

JAZZ BAND SERIES

 Belwin™ JAZZ
a division of Alfred

This Can't Be Love

(from *The Boys from Syracuse*)

Words by Lorenz Hart

Music by Richard Rodgers

Arranged by Scott Ragsdale

INSTRUMENTATION

Conductor
1st E♭ Alto Saxophone
2nd E♭ Alto Saxophone
1st B♭ Tenor Saxophone
2nd B♭ Tenor Saxophone
E♭ Baritone Saxophone
1st B♭ Trumpet
2nd B♭ Trumpet
3rd B♭ Trumpet
4th B♭ Trumpet

1st Trombone
2nd Trombone
3rd Trombone
Bass Trombone
Guitar Chords
Guitar
Piano
Bass
Drums

Optional/Alternate Parts

C Flute
Vibraphone
Tuba (Doubles Bass)
Horn in F (Doubles 1st Trombone)
1st Baritone Horn T.C./B♭ Tenor Saxophone (Doubles 1st Trombone)
2nd Baritone Horn T.C./B♭ Tenor Saxophone (Doubles 2nd Trombone)
3rd Baritone Horn T.C./B♭ Tenor Saxophone (Doubles 3rd Trombone)

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NOTES TO THE CONDUCTOR

This great standard features the trombone section and is played with a bright samba feel. Several shout choruses, two trombone solos, a short sax soli, and a short “breakdown” section bring excitement and challenge to the whole band. At the indicated tempo ($\text{♩} = 102 \text{ BPM}$) the chart should have an easy-going feel and maintain a steady pulse. The groove goes briefly into a double-time swing feel at m. 145, and then back to samba at m. 153. The half note remains constant throughout.

THE RHYTHM SECTION

In Latin music, each member of the rhythm section has a specific job to do, and if done right will result in a joyous, lifting feel. From the first beat they must listen to each other, lock together in time, and maintain the groove throughout. Observe and exaggerate dynamics! Check out the demo recording at alfred.com/downloads for a reference.

Guitar: Play the written rhythm lightly and loosely, incorporating a straight-eighth strumming feel. Strive for an acoustic sound—even if playing electric guitar—with strict and accurate time. Blend and balance with the band and other rhythm players. The rhythmic pulse of the guitar should be more felt than heard—less is best in this case.

Piano: The piano left hand doubles the bass while the right hand plays accents—sometimes with the horns, sometimes with the guitar and drums—and also provides the harmonic color for the whole band. Encourage the pianist to experiment to find his or her own voicings that work best from the chord changes.

Bass and Drums: The samba is played in a basic two-feel, and it’s the job of the bass and drums to lay down that feel. The bass and the bass drum accent the half note throughout, even though the bass breaks it up with some dotted quarter-eighth notes for a lighter, more buoyant feel. The drummer plays the simple, relaxed samba pattern and should focus on locking down the time. Using the written drum part as a guide to where the accents should be, he or she should listen to a variety of professional band recordings to hear what is possible to do with a samba. Keep it light and moving. At the coda (m. 113), the drums maintain the basic groove through most of the “breakdown” section, with a two-bar solo fill back to the melody at m. 129.

THE HORMS

Strive for a solid and balanced sound whether it’s with the full ensemble or a lighter section. Observe dynamics and be careful not to overpower the soloists when playing background passages. Always listen and strive for good intonation, especially in unison passages such as the saxes in the intro and the bridge at m. 21, the trombones with the melody at m. 9, and the trumpets with the same melody at m. 29. Note how the written articulations play a major role in the feel. The horns should be directed to play lighter than usual to avoid laying back. This helps the keep the samba feel moving. I suggest the ensemble play light, as playing loud and heavy will typically slow down the tempo.

THE SOLOISTS

There are written-out solos with chord changes for both 1st and 2nd trombones. Each begins with a solo break. The written solos are a suggestion, but encourage the players to improvise over the changes. Knowing the melody of the tune is very helpful in constructing an ad lib. or improvised solo.

Enjoy!

—Scott Ragsdale

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Scott Ragsdale

Scott Ragsdale is retired from the U.S. Navy Band of Washington, D.C., where he served as chief arranger, composer, and trombonist with the Navy's premier jazz ensemble, the Commodores. He has also arranged for numerous bands up and down the East Coast for more than 30 years. He studied music at Southern Illinois University and the Berklee School of Music (MA).

CONDUCTOR
46163S

THIS CAN'T BE LOVE
(from *The Boys from Syracuse*)

Words by Lorenz Hart
Music by Richard Rodgers
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SAMBA $\text{d} = 90-102$

1st Eb ALTO SAXOPHONE
2nd Eb ALTO SAXOPHONE
1st Bb TENOR SAXOPHONE
2nd Bb TENOR SAXOPHONE
Eb BARITONE SAXOPHONE
1st Bb TRUMPET
2nd Bb TRUMPET
3rd Bb TRUMPET
4th Bb TRUMPET
1st TROMBONE
2nd TROMBONE
3rd TROMBONE
BASS TROMBONE
GUITAR
PIANO
BASS
Drums

1 2 3 4 5 6 7 8

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CONDUCTOR

-2-

THIS CAN'T BE LOVE

Musical score for orchestra and piano, rehearsal marks 9-16. The score includes parts for Alto 1, Alto 2, Tenor 1, Tenor 2, Bass, Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, Tbn. 1, Tbn. 2, Tbn. 3, Bass Tbn., Gtr., Pno., Bass, and Drums. The score features various musical dynamics and markings, including "UNISON SOLI" for brass instruments. The piano part includes harmonic progressions such as C, A7, D15, D7(15), G11, and G7(15). The score is titled "THIS CAN'T BE LOVE". A large red watermark reading "Preview requires purchase" is overlaid across the page.

CONDUCTOR

- 3 -

THIS CAN'T BE LOVE

2.

31

17 18 19 20 21 22 23

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BASS 1

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

EM7

A7(19)

Dm7

G7

B9

C69

Bm7

E7

Am9

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CONDUCTOR

- 4 -

THIS CAN'T BE LOVE

ALTO 1
ALTO 2
TENOR 1
TENOR 2
BASS.
TPT. 1
TPT. 2
TPT. 3
TPT. 4
TBN. 1
TBN. 2
TBN. 3
BASS TBN.
GTR.
PNO.
BASS
DRUMS

(25)

24 25 26 27 28 29 30

D9(♯) A7(♯) GII G7(♯) C6(♯)

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CONDUCTOR

- 6 -

THIS CAN'T BE LOVE

Musical score for "THIS CAN'T BE LOVE" featuring 14 instrument parts:

- ALTO 1
- ALTO 2
- TENOR 1
- TENOR 2
- BASSI.
- TPT. 1
- TPT. 2
- TPT. 3
- TPT. 4
- TBN. 1
- TBN. 2
- TBN. 3
- BASS TBN.
- GTR.
- PNO.
- BASS
- DRUMS

The score is in 4/4 time, key signature is A major (no sharps or flats). Measure numbers 31 through 38 are shown at the bottom of each staff. Chords indicated in the score include E9, A7(B), D9, G7, C11, C7, B9, and B7.

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CONDUCTOR

- 6 -

THIS CAN'T BE LOVE

A musical score page for a conductor and orchestra. The page is numbered '- 6 -' at the top center. The title 'THIS CAN'T BE LOVE' is in the top right corner. The score includes staves for: ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TPT. 1, TPT. 2, TPT. 3, TPT. 4, TBN. 1, TBN. 2, TBN. 3, BASS TBN., GTR., PNO., BASS, and DRUMS. The music consists of measures 39 through 46. A large red watermark reading 'preview use requires purchase' is diagonally across the page. Another red watermark, 'Legal', is in the bottom left corner.

ALTO 1
ALTO 2
TENOR 1
TENOR 2
BARI.
TPT. 1
TPT. 2
TPT. 3
TPT. 4
TBN. 1
TBN. 2
TBN. 3
BASS TBN.
GTR.
PNO.
BASS
DRUMS

39 40 41 42 43 44 45 46

CONDUCTOR

- 7 -

THIS CAN'T BE LOVE

TROMBONE SOLOS

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47 48 49 50 51 52 53 54

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ALTO 1

ALTO 2

TENOR 1

TENOR 2

BASS 1

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

C6 F7 E117 A7(9) D117 G7(9) C6

F7 C7(9)

F7

E117 A7(9) D117 G7(9) C6

55 56 57 58 59 60 61 62

CONDUCTOR

- 9 -

THIS CAN'T BE LOVE

(65)

(Bkards.)

(Bkards.)

(Bkards.)

(Bkards.)

(Bkards.)

(Bkards.) CUP MUTE

(Bkards.) CUP MUTE

(Bkards.) CUP MUTE

(Bkards.) CUP MUTE

BH17 E9 Am17 B115 A7(15) D15 D9(15) G11 G7(15)

BH17 E9 Am17 B115 A7(15) D15 D9(15) G11 G7(15)

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

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63 64 65 66 67 68 69 70

CONDUCTOR

- 10 -

THIS CAN'T BE LOVE
TO COCA 



ALTO 1

ALTO 2

TENOR 1

TENOR 2

BASS 1.

TPT. 1 OPEN

TPT. 2 OPEN

TPT. 3 OPEN

TPT. 4 OPEN

TBN. 1 C6 F7 Em7 A7(b9) Dm7 G7 Ab7 A7 B7 B7 END SOLO

TBN. 2 C6 F7 Em7 A7(b9) Dm7 G7 Ab7 A7 B7 B7 END SOLO

TBN. 3 OPEN

BASS TBN. OPEN

GTR. C6 F7 Em7 A7(b9) Dm7 G7 Ab7 A7 B7 B7

PNO.

BASS

DRUMS

71 72 73 74 75 76 77 78

CONDUCTOR

- 11 -

THIS CAN'T BE LOVE

79 SHOUT

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

80

81

82

83

84

85

86

87

PLAY TIME

Cmaj7 D7(9) Cmaj7

F9

C

A7(9)

D15

G11

G7(9)

Cmaj7

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This is a page from a musical score for a 16-piece ensemble. The score includes parts for Alto 1, Alto 2, Tenor 1, Tenor 2, Bass, Trumpet 1, Trumpet 2, Trumpet 3, Trumpet 4, Trombone 1, Trombone 2, Trombone 3, Bass Trombone, Guitar, Piano, Bass, and Drums. The key signature is A major (no sharps or flats). Measure 79 starts with a dynamic 'SHOUT'. Measures 80-81 show vocal entries from Alto 1, Alto 2, Tenor 1, and Tenor 2. Measures 82-83 show vocal entries from Bass, Trumpet 1, Trumpet 2, Trumpet 3, and Trumpet 4. Measures 84-85 show vocal entries from Trombone 1, Trombone 2, Trombone 3, and Bass Trombone. Measures 86-87 show vocal entries from Guitar, Piano, Bass, and Drums. The score is titled 'THIS CAN'T BE LOVE' at the top right. A large red watermark reading 'Legal Use Requires Purchase' is diagonally across the page.

CONDUCTOR

- 12 -

THIS CAN'T BE LOVE

ALTO 1
ALTO 2
TENOR 1
TENOR 2
BASS.
TPT. 1
TPT. 2
TPT. 3
TPT. 4
TBN. 1
TBN. 2
TBN. 3
BASS TBN.
GTR.
PNO.
BASS
DRUMS

(95) THIS CAN'T BE LOVE

Review in progress

88 89 90 91 92 93 94 95 96

measures 88-96

measures 95-96

CONDUCTOR

- 13 -

THIS CAN'T BE LOVE

ALTO 1
ALTO 2
TENOR 1
TENOR 2
BASS.
TPT. 1
TPT. 2
TPT. 3
TPT. 4
TBN. 1
TBN. 2
TBN. 3
BASS TBN.
GTR.
PNO.
BASS
DRUMS

97 98 99 100 101 102 103 104

103

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CONDUCTOR

- 14 -

THIS CAN'T BE LOVE

D.S. % AL CODA

A musical score page for a choral and instrumental arrangement. The score includes parts for CONDUCTOR, ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TPT. 1, TPT. 2, TPT. 3, TPT. 4, TBN. 1, TBN. 2, TBN. 3, BASS TBN., GTR. 2, PNO., BASS, and DRUMS. The key signature is A major (no sharps or flats). The time signature changes between common time and 6/8. The score features various dynamics like forte, piano, and sforzando. Several rehearsal marks are present: 105, 106, 107, 108, 109, 110, 111, and 112. Chord symbols include F15, G15, F15(15), E17, A7(15), Dm17, G7, C69, and G11. A large red watermark reading "Preview Legal Use Requires Purchase Only" is diagonally overlaid across the page.

CONDUCTOR

- 15 -

THIS CAN'T BE LOVE

CODA

ALTO 1
ALTO 2
TENOR 1
TENOR 2
BASS.
TPT. 1
TPT. 2
TPT. 3
TPT. 4
TBN. 1
TBN. 2
TBN. 3
BASS TBN.
GTR. 2
PNO.
BASS
DRUMS

113 114 115 116 117 118 119 120

TIME

FILL

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CONDUCTOR

- 16 -

THIS CAN'T BE LOVE

ALTO 1
ALTO 2
TENOR 1
TENOR 2
BASS 1.
TPT. 1
TPT. 2
TPT. 3
TPT. 4
TBN. 1
TBN. 2
TBN. 3
BASS TBN.
GTR.
PNO.
BASS
DRUMS

121 122 123 124 125 126 127 128

SOLO FILL

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CONDUCTOR

- 17 -

THIS CAN'T BE LOVE

129

130

131

132

133

134

135

136

C

F7

F15

A7

D15

D7(15)

G11

G7(15)

CONDUCTOR

- 18 -

THIS CAN'T BE LOVE

ALTO 1
ALTO 2
TENOR 1
TENOR 2
BASS.
TPT. 1
TPT. 2
TPT. 3
TPT. 4
TBN. 1
TBN. 2
TBN. 3
BASS TBN.
GTR.
PNO.
BASS
DRUMS

137 138 139 140 141 142 143 144

C Maj7 D7(b9) C6 F7 E117 A7(b9) D117 G7(b9) B9 B9 C6

CONDUCTOR

- 19 -

THIS CAN'T BE LOVE

SWIN

A page from a musical score for orchestra and piano. The score includes parts for Alto 1, Alto 2, Tenor 1, Tenor 2, Bassoon, Trombone 1, Trombone 2, Trombone 3, Trombone 4, Bass Trombone, Clarinet, Piano, Bass, and Drums. The music is in 2/4 time, with a key signature of one sharp. The page features a large red watermark reading "Legal Use Requires Purchase Only" diagonally across the staff lines. Measure numbers 146 through 161 are visible at the bottom of the page.

CONDUCTOR

- 20 -

THIS CAN'T BE LOVE

153 SAMBA

review
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152 153 154 155 156 157 158

CONDUCTOR

- 21 -

THIS CAN'T BE LOVE

159

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

160

161

162

163

164

165

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This is a page from a musical score titled "THIS CAN'T BE LOVE". The score is for a full orchestra and choir. The vocal parts include Alto 1, Alto 2, Tenor 1, Tenor 2, and Bass. The instrumental parts include Trombones 1-4, Bass Trombone, Bassoon, Piano, and Drums. The key signature changes from C major to G major. The score is numbered 159 at the top left and includes measure numbers 160 through 165 along the bottom. A large red watermark reading "Preview Use Requires Purchase Legal Use Only" is diagonally across the page.

CONDUCTOR

- 22 -

THIS CAN'T BE LOVE

ALTO 1
ALTO 2
TENOR 1
TENOR 2
BASS 1.
TPT. 1
TPT. 2
TPT. 3
TPT. 4
TBN. 1
TBN. 2
TBN. 3
BASS TBN.
GTR.
PNO.
BASS
DRUMS

166 167 168 169 170 SOLO 171 172 173

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