

Voice

# It Had to be You

Isham Jones & Gus Kahn

**Swing**  $\text{♩} = 132$

7

9      **9**      E<sub>b</sub>maj<sup>7</sup>    B<sub>b</sub>+    E<sub>b</sub>maj<sup>7</sup>      D<sub>b</sub><sup>7</sup>      C<sup>7</sup>    Gm<sup>7</sup>    C<sup>7</sup>

13      F<sup>7</sup>      Dm<sup>7</sup>      F<sup>7</sup>      Cm<sup>7</sup>      F<sup>7</sup>    Cm<sup>7</sup>    F<sup>7</sup>

17      B<sub>b</sub><sup>7</sup> **17**      Dm<sup>7(b5)</sup>      G<sup>7(b9)</sup>      Cm<sup>7</sup>      G<sub>b</sub><sup>9(#11)</sup>

21      F<sup>7</sup>      B<sub>b</sub><sup>7(b5)</sup> B<sub>b</sub><sup>7</sup>

25      E<sub>b</sub>maj<sup>7</sup>    B<sub>b</sub>+    E<sub>b</sub>maj<sup>7</sup>      D<sub>b</sub><sup>7</sup>      C<sup>7</sup>    Gm<sup>7</sup>    C<sup>7</sup>

29      F<sup>7</sup>      Cm<sup>7</sup>      F<sup>7</sup>      Cm<sup>7</sup>      F<sup>7</sup>    CmG<sub>b</sub><sup>9</sup> F<sup>7</sup>

— It had tu be you\_      You wan-dered a- round,  
— and fin-a-ly found\_ the some-bod-y who\_      could make me be true  
— could make me be blue\_      and e - ven be glad  
— just to be sad\_ think-ing of You.\_      Some oth-ers I've seen  
— might ne-ver be mean\_      might ne-ver be crossed,  
— or try to be bossed,\_ but they would' nt do.\_      for no-bod-y else

## Voice

33       $A\flat\text{maj}^7$  **33**       $D\flat^7$        $E\flat$        $G7(\flat 9)$

gave me a thrill with all your faults I love you still

36       $Cm^7$        $G\flat^{\circ}$        $B\flat^7/F$        $E^{\circ}$        $B\flat^7/F$        $B\flat^7$        $E\flat$        $Fm^7/B\flat$   $B\sharp E\sharp A\sharp \text{maj}^9$

It had to be You won-der full You had to be You...

41      **41**      8      **49**      7

It had to be You

57       $E\flat\text{maj}^7$        $B\flat^+$        $E\flat\text{maj}^7$        $D\flat^7$        $C^7$        $Gm^7$        $C^7$

might ne-ver be mean might ne-ver be cross

61       $F^7$        $Cm^7$        $F^7$        $Cm^7$        $F^7$        $CmG\flat^9$        $F^7$

or try to be boss, but they would' nt do. for no-bod-y else

65       $A\flat\text{maj}^7$  **65**       $D\flat^7$        $E\flat$        $G7(\flat 9)$        $Cm^7$        $G\flat^{\circ}$

gave me a thrill with all your faults I love you still It had to be You

69       $B\flat^7/F$        $E^{\circ}$        $B\flat^7/F$        $B\flat^7$        $E\flat$       **6**

won-der full You had to be You.

Alto 1

# It Had to be You

Isham Jones & Gus Kahn

Swing  $\text{♩} = 132$

The musical score consists of ten staves of music for Alto 1. The first staff begins with a dynamic *f*. The second staff starts at measure 5. The third staff begins at measure 9, with a dynamic *mp*. The fourth staff begins at measure 15, with a dynamic *mp*. The fifth staff begins at measure 23. The sixth staff begins at measure 28. The seventh staff begins at measure 33, with dynamics *mp* and *f*. The eighth staff begins at measure 41. The ninth staff begins at measure 46, with a dynamic *mp*.

Measure numbers are indicated in boxes above the staff or below the staff:

- Measure 1: None
- Measure 5: 5
- Measure 9: 9
- Measure 15: 17
- Measure 23: 25
- Measure 28: 28
- Measure 33: 33
- Measure 41: 41
- Measure 46: 46
- Measure 49: 49

Performance instructions include slurs, grace notes, and triplets (indicated by the number 3).

2

Alto 1

55

57

60

65

75

Alto 2

# It Had to be You

Isham Jones & Gus Kahn

Swing  $\text{♩} = 132$

The musical score consists of ten staves of music for Alto 2. The key signature changes throughout the piece, including G major, F# major, E major, D major, C major, and B major. The tempo is Swing  $\text{♩} = 132$ . Measure numbers are indicated above the staff at various points: 1, 5, 9, 15, 23, 33, 41, 46, 17, 25, 2, 3, 6, 49, and 6. Dynamics such as *f*, *mp*, and *3* are also present. The score includes performance instructions like "Swing  $\text{♩} = 132$ " and measure markings.

2

Alto 2

57

55

This musical score page for Alto 2 contains four staves of music. Staff 1 (measures 55-57) starts with a treble clef, a key signature of one sharp, and a tempo of 55. Measure 55 has a fermata over the first note and a '3' below it. Measure 56 is a rest. Measure 57 begins with a eighth note followed by a sixteenth-note pattern. Staff 2 (measures 58-60) starts with a treble clef, a key signature of one sharp, and a tempo of 60. Measures 58-60 show a rhythmic pattern of eighth and sixteenth notes. Staff 3 (measures 61-64) starts with a treble clef, a key signature of one sharp, and a tempo of 65. Measure 61 is a rest. Measures 62-64 show a rhythmic pattern of eighth and sixteenth notes. Staff 4 (measures 65-75) starts with a treble clef, a key signature of one sharp, and a tempo of 7. Measure 65 is a rest. Measures 66-75 show a rhythmic pattern of eighth and sixteenth notes. Dynamics include *mp* (measures 57, 64, 75), *f* (measure 65), and a crescendo arrow (measure 75).

60

65 7

*f*

3

75

*mp*

Tenor 1

# It Had to be You

Isham Jones & Gus Kahn

Swing  $\text{J} = 132$

Musical score for Tenor 1. Measure 1: Treble clef, 4/4 time, key signature of one flat. Measures 1-2: Rests. Measure 3: Dynamics f. Measure 4: Measures 1-4 end.

Musical score for Tenor 1. Measure 5: Measures 5-8 end.

Musical score for Tenor 1. Measure 9: Dynamics mp. Measure 10: Measures 9-12 end. Measure 11: Dynamics 2.

Musical score for Tenor 1. Measure 15: Measures 15-18 end. Measure 16: Dynamics mp. Measure 17: Measures 17-18 end. Measure 18: Dynamics 3.

Musical score for Tenor 1. Measure 23: Dynamics 3. Measure 24: Measures 23-26 end. Measure 25: Dynamics mp.

Musical score for Tenor 1. Measure 28: Measures 28-31 end.

Musical score for Tenor 1. Measure 33: Dynamics 33. Measure 34: Measures 33-36 end. Measure 35: Dynamics 6.

2

Tenor 1

39 **41**

44 **49**

49 C<sup>7</sup> C<sup>#o</sup> Dm<sup>7</sup>

53 G<sup>7</sup> **57** End Solo

57 **57**

62 **65** 7

73

Tenor 2

# It Had to be You

Isham Jones & Gus Kahn

**Swing**  $\text{♩} = 132$

1

5

9 **9**

15 **17**

23 **25**

28

33 **33**

41 **41**

44

49 **49**

**6**

2

Tenor 2

55

57

This musical score page for Tenor 2 contains four staves of music. Staff 1 (measures 55-57) starts with a grace note followed by eighth-note pairs. Measure 56 begins with a rest. Staff 2 (measures 55-57) consists of eighth-note pairs. Measure 58 starts with a grace note followed by eighth-note pairs. Staff 3 (measures 55-57) starts with a grace note followed by eighth-note pairs. Measure 58 starts with a grace note followed by eighth-note pairs. Staff 4 (measures 55-57) starts with a grace note followed by eighth-note pairs. Measure 58 starts with a grace note followed by eighth-note pairs. Measure 59 starts with a grace note followed by eighth-note pairs. Measure 60 starts with a grace note followed by eighth-note pairs. Staff 5 (measures 65-67) starts with a grace note followed by eighth-note pairs. Measure 68 starts with a grace note followed by eighth-note pairs. Staff 6 (measures 65-67) starts with a grace note followed by eighth-note pairs. Measure 68 starts with a grace note followed by eighth-note pairs. Staff 7 (measures 65-67) starts with a grace note followed by eighth-note pairs. Measure 68 starts with a grace note followed by eighth-note pairs. Staff 8 (measures 65-67) starts with a grace note followed by eighth-note pairs. Measure 68 starts with a grace note followed by eighth-note pairs.

60

65

7

f

3

75

mp

Bari. Sax.

# It Had to be You

Isham Jones & Gus Kahn

Swing  $\text{♩} = 132$

The sheet music consists of 12 staves of musical notation for Bari. Sax. The music is in 4/4 time, swing style, with a tempo of  $\text{♩} = 132$ . The key signature changes throughout the piece, including sections in C major, G major, F major, and E major. Dynamics include *f*, *mp*, and *3*. Articulations include slurs, grace notes, and accents. Performance instructions like 'Swing' and ' $\text{♩} = 132$ ' are at the top. Measure numbers are indicated in boxes: 9, 17, 23, 33, 41, and 49. Measures 9 and 17 have dynamic markings *mp*. Measure 23 has a dynamic marking *3*. Measure 33 has a dynamic marking *mp*. Measure 41 has a dynamic marking *3*. Measure 49 has a dynamic marking *mp*.

2

Bari. Sax.

55

57

60

65 7

f

3

mp

3

65

7

f

3

mp

This musical score for Baritone Saxophone (Bari. Sax.) spans from measure 55 to measure 75. The music is written on four staves using a treble clef. Measure 55 features a sixteenth-note pattern followed by a rest. Measures 56-59 show eighth-note patterns followed by sixteenth-note patterns. Measures 60-64 continue this pattern. Measure 65 begins with a sixteenth-note pattern followed by an eighth-note. Measures 66-69 show eighth-note patterns followed by sixteenth-note patterns. Measures 70-74 continue this pattern. Measure 75 concludes with an eighth-note followed by a sixteenth-note pattern. The dynamics include *mp* (mezzo-forte) and *f* (fortissimo). Measure numbers 57, 65, and 75 are boxed. Measure 65 also includes a tempo marking '7'. Measure 75 includes a measure repeat sign.

Trumpet 1

# It Had to be You

Isham Jones & Gus Kahn

**Swing**  $\text{♩} = 132$

**Measure 1:** Dynamics: **f**. Measure 6: Dynamics: **mf**. Measure 17: Dynamics: **mp**, **mf**. Measure 23: Dynamics: **mf**. Measure 40: Dynamics: **f**, **fp**, **f**, **fp**, **f**. Measure 45: Dynamics: **mp**. Measure 49: Dynamics: **mp**, **mf**. Measure 55: Dynamics: **mf**. Measure 75: Dynamics: **mp**.

Trumpet 2

# It Had to be You

Isham Jones & Gus Kahn

**Swing**  $\text{♩} = 132$

1

6 9 2 4 2

17 17 25 33 41 41

23 2 8 33 4 4

45

49 49

55 2 57 8 65 4 4

71

75

Trumpet 3

# It Had to be You

Isham Jones & Gus Kahn

**Swing**  $\text{♩} = 132$

The musical score consists of 14 staves of music for Trumpet 3. The key signature is one flat, and the time signature is mostly common time (4/4). The music is in a swing style at a tempo of  $\text{♩} = 132$ . The score includes dynamic markings such as **f**, **fp**, **mf**, and **mp**. Performance instructions like "2", "4", "8", and "17" are placed above certain measures. Measure numbers are indicated in boxes: 9, 17, 23, 41, 45, 49, 55, 57, 65, 71, and 75. Measures 17, 23, 49, and 55 each begin with a measure of silence. Measures 41, 45, 49, and 71 feature eighth-note patterns with grace marks. Measures 55, 71, and 75 conclude with grace note endings.

Trumpet 4

# It Had to be You

Isham Jones & Gus Kahn

**Swing**  $\text{♩} = 132$

The musical score consists of ten staves of music for trumpet. The key signature is one flat, and the time signature is mostly common time (4/4). The tempo is marked as swing with  $\text{♩} = 132$ . The score includes dynamic markings such as *f*, *fp*, *f*, *mf*, and *mp*. Measure numbers are indicated above the staff at various points: 6, 9, 17, 23, 40, 45, 49, 55, 71, and 75. Measure 9 is enclosed in a box. Measures 17, 23, 40, 49, and 55 each have a boxed measure number above them. Measures 23, 40, and 49 also feature boxed harmonic numbers (2, 8, 4; 25, 33, 41; and 49, 57, 65 respectively) positioned above the staff. Measure 55 ends with a repeat sign and a double bar line, leading to a continuation in measure 65.

Trombone 1

# It Had to be You

Isham Jones & Gus Kahn

**Swing**  $\text{♩} = 132$

6                    2                    9                    4                    2

17                    17                    mp                    mf

23                    2                    25                    4                    mp

33                    33                    mf

39                    f                    fp                    f                    fp                    f

44

49                    mp                    mf

55                    2                    57                    4

## Trombone 1

61

*mp*

65 **65**

*mf*

71

*f*

75

*mp*

This musical score for Trombone 1 spans four staves. Staff 1 (measures 61-64) features eighth and sixteenth note patterns with a dynamic marking of *mp*. Staff 2 (measure 65) begins with a rest, followed by eighth and sixteenth note patterns with a dynamic marking of *mf*. Staff 3 (measures 71-74) consists of eighth and sixteenth note patterns with a dynamic marking of *f*. Staff 4 (measures 75-78) concludes with eighth and sixteenth note patterns with a dynamic marking of *mp*.

Trombone 2

# It Had to be You

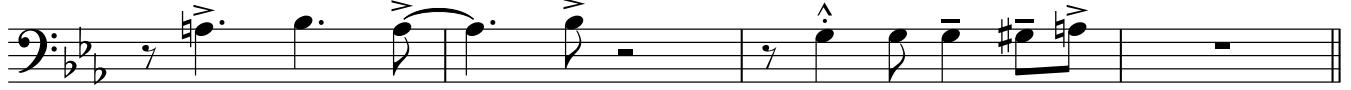
Isham Jones & Gus Kahn

**Swing**  $\text{♩} = 132$

The musical score consists of ten staves of music for Trombone 2. The key signature is one flat, and the time signature is mostly common time (4/4). The tempo is marked as "Swing" with a quarter note equal to 132. The dynamics include **f**, **mf**, **mp**, **f**, **fp**, **f**, **fp**, **mp**, **mf**, and **mp**. Performance instructions include measure numbers (e.g., 6, 9, 17, 23, 33, 39, 44, 49, 55), measure groups (e.g., 2, 4, 9, 17, 25, 33, 41), and specific markings like "2", "4", and "57". The music features various rhythmic patterns, including eighth-note pairs and sixteenth-note figures, often with grace notes and slurs.

## Trombone 2

61

*mp*

65

**65***mf*

71

*f*

75

*mp*

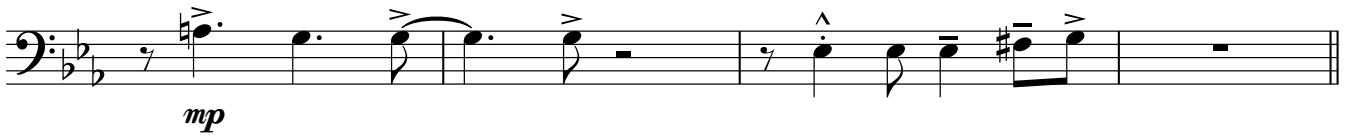
## Trombone 3

# It Had to be You,

Isham Jones & Gus Kahn

## Trombone 3

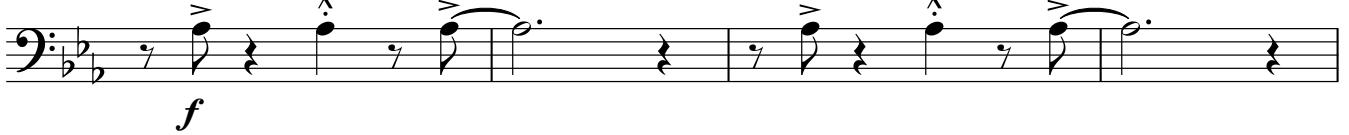
61



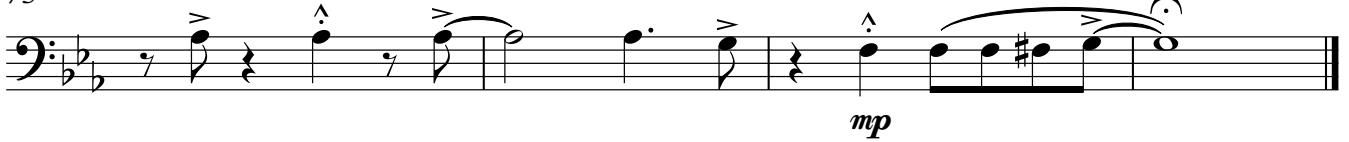
65

**65**

71



75



Bass Trombone

# It Had to be You

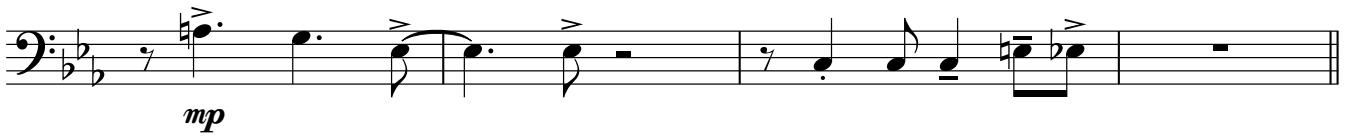
Isham Jones & Gus Kahn

Swing  $\text{♩} = 132$

The musical score for Bass Trombone features ten staves of music. Staff 1 starts with a dynamic **f**. Staff 2 includes markings **2**, **9**, **4**, and **2**. Staff 3 includes a dynamic **mp** and **mf**. Staff 4 includes a dynamic **mp**. Staff 5 includes a dynamic **mf**. Staff 6 includes a dynamic **fp** and **f**. Staff 7 includes a dynamic **fp** and **f**. Staff 8 includes a dynamic **mp**. Staff 9 includes a dynamic **mf**. Staff 10 ends with a dynamic **f**.

## Bass Trombone

61



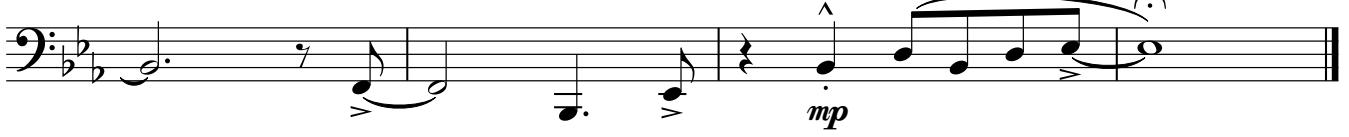
65

**65**

71



75



Guitar

# It Had to be You

Isham Jones & Gus Kahn

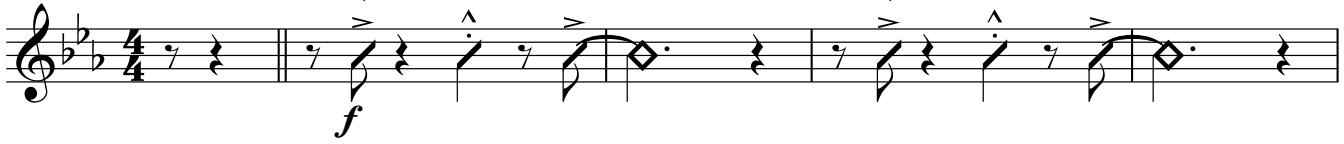
**Swing** ♩ = 132

Fm<sup>7</sup>/B♭

B♭<sup>13(b9)</sup>

Fm<sup>7</sup>/B♭

B♭<sup>13(b9)</sup>



5 Fm<sup>7</sup>/B♭ Fm<sup>7</sup> B♭<sup>13(b9)</sup> E♭⁹ Fm<sup>7</sup>/B♭ Fm<sup>7</sup> B♭<sup>13(b9)</sup>



**9**

9 E♭maj⁷ B♭⁺ E♭maj⁷ D♭⁷ C⁷ Gm⁷ C⁷ F⁷ Cm⁷ F⁷ Cm⁷



15 F⁷ Cm⁷ F⁷ B♭⁷ **17** Dm⁷(b⁵) G⁷(b⁹) Cm⁷



20 G♭⁹(#¹¹) F⁷ B♭⁷ B⁷(b⁵) B♭⁷

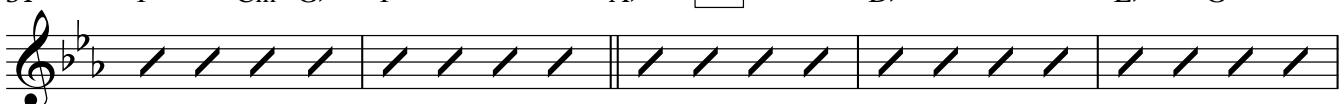


**25**

25 E♭maj⁷ B♭⁺ E♭maj⁷ D♭⁷ C⁷ Gm⁷ C⁷ F⁷ Cm⁷ F⁷ Cm⁷



31 F⁷ Cm⁷ G♭⁹ F⁷ A♭maj⁷ **33** D♭⁷ E♭ G⁷(b⁹)



36 Cm⁷ G♭⁹ B♭⁷/F E° B♭⁷/F B♭⁷ E♭



2

Guitar

40 Fm<sup>7</sup>/B<sub>b</sub> B<sub>b</sub><sup>9</sup> B<sub>b</sub><sup>7(5)</sup> E<sub>b</sub>maj<sup>9</sup> E<sub>b</sub>maj<sup>7</sup> **41** D<sub>b</sub><sup>7</sup> C<sup>7</sup>

44 F<sup>7</sup> Cm<sup>7</sup> F<sup>7</sup> Cm<sup>7</sup> F<sup>7</sup> Cm<sup>7</sup> F<sup>7</sup> G<sub>b</sub><sup>13</sup> F<sup>7</sup>

49 B<sub>b</sub><sup>7</sup> **49** B<sup>o</sup> Cm<sup>7</sup> F<sup>7</sup>

55 B<sub>b</sub><sup>7</sup> B<sup>7(b5)</sup> B<sub>b</sub><sup>7</sup> E<sub>b</sub>maj<sup>7</sup> B<sub>b</sub><sup>+</sup> E<sub>b</sub>maj<sup>7</sup> D<sub>b</sub><sup>7</sup> C<sup>7</sup> Gm<sup>7</sup>

**57**

60 C<sup>7</sup> F<sup>7</sup> Cm<sup>7</sup> F<sup>7</sup> Cm<sup>7</sup> F<sup>7</sup> Cm<sup>7</sup> G<sub>b</sub><sup>9</sup> F<sup>7</sup>

65 A<sub>b</sub>maj<sup>7</sup> **65** D<sub>b</sub><sup>7</sup> E<sub>b</sub> G<sup>7(b9)</sup> Cm<sup>7</sup> G<sub>b</sub><sup>o</sup> B<sub>b</sub><sup>7</sup>/F E<sup>o</sup> B<sub>b</sub><sup>7</sup>/F B<sub>b</sub><sup>7</sup> E<sub>b</sub>

71 Fm<sup>7</sup>/B<sub>b</sub> B<sub>b</sub><sup>13(b9)</sup> Fm<sup>7</sup>/B<sub>b</sub> B<sub>b</sub><sup>13(b9)</sup>

**f**

75 Fm<sup>7</sup>/B<sub>b</sub> Fm<sup>7</sup> B<sub>b</sub><sup>13(b9)</sup> E<sub>b</sub><sup>6/9</sup> Fm<sup>7</sup>/B<sub>b</sub> B<sub>b</sub><sup>9</sup> B<sub>b</sub><sup>7(b5)</sup> E<sub>b</sub>maj<sup>9</sup>

Piano

# It Had to be You

Isham Jones & Gus Kahn

Swing  $\text{♩} = 132$

Measures 1-3:

4/4 time, key signature of B-flat major (two flats). The piano part consists of two staves. The top staff features eighth-note chords and grace notes. The bottom staff has eighth-note patterns. Dynamics include a forte dynamic (**f**) at the beginning.

Chords labeled: Fm<sup>7</sup>/B<sub>b</sub>, B<sub>b</sub>13(b9), Fm<sup>7</sup>/B<sub>b</sub>, B<sub>b</sub>13(b9).

Measures 4-6:

4/4 time, key signature of B-flat major (two flats). The piano part consists of two staves. The top staff features eighth-note chords and grace notes. The bottom staff has eighth-note patterns. Dynamics include a forte dynamic (**f**) at the beginning.

Chords labeled: Fm<sup>7</sup>/B<sub>b</sub>, Fm<sup>7</sup>, B<sub>b</sub>13(b9), E<sub>b</sub>6/9.

Measures 7-9:

4/4 time, key signature of B-flat major (two flats). The piano part consists of two staves. The top staff features eighth-note chords and grace notes. The bottom staff has eighth-note patterns. Dynamics include a forte dynamic (**f**) at the beginning.

Chords labeled: Fm<sup>7</sup>/B<sub>b</sub>, Fm<sup>7</sup>, B<sub>b</sub>13(b9), E<sub>b</sub>maj<sup>7</sup>, B<sub>b</sub><sup>+</sup>, E<sub>b</sub>maj<sup>7</sup>, D<sub>b</sub><sup>7</sup>.

Measures 11-13:

4/4 time, key signature of B-flat major (two flats). The piano part consists of two staves. The top staff features eighth-note chords and grace notes. The bottom staff has eighth-note patterns. Dynamics include a forte dynamic (**f**) at the beginning.

Chords labeled: C<sup>7</sup>, G<sub>m</sub><sup>7</sup>, C<sup>7</sup>, F<sup>7</sup>, C<sub>m</sub><sup>7</sup>, F<sup>7</sup>, C<sub>m</sub><sup>7</sup>, F<sup>7</sup>.

Measures 17-19:

4/4 time, key signature of B-flat major (two flats). The piano part consists of two staves. The top staff features eighth-note chords and grace notes. The bottom staff has eighth-note patterns. Dynamics include a forte dynamic (**f**) at the beginning.

Chords labeled: B<sub>b</sub><sup>7</sup>, Dm<sup>7(b5)</sup>, G<sup>7(b9)</sup>, C<sub>m</sub><sup>7</sup>, G<sub>b</sub><sup>9(#11)</sup>.

2

## Piano

21

F<sup>7</sup> B<sub>b</sub><sup>7</sup> B<sup>7(b5)</sup> B<sub>b</sub><sup>7</sup>

25

E<sub>b</sub>maj<sup>7</sup> B<sub>b</sub><sup>+</sup> E<sub>b</sub>maj<sup>7</sup> D<sub>b</sub><sup>7</sup> C<sup>7</sup> G<sub>m</sub><sup>7</sup> C<sup>7</sup>

29

F<sup>7</sup> C<sub>m</sub><sup>7</sup> F<sup>7</sup> C<sub>m</sub><sup>7</sup> F<sup>7</sup> C<sub>m</sub><sup>7</sup> G<sub>b</sub><sup>9</sup> F<sup>7</sup>

33

A<sub>b</sub>maj<sup>7</sup> D<sub>b</sub><sup>7</sup> E<sub>b</sub> G<sup>7(b9)</sup> C<sub>m</sub><sup>7</sup> G<sub>b</sub><sup>°</sup>

37

B<sub>b</sub><sup>7/F</sup> E<sup>°</sup> B<sub>b</sub><sup>7/F</sup> B<sub>b</sub><sup>7</sup> E<sub>b</sub> F<sub>m</sub><sup>7/Bb</sup> B<sub>b</sub><sup>9</sup> B<sub>b</sub><sup>7(5)</sup> E<sub>b</sub>maj<sup>9</sup>

41

E<sub>b</sub>maj<sup>7</sup> D<sub>b</sub><sup>7</sup> C<sup>7</sup> E<sub>b</sub>maj<sup>7</sup>

## Piano

3

45

F<sup>7</sup> Cm<sup>7</sup> F<sup>7</sup> Cm<sup>7</sup> F<sup>7</sup> Cm<sup>7</sup> F<sup>7</sup> Gb<sup>13</sup> F<sup>7</sup>

49

**49**

B<sup>b7</sup> B° Cm<sup>7</sup>

53

F<sup>7</sup> B<sup>b7</sup> B<sup>7(b5)</sup> B<sup>b7</sup>

57

**57**

Ebmaj<sup>7</sup> B<sup>b+</sup> Ebmaj<sup>7</sup> Db<sup>7</sup> C<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup>

61

F<sup>7</sup> Cm<sup>7</sup> F<sup>7</sup> Cm<sup>7</sup> F<sup>7</sup> Cm<sup>7</sup> Gb<sup>9</sup> F<sup>7</sup>

65

**65**

Abmaj<sup>7</sup> Db<sup>7</sup> Eb G<sup>7(b9)</sup> Cm<sup>7</sup> Gb° Bb<sup>7/F</sup> E°

## Piano

70

B $\flat$ 7/F      B $\flat$ 7      E $\flat$       Fm $\overline{7}$ /B $\flat$       B $\flat$ 13(b9)

Fm $\overline{7}$ /B $\flat$       B $\flat$ 13(b9)      Fm $\overline{7}$ /B $\flat$       Fm $\overline{7}$

B $\flat$ 13(b9)      E $\flat$ 6/9      Fm $\overline{7}$ /B $\flat$       B $\flat$ 9      B $\flat$ 7(b5) E $\flat$ maj9

Bass Guitar

# It Had to be You

Isham Jones & Gus Kahn

Swing  $\text{♩} = 132$

1  
E♭maj7 B♭+ E♭maj7 D♭7 C7 Gm7

7  
C7 F7 Dm7 F7 Cm7 F7 Cm7 F7

12  
C7 F7 Dm7 F7 Cm7 F7 Cm7 F7

17  
B♭7 17 Dm7(♭5) G7(♭9) Cm7 G♭9(♯11) F7

22  
B♭7 B7(♭5) B♭7 E♭maj7 B♭+ E♭maj7 D♭7 C7 Gm7

28  
C7 F7 Dm7 F7 Cm7 F7 Cm7 G♭9 F7

33  
A♭maj7 33 D♭7 E♭ G7(♭9) Cm7 G♭o

2

## Bass Guitar

37      B<sup>b</sup>7/F      E°      B<sup>b</sup>7/F      B<sup>b</sup>7      E<sup>b</sup>      Fm<sup>7</sup>/B<sup>b</sup>      B<sup>b</sup>9 B<sup>b</sup>7(<sup>#</sup>G) E<sup>b</sup>maj9

41 E♭maj⁷ 41

D♭7      C7

F<sup>7</sup>      Cm<sup>7</sup>      F<sup>7</sup>      Cm<sup>7</sup>

A musical score for a bassoon part, spanning ten measures. The key signature is B-flat major (two flats). The bassoon plays eighth-note patterns primarily consisting of eighth-note pairs and sixteenth-note figures. Measure 1 starts with a eighth-note pair followed by a quarter note. Measures 2-3 show eighth-note pairs and sixteenth-note figures. Measures 4-5 feature eighth-note pairs and sixteenth-note figures. Measures 6-7 continue with eighth-note pairs and sixteenth-note figures. Measures 8-9 show eighth-note pairs and sixteenth-note figures. Measure 10 concludes with eighth-note pairs and sixteenth-note figures.

**47** F<sup>7</sup> Cm<sup>7</sup> F<sup>7</sup> Gb<sup>13</sup> F<sup>7</sup> Bb<sup>7</sup> **49**

B° Cm<sup>7</sup>

The musical score shows the bassoon part for measures 11 and 12. The key signature is B-flat major (two flats). Measure 11 starts with a half note followed by eighth notes. Measure 12 begins with a half note, followed by a quarter note, then a measure repeat sign, and then eighth notes. A bracket covers the first two measures.

$$52 \qquad \qquad \mathbf{F}^7 \qquad \qquad \mathbf{B}\flat^7 \qquad \mathbf{B}^{(b5)} \qquad \mathbf{B}\flat^7$$

F7

Bb7

B7(b5)

B♭7

57

57 E $\flat$ maj7 B $\flat$ <sup>+</sup> E $\flat$ maj7 D $\flat$ 7 C7 Gm7 C7 F7 Dm7 F7 Cm7

A musical score for piano, featuring two staves. The top staff uses the treble clef and the bottom staff uses the bass clef. Both staves are in common time and include a key signature of one flat. Measure 11 begins with a quarter note in the bass staff followed by eighth notes in pairs (two pairs in the bass, one pair in the treble). Measure 12 begins with a quarter note in the bass staff followed by eighth notes in pairs (one pair in the bass, two pairs in the treble).

63 F<sup>7</sup> Cm<sup>7</sup> G♭<sup>9</sup> F<sup>7</sup> Abmaj7 **65** D♭<sup>7</sup> E♭ G<sup>7(♭9)</sup> Cm<sup>7</sup> G♭<sup>o</sup>

A musical staff in bass clef, starting with a half note. The melody continues with eighth notes, followed by a double bar line. After the double bar line, the melody resumes with eighth notes, ending with a half note.

69 B $\flat$ 7/F E $\circ$  B $\flat$ 7/F B $\flat$ 7 E $\flat$

Musical score for bassoon part, measures 11-12. The score shows a bassoon line in bass clef, two flats key signature, and common time. Measure 11 consists of eighth-note pairs followed by a sixteenth-note group. Measure 12 begins with a sixteenth-note group, followed by eighth-note pairs, a sixteenth-note group with a fermata, and concludes with eighth-note pairs.

74

A musical score for bassoon, showing measures 11 and 12. The key signature is B-flat major (two flats). Measure 11 starts with a half note, followed by a eighth note with a sharp, a eighth note with a flat, another eighth note with a sharp, and a half note. Measure 12 starts with a eighth note with a sharp, followed by a half note, a eighth note with a flat, a eighth note with a sharp, and a half note.

Drums

# It Had to be You

Isham Jones & Gus Kahn

**Swing**  $\text{♩} = 132$

2

5

mf

9

13

17

21

25

29

33

37

2

## Drums

**41**

4

8

**49**

4

**57**

4



61

4

**65**

4



70

4



73

**2**

4

