

FIRST YEAR CHARTS

FOR JAZZ ENSEMBLE

It Had to Be You

Words by GUS KAHN

Music by ISHAM JONES

Arranged by MIKE LEWIS

INSTRUMENTATION

Conductor	1st Trombone
1st E♭ Alto Saxophone	2nd Trombone (Optional)
2nd E♭ Alto Saxophone	3rd Trombone (Optional)
1st B♭ Tenor Saxophone	Guitar Chords
2nd B♭ Tenor Saxophone (Optional)	Guitar (Optional)
E♭ Baritone Saxophone (Optional)	Piano
1st B♭ Trumpet	Bass
2nd B♭ Trumpet	Drums
3rd B♭ Trumpet (Optional)	

Optional Alternate Parts

C Flute
Tuba
Horn in F (Doubles 1st Trombone)
Baritone T.C. (Doubles 1st Trombone)

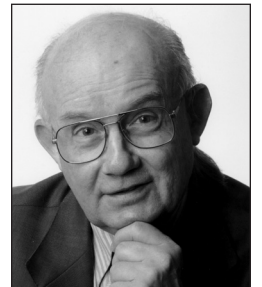
NOTES TO THE CONDUCTOR

"It Had to Be You" is a moderate ballad chart with a swing feel. The saxes play the introduction with a C pedal note for the rhythm section; make sure the pedal notes are sustained and not played short. The 1st trumpet solo begins at measure 4 and should be played smooth, legato, and lyrical but not too relaxed; otherwise it will be difficult to maintain a steady tempo. Make sure the background saxes stay under the trumpet soloist. The saxes can sing out at measure 13 for their soli, striving for a nice section blend, and then back down in volume at 21 behind the trumpet solo. During the sax soli, it is important for the entire section to sustain the phrases and release together. Moderate vibrato would be a nice addition but is not essential. Vibrato for the saxophone is done with the jaw by practicing "ya ya" exercises. Practice this technique to allow the vibrato to be controlled and even. Begin slowly and build skill gradually.

The rhythm section feel gradually moves from a two-beat to a swing-4 feel. At measure 37, the brass section should play the last eighth note short, as indicated. This will give more energy to the swing feel. The drumset player should begin the chart by playing time on the hi-hat and then move the ride cymbal at measure 28 as the music moves into a 4 feel. The guitar player should comp with quarter notes on the slash marks using a two or three-note chord focusing on the 3rd and 7th of each chord. The piano and guitar players should always position themselves so they can easily hear each other and then listen and share the comping duties; never overplay or clutter the comping backgrounds. The bass part is a clear example of a traditional bass part based on roots, fifths, and leading tones.

Please enjoy!

—Mike Lewis



**Mike
Lewis**

Mike Lewis has been a freelance arranger/composer for many years. Starting with the "Jackie Gleason TV Variety Show" as a staff arranger, he became heavily involved in the pop music field, arranging hit records for some of the top pop artists today. He has also been commissioned to write charts for the Glenn Miller Orchestra, and the Lionel Hampton and Jimmy Dorsey orchestras.

CONDUCTOR
248355

MODERATE BALLAD TEMPO (♩ = 100)

IT HAD TO BE YOU

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C FLUTE (OPTIONAL)

1ST Eb ALTO SAXOPHONE

2ND Eb ALTO SAXOPHONE

1ST Bb TENOR SAXOPHONE

2ND Bb TENOR SAXOPHONE (OPTIONAL)

Eb BARITONE SAXOPHONE (OPTIONAL)

1ST Bb TRUMPET

2ND Bb TRUMPET

3RD Bb TRUMPET (OPTIONAL)

1ST TROMBONE

2ND TROMBONE (OPTIONAL)

3RD TROMBONE (OPTIONAL)

TUBA (OPTIONAL)

GUITAR (OPTIONAL)

PIANO

BASS

DRUMS

SOLO

SOLO

CHORDS CUED ON PIANO

STICKS ON RIDE CYM.

H.H.

F#m7 C#m F#m7 F Eb D7 Eb#m D7 Am7

1 2 3 4 5 6 7 8

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