

# IT HAD TO BE YOU

for SATB/mixed voices

Words by GUS KAHN

Music by ISHAM JONES

Arrangement by BARBERSHOP HARMONY SOCIETY

## Verse freely

The musical score is written for Tenor Lead and Bari Bass in 4/4 time. It consists of three systems of music. The lyrics are: "Why do I do just as you say? — Why must I just give you your way? — Why do I sigh? — Why don't I try — to for - get? — It must have been that some - thing lov - ers call fate. — It kept on say - ing I had to wait. — Tho'". The score includes measure numbers 1 through 12. The Tenor Lead part is in the upper staff, and the Bari Bass part is in the lower staff. The lyrics are placed between the two staves.

1 2 3 4

Tenor Lead

Why do I do just as you say? — Why must I just give you your way? —

Bari Bass

5 6 7 8

Why do I sigh? — Why don't I try — to for - get? — It must have

9 10 11 12

been that some - thing lov - ers call fate. — It kept on say - ing I had to wait. — Tho'

*It Had to Be You*

**Chorus**

*a tempo*

13 I saw them all, I just could-n't fall till we met. 15 16

17 18 19 20

It had to be you. I wandered a-round.

21 22 23 24

'round and I found some-one who could make me be

25 26 27 28

true, could make me feel blue make me blue, and e-ven be

*It Had to Be You*

and on-ly you. \_\_\_\_\_ oo \_\_\_\_\_

29 30 31 32 33

glad just to be sad \_\_\_\_\_ think-in' of you. \_\_\_\_\_ Some oth - ers I've seen \_\_\_\_\_

and on-ly you. \_\_\_\_\_ oo \_\_\_\_\_

oo \_\_\_\_\_

cross or be boss, \_\_\_\_\_ they won't

34 35 36 37 38

\_\_\_\_\_ might nev - er be mean, \_\_\_\_\_ mightnev - er be cross or try to be boss, \_\_\_\_\_ but they would-n't

cross or be boss, \_\_\_\_\_

cross or be boss, they won't

do. \_\_\_\_\_

39 40 41 42 43

do. \_\_\_\_\_ But no-bod-y else gave me a thrill, with all your faults, I love you still. \_\_\_\_\_

do. \_\_\_\_\_

you, \_\_\_\_\_ for I love you,

44 45 46 47

\_\_\_\_\_ It had to be you, \_\_\_\_\_ you, \_\_\_\_\_ won-der-ful you, \_\_\_\_\_ had to be you, \_\_\_\_\_ for I love you,

*It Had to Be You*

oh, noon. 48 49 50 51 52

morning, night, and noon. That's why it had to be on - ly you.

oh, noon. you.

*Optional Tag*

50 51 52

on - ly you!

you.

**Performance Notes**

Gus Kahn, author and lyricist, was born in Coblenz, Germany, 1886, and died in Beverly Hills, California, 1941. A list of his songs would require a full page and would include such favorites as, "I Wish I Had A Girl," "Memories," "Sailing Away On The Henry Clay," "Pretty Baby," "My Buddy," and "Side By Side." Isham Jones, composer, conductor, saxophonist and pianist, was born in Coalton, Ohio, 1894, and died in Hollywood, 1956.

Jones and Kahn collaborated on the writing of "It Had To Be You," which was made popular by Isham Jones and his orchestra. It was later performed by Paul Whiteman and his orchestra, and recorded by Helen Forrest and Dick Haymes. It was also used in the movie, *I'll See You in My Dreams*, starring Danny Thomas.

This wonderful arrangement, originally credited to Earl Moon, presents a few challenges for singers. It is recommended that the verse be performed in a free style, emphasizing the beautiful contours of the melody. In measure 14, or, certainly no later than the pickup notes to the chorus, begin a lilting rhythm and continue to the tag.

Note that in measures 17-22 and in similar places, the harmony singers provide rhythmic stabilization with notes on the beat while the lead notes are syncopated. In measure 21, notice how the "round" in "a-round" falls ahead of the beat for the lead, and on the downbeat for the others. In measures 22 and 38 the tenor and bass hold the rhythm together while the lead and baritone sing a triplet against two beats. Unusual in barbershop, but lots of fun.

Basses may wish to take the optional B $\flat$  for their last note in measure 48. The optional tag ends on a major sixth chord to provide a nice contrasting option over the major triad in the standard ending.

One last performance suggestion: Some harmony singers enjoy singing the words, "won-der-ful you," with the lead in the last half of measure 45. Just break down your half-note parts to match the rhythm of the lead part.

As a final note: Questions about the contest suitability of this or any song/arrangement should be directed to the judging community and measured against current contest rules. Ask *before* you sing.