *mf* (mezzo-forte), *mp* (mezzo-piano), and *p* (piano). The score also features specific drum effects: *Toms*, *Stop Time*, *Big Fill*, and *Crash*. Chord symbols like $D^{\sharp B^{\sharp}}$, F^{\sharp} , C^{\flat} , $E^{\flat}G^{\flat}$, and G are present. A *damp* marking is used for the harp in measure 50.