

# I Can't Believe That You're in Love With Me

*Words and Music by CLARENCE GASKILL and JIMMY McHUGH*

*Arranged by DARMON MEADER*

## INSTRUMENTATION

Conductor  
Vocal Quartet (SATB)  
Vocal Solo (Female key of E $\flat$ )  
1st E $\flat$  Alto Saxophone  
2nd E $\flat$  Alto Saxophone  
1st B $\flat$  Tenor Saxophone  
2nd B $\flat$  Tenor Saxophone  
E $\flat$  Baritone Saxophone  
1st B $\flat$  Trumpet  
2nd B $\flat$  Trumpet  
3rd B $\flat$  Trumpet  
4th B $\flat$  Trumpet

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

**JAZZ  
VOCAL  
SERIES**

## NOTES TO THE CONDUCTOR

This New York Voices arrangement was inspired by the sound of the Mel Torme/Marty Paich projects of the 1950s. This big-band orchestration is an expansion of my NYV six-horn arrangement featured on our *Sing! Sing! Sing!* recording on Concord Records (2001). With this in mind, the arrangement should be approached with a “cool school,” West coast concept.

The band should use traditional legato swing style throughout. Special attention should be paid to the rooftop accent (▲). These accents should not be played too short—think “daht.”

One note about dynamics: The horns should always keep in mind that, for the most part, they are accompanying the voices. All dynamics during vocal sections should be a bit softer than during the big band ensemble sections. In the West coast tradition, the overall dynamic palette of this piece is somewhat controlled, with just a few peaks at measures 71–74, 78–82 and 118. At measure 119, an exaggerated *subito piano* is quite effective, with a gradual crescendo through the bridge. Keep all dynamics controlled and balanced so that the ensemble blend is solid and the voices are not buried by the band. Dynamics will vary a bit depending on the nature of your venue and sound system.

I have included numerous melodic lines in the top staff of the piano part. It is not necessary that the pianist play all of them, so he or she can pick and choose what feels right. These are on the part primarily to allow the pianist to see what the ensemble is playing, and to be able to comp accordingly.

The guitarist could comp in a “Freddie Green” Basie style. However, that is not typical of the Marty Paich sound, so consider a sparser comping style, and playing some of the notated horn lines. I suggest you experiment to see what works best for your band.

The bassist should walk through the changes in a typical “4 beat” swing style. Notice that I did not include a fully notated bass part; however, there are numerous places where there is a written bass line which should be played as written. These written lines may be doubled by another instrument, such as bari sax or bass trombone.

The tenor sax solo is designed to be an improvised solo. However, I’ve also included a written solo which is somewhat similar to my solo on the New York Voices recording. Use this as a learning tool, and then experiment.

A few thoughts about the vocal ensemble parts:

- Straight tone should predominate, with occasional light vibrato on the ends of longer chords.
- Use the NYV recording or the Alfred demo track ([alfred.com/downloads](http://alfred.com/downloads)) as a reference for swing style, phrasing and dynamics. However, it is important to note that the NYV ensemble approach is a bit more soloistic by the nature of having one on a part.
- If you are working with a larger ensemble, then the approach to blend and straight tone should be a bit more controlled.

Enjoy!

—Darmon Meader



**Darmon Meader**

Recognized in both the jazz vocal and instrumental world, Darmon is a distinguished vocalist, arranger and saxophonist. He is the founder, musical director, chief arranger, composer, producer, saxophonist, and vocalist with New York Voices. As a member of New York Voices, he has released four albums on the GRP Records label. Darmon has performed and/or recorded with a variety of artists including Ray Brown, George Benson, Bobby McFerrin, Don Sebesky, Nancy Wilson, Patti Austin, Jon Hendricks, Jim Hall, Paquito D’Rivera and the Count Basie Orchestra. He has toured internationally, performing at such renowned venues as Carnegie Hall, Montreux Jazz Festival, North Sea Jazz Festival, Montreal Jazz Festival and the Blue Note Jazz Clubs in New York and Japan.

CONDUCTOR  
30660S

Arranged by Darmon Meader for the NEW YORK VOICES

# I CAN'T BELIEVE THAT YOU'RE IN LOVE WITH ME

Words and Music by  
CLARENCE GASKILL and JIMMY McHUGH  
Arranged by DARMON MEADER

MEDIUM SWING ♩ = 144

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

SATS VOCALS

QUARTET

PIANO

BASS

DRUMS

TO HARMON MUTE

TO HARMON MUTE

1

2

3

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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.

SATB VOC.

QTR.

PNO.

BASS

DRUMS

I NE-VER KNEW WHAT THEY COULD DO. I CAN'T BE-LIEVE THAT YOU'RE IN LOVE WITH ME.

eb/G F#7 F#7 B7 G#7 G#7 F#7

Detailed description: This is a page from a musical score, page 3 of 13. It features a large red watermark reading 'Preview Only Requires Purchase' diagonally across the page. The score is for the song 'I Can't Believe That You're in Love With Me'. The instrumentation includes SATB voices, woodwinds (flute, oboe, clarinet, bassoon), brass (trumpets, trombones, tuba), piano, bass, and drums. The SATB voices have lyrics: 'I NE-VER KNEW WHAT THEY COULD DO. I CAN'T BE-LIEVE THAT YOU'RE IN LOVE WITH ME.' The piano part has chords: eb/G, F#7, F#7, B7, G#7, G#7, F#7. The drums part has a simple rhythm pattern.

15

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.

SATB VOC.

SOLO

YOU'RE TELL - ING EV - 'RY - ONE I KNOW I'M ON YOUR MIND EACH PLACE YOU GO.

8b13 A13(b5) Abm7 Abm10 Eb/G F#o7

GTR.

PNO.

BASS

DRUMS

14 15 16 17 18

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.

SATB Voc.

THEY CAN'T BE - LIEVE YOU'RE IN LOVE WITH ME.

QTR.

PNO.

BASS

DRUMS

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.

SATB VOC.

SOLO

I HAVE AL - WAYS PLACED YOU FAR A - SOVE ME. SOLO YOU KNOW

GTR.

PNO.

BASS

DRUMS

23 24 25 26

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.

SATB VOC.

GTR.

PNO.

BASS

DRUMS

SOLO

AND

CHW9

F#11(b5)

F#117

A#11b7/Bb

B11

Bb11

A7(b9)

27

28

29

30

61

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.

SATS VOC.

GRE.

PNO.

BASS

DRUMS

ME - TER ALL IS SAID AND DONE TO THINK THAT I AM THE LUCK - Y ONE.

SOLO

Abm7 Abm6 Ebm7/G F#13(11) Fm7

DUET

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1 OPEN

TPT. 2 OPEN

TPT. 3 OPEN

TPT. 4 OPEN

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

SATS VOC.

QTR.

PNO.

BASS

DRUMS

CAN'T BE - LIEVE THAT YOU'RE IN LOVE WITH ME. ME YOU

8b7 Ebm7 Bb13 Ebm7 Bbm7 Eb+9 A9(b5)

35 36 37 38

39

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TSN. 1

TSN. 2

TSN. 3

BASS TSN.

SATS VOC.

GTR.

PNO.

BASS

DRUMS

SOLO OR UNISON

EYES OF BLUE, YOUR KISS - ES TOO, NE - VER UN - DER - STOOD WHAT THEY COULD DO,

Abmaj6 Abmaj7 Abmaj6 Ebm7/Ab Ebmaj7/G F#9(11)

39 40 41 42

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.

SATB VOC.

GTR.

PNO.

BASS

DRUMS

CAN'T BE - LIEVE THAT YOU'RE IN LOVE WITH ME. SO THEY SAY YOU'RE

F#m11 Bb13(#11) Gm17 Cm17 Bbm9 Eb13 A7(b9)

(47)

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.

SATB VOC.

TELL - ING EV - 'RY ONE I KNOW

YOU'RE THINK - IN' OF ME EV - 'RY PLACE YOU GO

Abmaj9 Abmaj6 Em7/Ab Ebmaj7/G F#m6/Ab

GTR.

PNO.

BASS

DRUMS

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.

SATS VOC.

SOLO OR UNISON

THEY CAN'T BE - LIEVE YOU'RE IN LOVE WITH ME. m2 I HAVE AL -

QTR.

PNO.

BASS

DRUMS

51 52 53 54

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.

SATS VOC.

GTR.

PNO.

BASS

DRUMS

WAYS PLACED YOUR EN DEAR - ING FACE FAR A - SOVE THE REACH OF SIM - PLE ME I'VE BEEN SO

Omit G15 GM7 C15

GRADUAL CRESC.

56 57 58

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.

SATB VOC.

GTR.

PNO.

BASS

DRUMS

UNISON

NA - IVE I CAN HARD - LY BE - LIEVE

YOU'VE BEEN THINK - IN' OF ME. me SO THAT

C#11 F7sus F#3 F#17 Bb7 A13(b9) A7(b9)

59 60 61 62

63

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.

SATS VOC.

QTR.

PNO.

BASS

DRUMS

63 64 65 66

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NOV WHEN ALL IS SAID AN' DONE WHO'D EV - ER THOUGHT WE'D BE THE LUCK - Y ONES?

Abmaj6 Abmaj9 Abmaj6 Ebmaj7/G F15(11) A/B Ab/Bb

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.

SATS VOC.

QTR.

PNO.

BASS

DRUMS

67

68

69

70

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I CAN'T BE-LIEVE THAT YOU'RE IN LOVE WITH ME.

B<sup>b</sup>15 B<sup>b</sup>15 Eb<sup>b</sup>16 Eb<sup>b</sup>16 B<sup>b</sup>19 Eb<sup>b</sup>19 (B<sup>b</sup>19) A7 Ab<sup>b</sup>19(H)

71

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.

SATB Voc.

QTR.

PNO.

BASS

DRUMS

72

73

74

Abmaj9

Db9

Ebmaj7/G

F#9(#11)

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.

SATB Voc.

GRE.

PNO.

BASS

DRUMS

SOLO Gm7 C7 Am7 Ab15 Gm7 Cm9 B7(b9)

Fm7 B7 Gm7 Gb15 Fm7 Bbm9 A7(b9) Abm7(11)

75 76 77 78

79

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.

SATB VOC.

GTR.

PNO.

BASS

DRUMS

8b/m7(11)

AS WRITTEN

GM7

EB7(b9)

Ab/m7

Ab/m7(11)

EB/G

F13(11)

F#m7

ALTO 1

ALTO 2

TENOR 1 (SOLO)

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

SATB VOC.

GTR.

PNO.

BASS

DRUMS

Chords: C7, F#m7, Gm7, G#7, F/A, Eb7, Ebm7, Fm7, F#7, Eb/G

Page numbers: 85, 84, 85, 86

87

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.

SATB VOC.

GTR.

PNO.

BASS

DRUMS

Legal Use Requires Purchase

87 88 89 90

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.

SATB VOC.

GTR.

PNO.

BASS

DRUMS

Chord symbols: DmiII, G13(#11), GmiII, Gmi7/C, B13(b5), CmiII, F13(#11), FmiII, Fmi7/Bb, A13(b5), Abmaj9

Lyrics: SH DAHP SH DAHP SHAP

Page numbers: 91, 92, 93, 94

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TSN. 1

TSN. 2

TSN. 3

BASS TSN.

SATB Voc.

GTR.

PNO.

BASS

DRUMS

95

96

97

98

99

100

103

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.

SATB VOC.

GTR.

PNO.

BASS

DRUMS

101

102

103

104

[illegible]

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TSN. 1

TSN. 2

TSN. 3

BASS TSN.

SATS VOC.

GTR.

PNO.

BASS

DRUMS

W/VOCAL

OPEN

OPEN

SUH SUH DUH SUH DEH N SEH N DEH SUHP

SIH Y UH SUH DUH SEH Y EH SUH

DEH SUH DOO DOH

G#m7 F#m9 F#m7 Bbm9 A7(b9) Abmaj9

109 110 111

[illegible]

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.

SATB VOC.

GTR.

PNO.

BASS

DRUMS

DEH SHI DI YA BAH DOO DEH AH M DEH SHI DOO OLE OH DEH M DOO DEH YAH DART

8b7 (13 13) Ebm7 Fm7 F#m7 Eb/G Abm7/Ab Fm7/G

116 117 118

[illegible]

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.

SATS VOC.

GTR.

PNO.

BASS

DRUMS

NA - IVE, I CAN HARD - LY BE - LIEVE OH, I'M GON - NA SING IT OUT LOUD, SO THAT

Chiff F7b9b F13 F#17 F#17 8b7 A13(b9) A7(b9)

(127)

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.

SATB VOC.

GTR.

PNO.

BASS

DRUMS

TO HARMON MUTE

TO HARMON MUTE

NOO. WHEN ALL IS SAID AN' DONE, WHO'D EV - ER THOUGHT WE'D BE THE LUCK - Y ONES? I

Abmaj7 Abmaj7 Abmaj7 Ebmaj7/G F#m7b9 A/B Ab/Bb

127 128 129 130

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.

SATS VOC.

QTR.

PNO.

BASS

DRUMS

HARMON MUTE

CAN'T BE - LIEVE THAT YOU'RE IN LOVE. OH, YOU'RE THE ON - LY ONE I'VE SEEN THINK - IN' OF.

B13 B13 A/B B1/C D13 C13 Abmaj7/Bb

131 132 133 134

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.

SATB VOC.

QTR.

PNO.

BASS

DRUMS

CAN'T BE - LIEVE, IT'S TRUE THAT YOU'VE FALL - EN IN LOVE WITH ME.

Abmaj7/b Dbmaj7(b) Gbmaj9 Bbmaj9(HM)

135 136 137

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

SATB Voc.

GTR.

PNO.

BASS

DRUMS

138

139

140

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