

JAZZ BAND SERIES



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)

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 (♩ = 102 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, lilting 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 HORNS

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 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



**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
461635

THIS CAN'T BE LOVE

(from *The Boys from Syracuse*)

Words by Lorenz Hart
Music by Richard Rodgers
Arranged by Scott Ragsdale

SAMBA $\text{♩} = 96-102$

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

QUARTET

PIANO

BASS

DRUMS

1 2 3 4 5 6 7 8

CHORD CHANGES SHOWN IN PART.

CHORDS: C#m, C7, Bm, B7, A#m, A7, G#m, Dm7, D7#9

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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

UNISON SOLI

1.

THIS CAN'T BE LOVE

9 10 11 12 13 14 15 16

Chords: F7, F#9, C, A7, D13, D7(#9), G11, G7(b9)

THIS CAN'T BE LOVE

2.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

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Preview Only

21

22

23

17

18

19

20

21

22

23

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

24 25 26 27 28 29 30

CHORDS: B^b13, A7(^b9), D9(^b9), A7(^b9), G11, G7(^b9), C⁹

REHEARSAL MARK: 29

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

31 32 33 34 35 36 37 38

Chords: F7, F#5, E#17, A7(9), D#17, G7, C#11, C7, B#11, B#7

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ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

39 40 41 42 43 44 45 46

APM AP7 G11 Dm7 D7(9) C#9 G11

SOLO SPEAK C#9

GH

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TRUMPET SOLOS

ALTO 1
ALTO 2
TENOR 1
TENOR 2
BARI.
TP. 1
TP. 2
TP. 3
TP. 4

TBN. 1
TBN. 2
TBN. 3
BASS TBN.

GTR.
PNO.
BASS
DRUMS

47 48 49 50 51 52 53 54

CHORDS: Cmaj7, F7, A7(b9), D15, D7(b9), Dm7, G7(b9)

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

55 56 57 58 59 60 61 62

Chords: C6, F7, E7(b9), A7(b9), D7(b9), G7(b9), C6

This image shows a page of a musical score for a jazz ensemble. The score is written for the following instruments: Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone, Trumpet 1, Trumpet 2, Trumpet 3, Trumpet 4, Trombone 1, Trombone 2, Trombone 3, Bass Trombone, Guitar, Piano, Bass, and Drums. The music is in 4/4 time and features a variety of musical notations, including notes, rests, and dynamic markings. A large red watermark reading "Preview Only" is overlaid diagonally across the page. The score includes various musical notations such as notes, rests, and dynamic markings. The page number 70 is visible at the bottom right.

71

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPtr. 1

TPtr. 2

TPtr. 3

TPtr. 4

TEN. 1

TEN. 2

TEN. 3

BASS TEN.

GTR.

PNO.

BASS

DRUMS

OPEN

OPEN

OPEN

OPEN

C6

F7

E7

A7(b9)

D7

G7

A7

A7

B7

B7

END SOLO

END SOLO

71

72

73

74

75

76

77

78

79 SHOUT

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

CHORDS: Cmaj7, D7(b9), Cmaj7, F9, C, A7(b9), D13, G11, G7(b9), Cmaj7

PLAY TIME

79 80 81 82 83 84 85 86 87

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

88 89 90 91 92 93 94 95 96

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CHORDS: F13(b9), C7(b9), F13(b9), EMI7, A7(b9), DM17, G7, Bb9, Bb9, Cb9, Bmi7, Eb9

Set Up

FILL

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

97 98 99 100 101 102 103 104

AM7 B7 E7(b9) AM6 Bb15 A7(9) A7(9) Ab15 Dm7 G7 C6

103

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ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TEN. 1

TEN. 2

TEN. 3

BASS TEN.

GTR.

PNO.

BASS

DRUMS

SOLO BREAK

FILL

105 106 107 108 109 110 111 112

Chords: F#m, G#m, A7(b9), Dm7, G7, C#m, G#m

CONDUCTOR

⦿ CODA

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI. (w/ TENOR 2)

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TSN. 1

TSN. 2

TSN. 3

BASS TSN.

GTR.

PNO.

BASS

DRUMS

TIME

FULL

113 114 115 116 117 118 119 120

CL 15

B 15

B 15

B 15

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

121 122 123 124 125 126 127 128

SOLO FILL

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129

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPC. 1

TPC. 2

TPC. 3

TPC. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

129 130 131 132 133 134 135 136

Chords: C#m, F7, F#9, C, A7, D#9, D7(#9), G#11, G7(b9)

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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

137 138 139 140 141 142 143 144

CHORDS: Cmaj7, D7(b9), C6, F7, Em7, A7(b9), Dm7, G7(b9), Bb9, B9, C#9

145 SWING

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

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145 146 147 148 149 150 151

CHM SHOT

153 SAMBA

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR. (G#11) G7(b9) C#6 F7 G#7 F7 Eb17 A7(b9) D#17 G7

PNO.

BASS

DRUMS

152 153 154 155 156 157 158

FILL -----

159

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

QTR.

PNO.

BASS

DRUMS

159 160 161 162 163 164 165

Ch Ch Bb7 Bb7 Ab7 Ab7 G#

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ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

166 167 168 169 170 171 172 173

SOLO

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