

JAZZ LINES PUBLICATIONS

*Presents*

**IT HAD TO BE YOU**

ARRANGED BY MARION EVANS

PREPARED FOR PUBLICATION BY DYLAN CANTERBURY, ROB DUBOFF, AND JEFFREY SULTANOF

**FULL SCORE**

JLP-7927

MUSIC BY ISHAM JONES

LYRICS BY GUS KAHN

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THE JAZZ LINES FOUNDATION INC.

PO Box 1236

SARATOGA SPRINGS NY 12866 USA

# MARION EVANS SERIES

## IT HAD TO BE YOU (1959)

### **Marion Evans Biography:**

Marion Evans ranks high among the pantheon of New York City arrangers who flourished in the 1950s and 60s, and returning in the 2000s to present day. He arranged over 100 albums for artists including Tony Bennett, Lady Gaga, Steve Lawrence, Eydie Gormé, Perry Como, Doc Severinsen, Judy Garland, Helen O'Connell and won Grammy nominations for his arrangements of the classic hits Blame It on the Bossa Nova (for Eydie Gormé) and Go Away, Little Girl (for Steve Lawrence) produced with Carol King. Also noteworthy, he has had more than 70 top-ten recordings, and two definitive jazz recordings, Ted McNabb and Company I and II. His activities as a composer of TV music include 17 different series and he has worked as orchestrator on 11 Broadway shows.

An Alabama native, Evans was inducted into The Alabama Musician's Hall of Fame. After studies at Auburn University, Evans became one of the chief arrangers for the Glenn Miller-Tex Beneke Orchestra in the late 1940s and wrote as well for Tommy Dorsey, Vaughn Monroe, Percy Faith and Count Basie. He had a longstanding professional partnership with the equally celebrated arranger Don Costa. After withdrawing from the music business in 1970 to pursue a second career in finance, he has returned recently to arrange and orchestrate three Grammy-winning and Emmy-nominated albums for Tony Bennett and Lady Gaga - *Duets II*, *Cheek to Cheek*, and *Love for Sale* – and has enjoyed a continuing relationship with those artists.

### **The Music:**

Perhaps the most fascinating thing about the 1959 *Ted McNabb & Co.* album is that the album's namesake was not a musician, but rather the person who financed it. McNabb's purpose was to recreate the classic sound of the big band era, albeit with a twist of post-bebop modernism thrown in for good measure. By hiring a lineup of top New York City studio musicians (many of whom were Swing Era vets) to perform and arranger Marion Evans to craft the charts, McNabb was able to accomplish this goal and then some.

### **Notes to the Conductor:**

Evans' take on *It Had to Be You* is taken at a quicker pace than usual, turning what is typically a ballad into a gently swinging medium-fast feel. The introduction sees the brass playing some simple hits around a few weaving saxophone lines before taking over the first part of the melody at measure 9. The A sections of the melody are structured in a conventional call-and-response fashion between the muted brass and saxes, with the saxes handling a slightly modified version of the melody on the B sections.

Following this is a chorus of Urbie Green on trombone, with some simple sax backgrounds as the only accompaniment. The full ensemble returns for a shout chorus at the pickups to measure 73, where the key bumps up a minor third. Although the volume picks up here, your ensemble should continue to maintain the relaxed, easy swinging feel that has been the hallmark of the rest of the arrangement to this point. Evans' shout chorus effectively functions as a variation on the original melody, never straying too far away while still not being a direct copy from before. The ending sees the brass and saxes trade over a tagged final few bars, with the brass playing an unaccompanied syncopated figure before the saxes and rhythm join them for the concluding hold.

This publication was based on the original Marion Evans score and the set of parts used for the 1959 recording session - this is not a transcription.

**Dylan Canterbury**

November 2022





Standing (from left): Paul Selden, Urbie Green, Ernie Wilkins, Nat Pierce, Robert Farnon, Frank Hunter, Irwin Kostal, Maury Laws; Seated (from left): Dick Hafer, Manny Albam, Quincy Jones, Al Cohn, Obie Massengill, Milt Hinton, Marion Evans: New York City. c. 1960.

Photos courtesy of Marion Evans.



# IT HAD TO BE YOU

## SCORE

RECORDED ON TEDD MCNABB & CO.

MUSIC BY ISHAM JONES, LYRICS BY GUS KAHN

ARRANGED BY MARION EVANS

PREPARED FOR PUBLICATION BY DYLAN CANTERBURY, ROB DUBOFF AND JEFFREY SULTANOF

MEDIUM SWING ♩ = 170

The score is for a jazz ensemble in 4/4 time, medium swing tempo (♩ = 170). It features five saxophone parts (Alto 1 & 2, Tenor 1 & 2, Baritone), four trumpet parts, four trombone parts, guitar, piano, bass, and a drum set. The key signature is one sharp (F#), and the time signature is 4/4. The music is marked with a dynamic of *mf* (mezzo-forte). The saxophones and guitar/piano parts have melodic lines with various articulations like accents and slurs. The trumpets and trombones are marked with "(STRAIGHT MUTE)". The drum set part includes brushwork and specific rhythmic patterns.

Chord progression (Guitar/Piano/Bass):

- 2: B<sup>b</sup>6, B<sup>b</sup>m<sup>(m7)</sup>, B<sup>b</sup>m<sup>7</sup>, B<sup>b</sup>m<sup>6</sup>
- 3: Fm<sup>9</sup>, F<sup>6</sup>
- 4: D<sup>9</sup>, E<sup>b</sup>7, D<sup>9</sup>, G<sup>9</sup>
- 5: Gm<sup>9</sup>, C<sup>13</sup>(<sup>b9</sup>), F<sup>9</sup>
- 6: Am<sup>7</sup>, A<sup>b</sup>m<sup>7</sup>, Gm<sup>7</sup>

9

A Sax. 1  
A Sax. 2  
T Sax. 1  
T Sax. 2  
B. Sax.  
Tpt. 1  
Tpt. 2  
Tpt. 3  
Tpt. 4  
Tbn. 1  
Tbn. 2  
Tbn. 3  
Tbn. 4  
Gtr.  
Pno.  
Bs.  
Dr.

9 10 11 12 13 14 15 16

Chord progression:  
 Fma7 C9(9b5) Fma7 Eb9 D7 D9sus G9 Dm7 G9 Dm7 Ab9 G9  
 Fma7 C9(9b5) Fma7 Eb9 D7 D7 D9sus G9 Dm7 G9 Dm7 Ab9 G9

(4) (8)