

# IT HAD TO BE YOU

Words by GUS KAHN  
Music by ISHAM JONES  
Arranged by PETER BLAIR

SOLO

MAESTOSO

FREE & "BREATHY"  
mf SET TEMPO

(11) SLIGHTLY SLOWER

IT HAD TO BE YOU. 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,

(19) COULD MAKE ME BE BLUE

AND E-VEN BE GLAD, JUST TO BE SAD, THINK-ING OF

(21) YOU. SOME OTH-ERS I'VE SEEN

MIGHT TRY TO BE MEAN, MIGHT NEV-ER BE CROSS

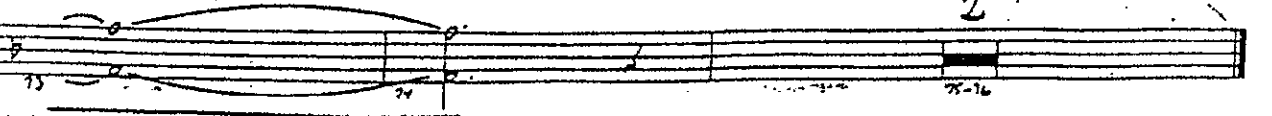
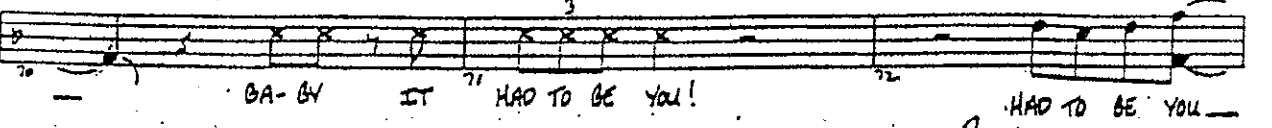
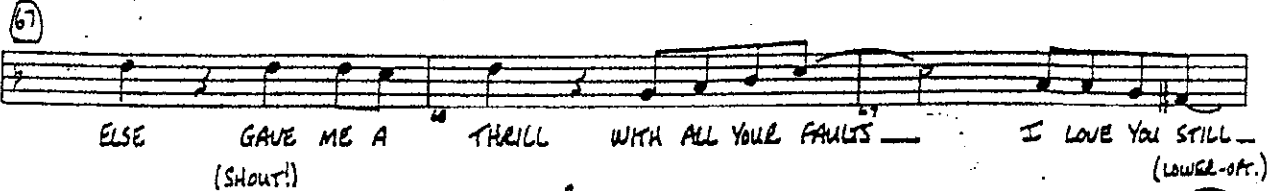
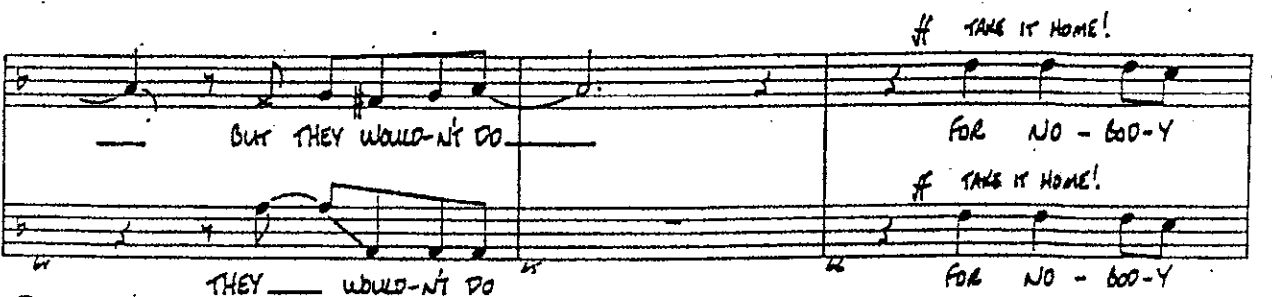
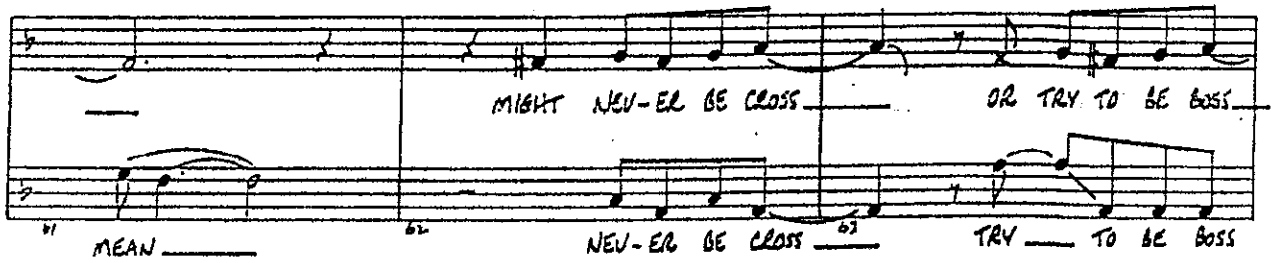
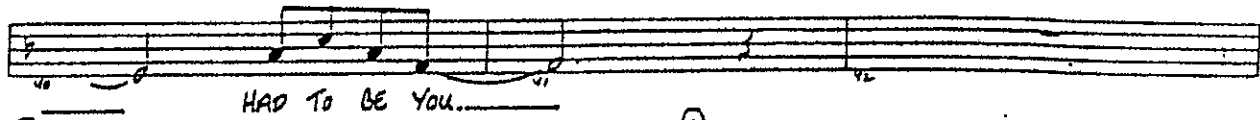
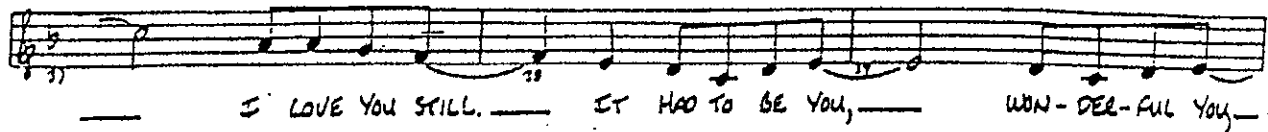
OR TRY TO BE BOSS BUT THEY WOULD-N'T DO.

f (25) FOR NO-BOD-Y ELSE GAVE ME A THRILL WITH ALL YOUR FAULTS

3441912

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Missing Part: ISIC PUBLISHING CO., and administered by THE SONGWRITERS GUILD OF AMERICA

SOLO



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MAESTOSO

FREE + "BREATHY"  
mf SET TEMPO

SLIGHTLY SLOWER

IT HAD TO BE YOU. 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,

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 TRY TO BE MEAN, MIGHT NEV-ER BE CROSS

OR TRY TO BE BOSS BUT THEY WOULD-N'T DO.

FOR NO-BOD-Y ELSE GAVE ME A THRILL. WITH ALL YOUR FAULTS

5/6/1912

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SOLO

31 I LOVE YOU STILL. 41 IT HAD TO BE YOU, 51 WON-DER-FUL YOU, 61 HAD TO BE YOU. 71 8 51 7 81-87

SOLO f 51 SOME OTH-ERS I'VE SEEN MIGHT NEV-ER BE MEAN. 61 f SOME OTH-ERS I'VE SEEN MIGHT NEV-ER BE

61 MEAN 62 MIGHT NEV-ER BE CROSS OR TRY TO BE BOSS. 63 NEV-ER BE CROSS TRY TO BE BOSS

64 BUT THEY WOULD-N'T DO. 65 THEY WOULD-N'T DO. 66 TAKE IT HOME! FOR NO - BOO-Y 67 TAKE IT HOME! FOR NO - BOO-Y

67 ELSE GAVE ME A THRILL WITH ALL YOUR FAULTS I LOVE YOU STILL. (SHOUT!) (LOWER-OF.)

70 BA-BY IT 71 HAD TO BE YOU! 72 HAD TO BE YOU. 73 74 75-76 2

# IT HAD TO BE YOU

ALTO SAX 1

**Words by GUS KAHN**  
**Music by ISHAM JONES**  
*Arranged by PETER BLAIR*

MAESTROSO

Handwritten musical score for a piece titled "MAESTROSO". The score is written on ten staves. It includes various musical notations such as notes, rests, and dynamic markings. Key markings include "fe", "ff", "mf", "f", "p", "molto rall.", "slightly slower", and "2" (second ending). The score is divided into measures, with some measures containing multiple notes and others being rests. The notation is in a style typical of handwritten musical manuscripts.

# Act 1

3

39-41

42

f

fe

43

f

44

45

46

"LEGIT"

47

48

49

50

"SWING"

51

2

51-52

53

mf

54

55

56

57

58

CRES.

59

60

61

62

63

mp

64

65

f

66

67

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# IT HAD TO BE YOU

ALTO SAX 2

Words by GUS KAHT  
Music by ISHAM JONES  
Arranged by PETER BLAIR

**MAESTOSO**

Handwritten musical score for "The Swan" by Camille Saint-Saëns, featuring a piano part. The score is written on ten staves, with measures numbered 1 through 38. The key signature is one sharp (F#), and the time signature is 4/4.

**Measure 1:** *fe* (forte) dynamic. *(no cresc.)* instruction.

**Measure 5:** *fe* (forte) dynamic. *MOLTO RALL.* (Molto Ritardando) instruction.

**Measure 7-8:** *ff* (fortissimo) dynamic.

**Measure 10:** *fe* (forte) dynamic. *SLIGHTLY SLOWER* instruction.

**Measure 11-18:** *ff* (fortissimo) dynamic.

**Measure 19:** *l* (piano) dynamic.

**Measure 20:** *mf* (mezzo-forte) dynamic.

**Measure 21:** *mf* (mezzo-forte) dynamic.

**Measure 22:** *mf* (mezzo-forte) dynamic.

**Measure 23:** *mf* (mezzo-forte) dynamic.

**Measure 24:** *mf* (mezzo-forte) dynamic.

**Measure 25:** *mf* (mezzo-forte) dynamic.

**Measure 26:** *fe* (forte) dynamic.

**Measure 27:** *mf* (mezzo-forte) dynamic.

**Measure 28:** *mf* (mezzo-forte) dynamic.

**Measure 29:** *mf* (mezzo-forte) dynamic.

**Measure 30:** *mf* (mezzo-forte) dynamic.

**Measure 31-32:** *mf* (mezzo-forte) dynamic.

**Measure 33:** *f* (forte) dynamic.

**Measure 34:** *f* (forte) dynamic.

**Measure 35:** *f* (forte) dynamic.

**Measure 36:** *f* (forte) dynamic.

**Measure 37:** *f* (forte) dynamic.

**Measure 38:** *f* (forte) dynamic.

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3 ALTO SAX 2

39-41

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51-52

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# IT HAD TO BE YOU

TENOR SAX 1

Words by GUS KAHN  
Music by ISHAM JONES  
Arranged by PETER BLAIR

**MAESTROSO**

*ff* *ff* (NO CRESC.)

**MARCATO**

*ff* *f*

**MOLTO RALL.**

*ff* *f* *mf* *ff*

**SLIGHTLY SLOWER** 8

11-18

19

20 21 22

23 24 25 26

27

28 29 30

31-32

33 34

35

36 37 38

54619012 \* HOLD G# KEY DOWN - TILL F#

# Tenor 1

3

39-41

42 *f* *fb*

(43)

44 *f* 45 46

"LEGIT"

47 48 49 50

"SWING"

51-52

53 *mf* 54

55 *CRSL.* 56 57 58

(59)

60 61 62

63 *mf* 64 65 66 *f*

(67)

68 69 70

71 72 73

# IT HAD TO BE YOU

TENOR SAX 2

Words by GUS KAHN  
Music by ISHAM JONES  
Arranged by PETER BLAIR

**MAESTOSO**

**MOLTO RALL.**

**11** SLIGHTLY SLOWER 8

**19**

**27**

**2**

**35**

REHEARSAL 2

3

39-41

42

f

43

f

44

45

46

"LEGIT"

47

48

49

50

"SWING"

51

2

51-52

53

mf

54

cresc.

55

56

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mf

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# IT HAD TO BE YOU

BARITONE SAX

Words by GUS KAHL  
Music by ISHAM JONES  
Arranged by PETER BLATT

**MAESTOSO**

*ff* (NO CRESC.)

**MARCATO**

*f*

**MOLTO RALL.**

**SLIGHTLY SLOWER**

11-18

19-21

22

*mf*

23

24

25

26

27

*mp*

28

29

30

31-34

35

*mf*

36

37

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Baritone Sax

4 page 2

Handwritten musical score for a single melodic line in G major, 4/4 time. The score consists of 11 staves. It includes various musical notations such as notes, rests, slurs, and dynamic markings like 'f', 'mf', 'cresc.', and 'ff'. Measure numbers 38-41, 47-49, 51-52, 53, 54, 55, 56, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, and 74 are indicated. There are also some handwritten annotations like '43', '51', '67', and '3'.

# IT HAD TO BE YOU

TRUMPET 1

Words by GUS KAHN  
Music by ISHAM JONES  
Arranged by PETER BLAIR

*MAESTOSO*

*b<sub>2</sub>*

*fe*

*f*

*fe*

*f*

*MOLTO RALL.*

*11-18*

*SLIGHTLY SLOWER TO HARMON MUTE*

*19 HARMON*

*mf*

*20*

*21*

*22*

*23*

*24*

*25*

*26*

*27-29*

*30*

*mf*

*31*

*32*

*33*

*34*

*35*

*36*

*37*

Handwritten musical score for Tpt. 1, measures 38-73. The score is written on ten staves. It includes various musical notations such as notes, rests, and dynamic markings. Key markings include 'OPEN', 'Tpt. 1', '38-41', '43', '44', '45', '46', '47-49', '50', '51-53', '54', '55-56', '57', '58', '59', '60', '61', '62', '63', '64', '65', '66', '67', '68', '69', '70', '71', '72-73'. The score is divided into sections by measure numbers and includes a '2' indicating a repeat or second ending.



# IT HAD TO BE YOU

TRUMPET 2

Words by GUS KAHN  
Music by ISHAM JONES  
Arranged by PETER BLAIR

MAESTOSO

1 *fe* 2 *f* 3 *fe* 4 *f*

5 6 7 8

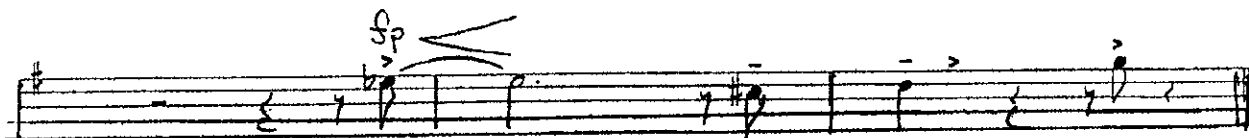
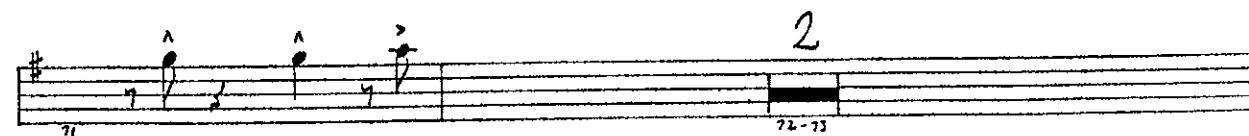
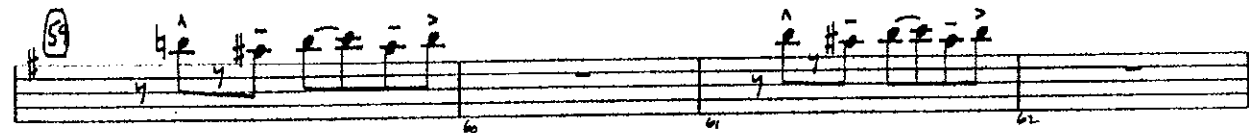
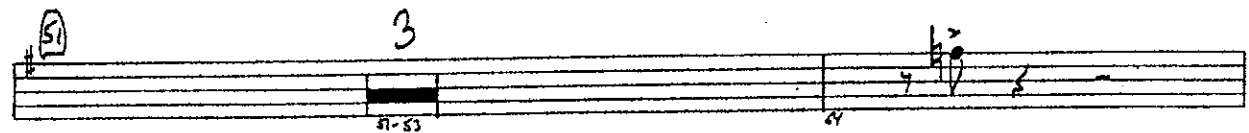
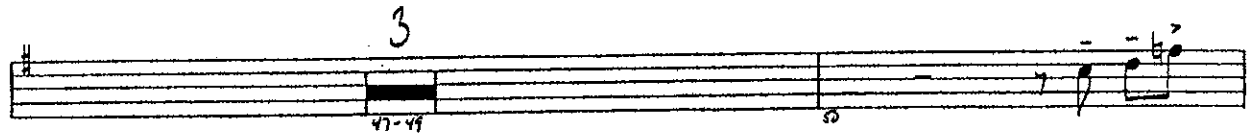
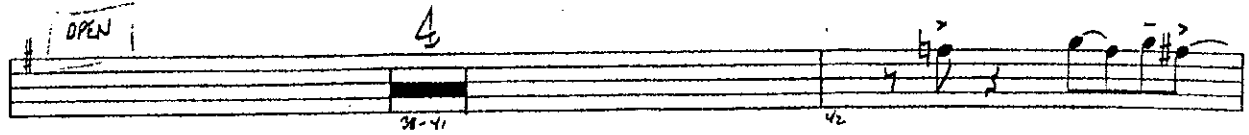
9 *MOLTO RALL* 10 11 *SLIGHTLY SLOWER TO HARMON MUTE* 12 13 14 15 16 17 18

19 *HARMON* 20 21 22

23 24 25 26

27 *HARMON* 28 29 30 *mf* 31 32 33 34

TRUMPET 2



# IT HAD TO BE YOU

TRUMPET 3

Words by GUS KAHN  
Music by ISHAM JONES  
Arranged by PETER BLAIR

MAESTROSO

*ff* *f* *ff* *f*

*ff*

*MOLTO RALL.* 10 11-18

19 HARMON *mf*

21 3 (HARMON) *mf*

27-29 30 31 32 33 34 35

OPEN

4

1p7.3

38-41

42

f

43

44

45

46

3

47-49

50

51

3

51-53

54

2

55-56

57

58

59

60

61

62

63

64

65

66

67

68

69

70

71

72-73

2

fp

# IT HAD TO BE YOU

TRUMPET 4

Words by GUS KAHN  
Music by ISHAM JONES  
*Arranged by PETER BLAIR*

MAESTOSO

Handwritten musical score for "The Girl Who Came to Supper" by J. S. Zieff. The score is written on ten staves, each with a key signature of one sharp (F#) and a common time signature (C). The music is in 2/4 time. The score includes various musical notations such as notes, rests, and dynamic markings. The first staff begins with a forte (f) dynamic and a crescendo. The second staff has a piano (p) dynamic and a crescendo. The third staff has a mezzo-forte (mf) dynamic and a crescendo. The fourth staff has a mezzo-forte (mf) dynamic and a crescendo. The fifth staff has a mezzo-forte (mf) dynamic and a crescendo. The sixth staff has a mezzo-forte (mf) dynamic and a crescendo. The seventh staff has a mezzo-forte (mf) dynamic and a crescendo. The eighth staff has a mezzo-forte (mf) dynamic and a crescendo. The ninth staff has a mezzo-forte (mf) dynamic and a crescendo. The tenth staff has a mezzo-forte (mf) dynamic and a crescendo.

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Handwritten musical notation for exercise 43. The notation is on a single staff with a treble clef. The key signature has one sharp (F#). The time signature is 7/8. The notation includes various note values, rests, and dynamic markings like accents and slurs.

Handwritten musical notation for exercise 59. The notation is on a single staff with a treble clef. The key signature has one sharp (F#). The time signature is 7/8. The notation includes eighth and quarter notes, rests, and dynamic markings like 'A' and 'p'. The exercise is divided into two measures by a double bar line. The first measure contains a quarter note (F#), an eighth note (G), a quarter note (A), and an eighth note (B). The second measure contains a quarter note (C), an eighth note (D), a quarter note (E), and an eighth note (F#). The exercise ends with a double bar line.

[illegible]

Handwritten musical notation for the first staff of 'The Rose Tree'. The staff is a single five-line staff with a treble clef. The key signature has one sharp (F#). The melody consists of the following notes: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half). There are slurs over the first four notes and the last two notes. A '2' is written above the staff at the end. The measure numbers '71' and '72-73' are written below the staff.

Handwritten musical notation on a five-line staff. The key signature has one sharp (F#). The notation includes a whole note, a half note, and a quarter note, with various accidentals and dynamics markings such as *Sp* and *f*.

# IT HAD TO BE YOU

TROMBONE 1

Words by GUS KAHN  
Music by ISHAM JONES  
Arranged by PETER BLAIR

**MAESTOSO**

**f** **ff** **f** **ff**

**MARCATO**

**f** **ff**

**MOLTO RIT.**

**11-18**

**19**

**mf**

**23** **24** **25** **26**

**TO CUP MUTE**

**27**

**27-30**

**CUP MUTE**

**mf**

**31** **32** **33-34**

**35**

**36** **37**

OPEN

4

Bone 1

Handwritten musical score for Bone 1, measures 38-74. The score is written on a single staff with a key signature of one flat (B-flat). The time signature is 4/4. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The score is divided into sections by measure numbers and includes performance instructions.

Measures 38-41: **OPEN** (4/4). Measure 38: **38-41**. Measure 41: **mf**. Measure 42: **f**. Measure 43: **43**. Measure 44: **44**. Measure 45: **45**. Measure 46: **46**. Measure 47: **47**. Measure 48: **48**. Measure 49: **49**. Measure 50: **50**. Measure 51: **51**. Measure 52: **52**. Measure 53: **53**. Measure 54: **54**. Measure 55: **55**. Measure 56: **56**. Measure 57: **57**. Measure 58: **58**. Measure 59: **59**. Measure 60: **60**. Measure 61: **61**. Measure 62: **62**. Measure 63: **63**. Measure 64: **64**. Measure 65: **65**. Measure 66: **66**. Measure 67: **67**. Measure 68: **68**. Measure 69: **69**. Measure 70: **70**. Measure 71: **71**. Measure 72: **72**. Measure 73: **73**. Measure 74: **74**.

Performance instructions: **"LEGIS"**, **"SWING"**, **SOLI**, **f**, **fe**.



# IT HAD TO BE YOU

TROMBONE 2

Words by GUS KAHN  
Music by ISHAM JONES  
Arranged by PETER BLAKE

**MAESTOSO**

**MOLTO RIT.**

**SLIGHTLY SLOWER**

**MARCATO**

**TO CUP MUTE**

**CUP MUTE**

OPEN

# Part 2

Handwritten musical score for Part 2, featuring multiple staves with notes, rests, and performance markings.

**Staff 1:** Measures 38-41. Includes a key signature change to B-flat and a dynamic marking of *f*.

**Staff 2:** Measures 42-46. Includes a dynamic marking of *mf* and a slur over measures 43-44.

**Staff 3:** Measures 47-50. Includes a dynamic marking of *f* and a slur over measures 48-49.

**Staff 4:** Measures 51-53. Includes a dynamic marking of *f* and a slur over measures 52-53.

**Staff 5:** Measures 54-58. Includes a dynamic marking of *f* and a slur over measures 55-56.

**Staff 6:** Measures 59-62. Includes a dynamic marking of *f* and a slur over measures 60-61.

**Staff 7:** Measures 63-66. Includes a dynamic marking of *f* and a slur over measures 64-65.

**Staff 8:** Measures 67-70. Includes a dynamic marking of *f* and a slur over measures 68-69.

**Staff 9:** Measures 71-73. Includes a dynamic marking of *f* and a slur over measures 72-73.

**Staff 10:** Measures 74-77. Includes a dynamic marking of *f* and a slur over measures 75-76.

# IT HAD TO BE YOU

TROMBONE 3

Words by GUS KAHN  
Music by ISHAM JONES  
Arranged by PETER BLAIR

MAESTROSO

Measures 1-8. Dynamics: *fe*, *f*, *marcato*.

Measures 9-11. Dynamics: *MOLTO RIT.*, *SLIGHTLY SLOWER*.

Measures 19-22. Dynamics: *mf*.

Measures 23-26. Dynamics: *TO CUP MUTE*.

Measures 27-30. Dynamics: *4*.

Measures 31-34. Dynamics: *CUP MUTE*, *mf*.

Measures 35-37. Dynamics: *35*.

OPEN

# 4 Bone 3

38-41

4

*f* *fp*

43

*f* *fp*

"LEGIT"

*mf* *f*

"SWING"

51

3

SOLI

*f*

54

55

56

57

58

59

60

61

62

63

64

65

66

67

68

69

70

71

72

73

*fp*

*fp*

# IT HAD TO BE YOU

TROMBONE 4

Words by GUS KAHN  
Music by ISHAM JONES  
Arranged by PETER BLAIR

MAESTOSO

MAESTOSO

1 *ff* 2 *ff* 3 *f* 4 *ff* 5 6 7 8

MARCATO

*f*

11 SLIGHTLY SLOWER 8

9 *b* 10 11-18

MOLTO RIT

19 20 21 22 23 24 25 26

3

*mf*

TO CUP MUTE

27 28 29 30

27

4

31 32 33 34

CUP MUTE

2

35 36 37 38

*mf*

35

39 40 41 42

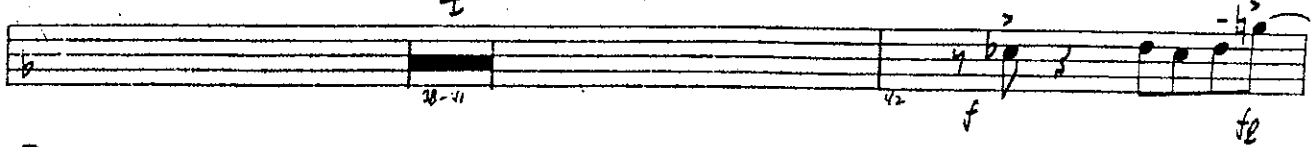
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# TROMBONE 4

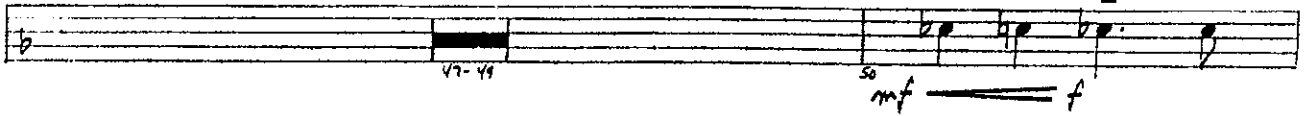
4



43

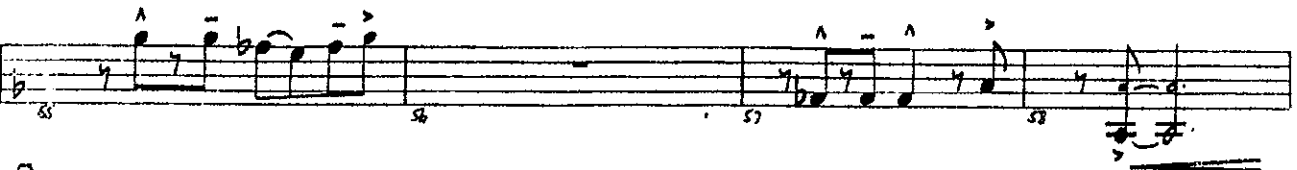
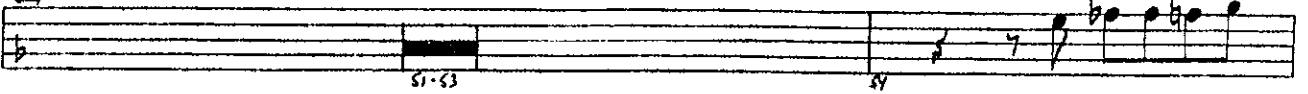


3



51

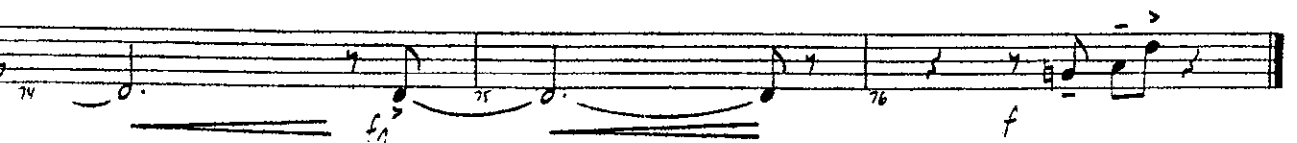
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59

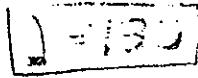


67



# IT HAD TO BE YOU

DRUMS



Words by GUS KAHN  
Music by ISHAM JONES  
Arranged by PETER BLAIR

MAESTOSO

CRASH + ROLL

TOMS

BRUSHES

MOULD RIT.

SLIGHTLY SLOWER  
LIGHT TIME

19

TBN.

FILL - STICKS

27

RIDE

35

ENS.

39 40 41 42

TOM FILL

FILL

43 44 45 46

STRONG TIME

FILL

47 48 49 50

TOMS - AO LIB (KRAIPA STYLE)

FILL

HI-HAT

51 52 53 54

mf

TDR.

55 56 57 58

SAX.

BRASS

FILL

59 60 61 62

63 64 65 66

FILL

67 68 69 70

TIME

71 72 73

TOMS

HI-HAT

74 75 76 77

FILL



# IT HAD TO BE YOU

BASS

Words by GUS KAHN  
Music by ISHAM JONES  
Arranged by PETER BLAIR

MAESTOSO  
ARCO

*f* *ff*

SLIGHTLY SLOWER  
PIZZ. FMA<sup>7</sup> TWO BEAT FEEL

*mp* *G*<sup>9</sup>

*D*<sup>9</sup>

MOLTO RALL.

(19) C<sup>7</sup><sub>SUS</sub> C C<sup>#</sup>° Dmi

(27) FMA<sup>7</sup> *D*<sup>9</sup>

*G*<sup>9</sup> *G*<sup>9</sup> Dmi<sup>9</sup>

The bass line is written on a single staff in 4/4 time. It begins with a half note G2, followed by a half note F2, and then a half note E2. The next measure contains a half note D2, followed by a half note C2, and then a half note B1. The line continues with a half note A1, followed by a half note G1, and then a half note F1. The final measure contains a half note E1, followed by a half note D1, and then a half note C1. The line ends with a half note B1, followed by a half note A1, and then a half note G1. The line is marked with various dynamics and articulations, including 'MAESTOSO', 'ARCO', 'PIZZ.', 'SLIGHTLY SLOWER', 'MOLTO RALL.', and 'TWO BEAT FEEL'. The line is also marked with measure numbers 1 through 34.

(35) Gmi 5 F A9 Dmi

C7 F

(43) f

4 (51) Eb6 C7/E Fmi9

Bb13 B13 Bb13 A13 Ab13 C+9

(59) (WALK) FMA 6/9 D9

(AS IS)

(67) Gmi7 G#o7 Ami7 Gmi D9 G9

Gb/f

# IT HAD TO BE YOU

GUITAR

Words by GUS KAHN  
Music by ISHAM JONES  
Arranged by PETER BLAIR

MAESTOSO

4

1-4

5

6-10

MOLTO RALL.

SLIGHTLY SLOWER

(11) FMA<sup>7</sup> LIGHT STRUM

D<sup>9</sup>

mp

12

13

14

G<sup>9</sup>

15

16

17

18

(19) C<sup>7</sup>sus

C

C<sup>#</sup>°

Dmi

20

21

22

4

23-26

(27) FMA<sup>7</sup>

D<sup>9</sup>

28

29

30

G<sup>9</sup>

Dmi

31

32

33

34

(35)  $Gm1$   $G^{o7}$   $F$   $A^9$   $Dm1$

$C^7$   $F$

(43)  $B$

(51)  $Eb^6$   $C^7/E$   $Fm1^9$

$Bb^{13}$   $B^{13}$   $Bb^{13}$   $A^{13}$   $Ab^{13}$   $(Ab^{13})$   $C^{+9}$

(59)  $FMA^{6/4}$   $D^9$

$G^9$   $3$

(67)  $Gm1^7$   $G^{#o7}$   $A^7$   $Gm1$   $D^9$   $G^9$

$4$

PIANO

# It Had To Be You

Words by GUS KAHN  
Music by ISHAM JONES  
Arranged by PETER BLATT

MAESTOSO

Handwritten musical score for piano, measures 1-22. The score is in 4/4 time and B-flat major. It includes various performance markings such as "MAESTOSO", "MOLTO RALL.", "SLIGHTLY SLOWER", "FMA", "PED.", "D9", "G9", "NODDLE", "BEHIND SINGER", "FILL", and "AS IS". Measure numbers 1 through 22 are indicated at the bottom of the staves.

-2-

SOLO

23 24 25 26

(27) FMA<sup>7</sup> LIGHT COMP D9

28 29 30

G9 (AS IS)

R.H. L.H.

2

2

33-34

31 32

(35) 6

6

SOLO

35-40 41 42

(43) 6

6

SOLO

44

45-50

(51) Eb<sup>6</sup> SOLO C<sup>7</sup>/E Fm1<sup>9</sup>

f

-3- 5

54-58

(59) FMA <sup>6/4</sup> D<sup>9</sup>

comp

60 61 62

(AS IS)

63 64 65 66

(67) Gm1<sup>7</sup> G#m7 Ami<sup>7</sup> Gm1 D<sup>9</sup> G<sup>9</sup>

68 69 70

71 72 73

Gb/F

74 75 76