

PERFORMANCE NOTES

This arrangement is based on Harry Connick Jr.'s recording from the soundtrack to "When Harry Met Sally." You should listen to the album for ideas on style and interpretation. By learning the notes and rhythms as written, you can explore concepts of phrasing and singing "around the beat."

This arrangement is ideally performed with Rhythm Section accompaniment. When performed with a bass player, the pianist should not play the written left hand bass line, but perhaps try "comping" in a big band style.

The section at m. 39-54 may serve as a dance break or an instrumental or vocal scat solo.

The performance should "swing!" Have fun with the music and give slight accents to the off-beat eighth notes!

S.Z.

Preview Only
Legal Use Requires Purchase

As Recorded by HARRY CONNICK JR.
It Had To Be You

SATB, accompanied

Performance Time: Approx. 2:15

Arranged by
STEVE ZEGREE

Words by GUS KAHN
Music by ISHAM JONES

Medium Swing (♩ = 126)
Straight 8ths

Piano



Soprano

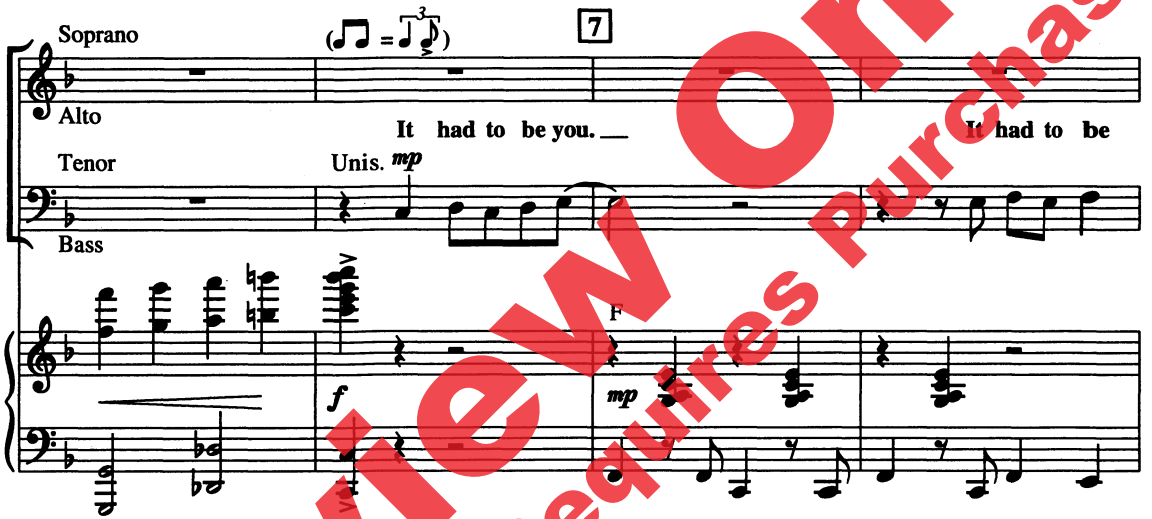
Alto

Tenor

Bass

Unis. *mp*

It had to be you. — It had to be



you. I wan-dered a-round and fi-nal-ly found the some-bod-y



15

Unis. *p*

who

Oo.

could make me be true. Could make me

G7 C11 C7 C#dim

be blue. Or even be glad just to be sad think - ing of

Dm G7 Am A#7dim G7/B

23

mp Some oth-ers I've seen. Might nev-er be

p

you. Oth-ers I've seen. _

C7 F

mean. Might nev-er be cross, or try to be boss, but they would -n't

Nev - er be mean. .

D7 G7

mf [31] do. For no-bod-y else gave me a thrill. With all your *mf*

Bb Bbm

faults I love you still... It had to be you, - Won-der-ful you. It had to be

Am A/C# Dm Gm C7 Gm C7

39

you.

Vocal line for the word "you." in a treble clef, starting with a whole note and followed by a half rest.

F Ab7dim

R.H. L.H. R.H. L.H.

f

Piano accompaniment for measures 39-42. The right hand (R.H.) and left hand (L.H.) play a rhythmic pattern of eighth notes. Chords F and Ab7dim are indicated. A dynamic marking of *f* is present.

43

mf

Doot doot doot do do. — Doot do do do do.

mf

Vocal line for the word "Doot doot doot do do." in a treble clef, with a dynamic marking of *mf*.

F7 Bb

Piano accompaniment for measures 43-46. The right hand (R.H.) and left hand (L.H.) play a rhythmic pattern of eighth notes. Chords F7 and Bb are indicated. There are triplet markings over the right hand.

Unis. *mp*

Oo. *mp*

Unis.

Vocal line for "Unis. *mp*" and "Oo. *mp*". The vocal line is in a treble clef and consists of a single note with a long sustain.

B7 Bb7 B7 Bb7 Eb C7

mf

Piano accompaniment for measures 47-50. The right hand (R.H.) and left hand (L.H.) play a rhythmic pattern of eighth notes. Chords B7, Bb7, B7, Bb7, Eb, and C7 are indicated. A dynamic marking of *mf* is present.

51

ah.

Fm

Bb7

B7

Bb7

55

Unis. *f*

Some oth-ers I've seen might nev-er be

Unis. *f*

Bbm

Eb7

C11

F

mean.

mf

Oo.

Oo.

Might nev-er be cross.

Try to be boss.

They

D7

G7

Am

ff

For no-bod-y else gave me a thrill. With all your

would-n't do.

B \flat dim

G7/B

B \flat

Bdim

faults I love ya still. It had to be you, won-der-ful you, had to be you.

F/C

E \flat 7

D7

G7

Csus

ff

