

It Had To Be You

Lyric by Gus Kahn
Music by Isham Jones

Arranged by Ray Bunfaine

VERSE:

G

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, for-get? It must have

been that some-thing lov-ers call fate, Kept on say-ing I had to wait.

I saw them all, just could-n't fall 'til we met.

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TIL WE MET

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It Had To Be You

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CHORUS:

Musical notation for measures 17-20. The key signature is one sharp (F#) and the time signature is common time (C). The melody is written on a treble clef staff, and the bass line is on a bass clef staff. Measure numbers 17, 18, 19, and 20 are indicated above the staff. The lyrics are: "It had to be you, It had to be you, I wand-ered a -".

Musical notation for measures 21-24. The key signature is one sharp (F#) and the time signature is common time (C). The melody is written on a treble clef staff, and the bass line is on a bass clef staff. Measure numbers 21, 22, 23, and 24 are indicated above the staff. The lyrics are: "round and fin-al-ly found the some-bod-y who could make me be".

Musical notation for measures 25-29. The key signature is one sharp (F#) and the time signature is common time (C). The melody is written on a treble clef staff, and the bass line is on a bass clef staff. Measure numbers 25, 26, 27, 28, and 29 are indicated above the staff. The lyrics are: "true, could make me be blue, And ev-en be glad just to be".

Musical notation for measures 30-34. The key signature is one sharp (F#) and the time signature is common time (C). The melody is written on a treble clef staff, and the bass line is on a bass clef staff. Measure numbers 30, 31, 32, 33, and 34 are indicated above the staff. The lyrics are: "sad, think-ing of you. some oth-ers I've seen might nev-er be".

Musical notation for measures 35-39. The key signature is one sharp (F#) and the time signature is common time (C). The melody is written on a treble clef staff, and the bass line is on a bass clef staff. Measure numbers 35, 36, 37, 38, and 39 are indicated above the staff. The lyrics are: "mean, might nev-er be cross, or try to be boss, but they would-int do."

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40 For no-bod-y else gave me a thrill, With all your faults, I love you

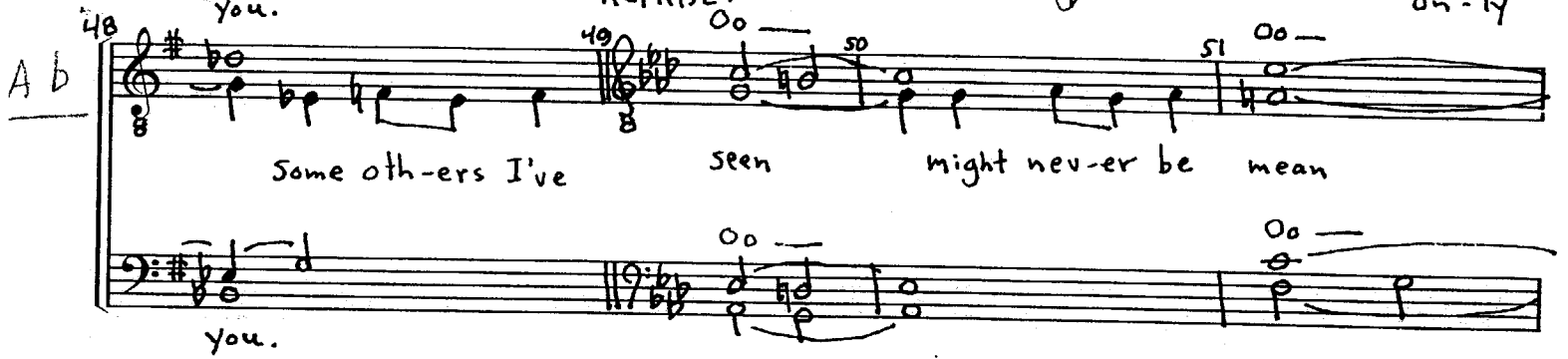


44 still. It had to be you, won-der-ful you, Had to be you. On-ly

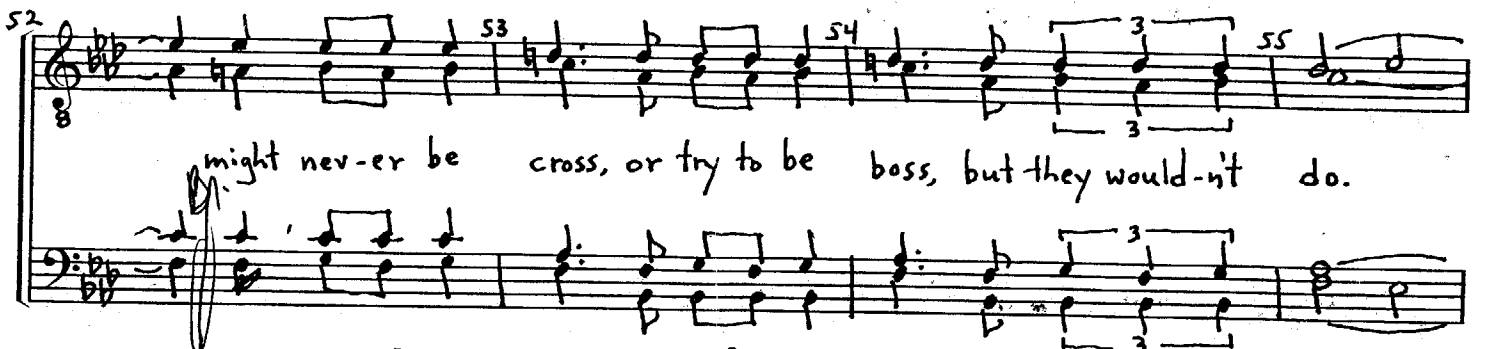


48 you. REPRISÉ: 49 50 51 On-ly

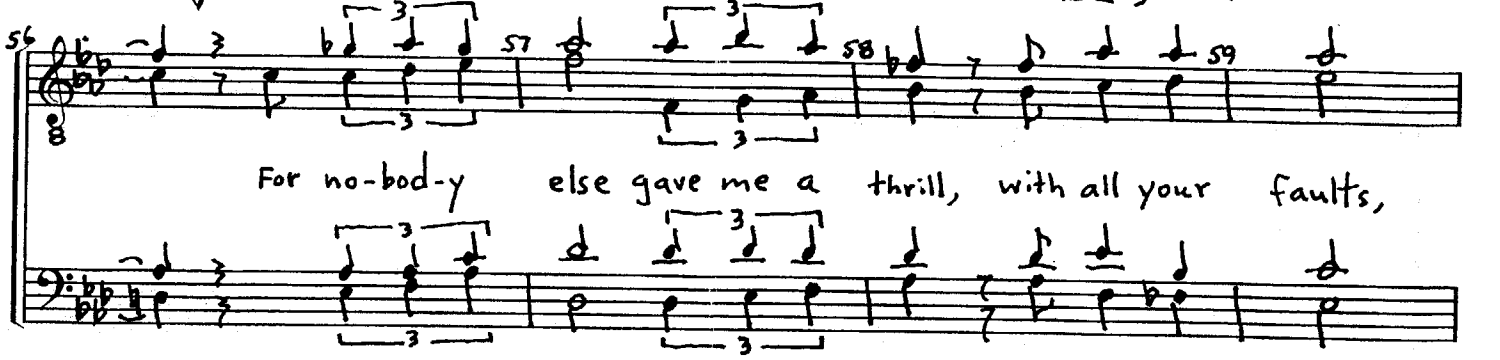
A B



52 might nev-er be cross, or try to be boss, but they would-n't do.



56 For no-bod-y else gave me a thrill, with all your faults,



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Musical notation for measures 60-62. The system consists of a treble clef staff and a bass clef staff. The key signature is B-flat major (two flats). Measure 60 starts with a treble staff chord of F4-A4-C5 and a bass staff chord of B2-D3-F3. The lyrics are: "I love you still. It had to be you, won-der-ful you, Had to be".

Musical notation for measures 63-66. Measure 63 starts with a treble staff chord of F4-A4-C5 and a bass staff chord of B2-D3-F3. Measure 64 has a treble staff chord of F4-A4-C5 and a bass staff chord of B2-D3-F3. Measure 65 has a treble staff chord of F4-A4-C5 and a bass staff chord of B2-D3-F3. Measure 66 has a treble staff chord of F4-A4-C5 and a bass staff chord of B2-D3-F3. The lyrics are: "you, on-ly you. I'll tell the whole wide world it just had to be". A handwritten note "TRG:" is above measure 64. A handwritten note "noted" is written over the first part of measure 63. Handwritten notes "G" and "E,b" are at the bottom right of the system.

Musical notation for measures 67-68. Measure 67 starts with a treble staff chord of F4-A4-C5 and a bass staff chord of B2-D3-F3. Measure 68 has a treble staff chord of F4-A4-C5 and a bass staff chord of B2-D3-F3. The lyrics are: "had to be you. you. G,b F F,b A,b".

Two empty musical staves (treble and bass clef) with some handwritten notes in the bass staff.

Two empty musical staves (treble and bass clef).