

# 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 Trombone
1st E $\flat$ Alto Saxophone	2nd Trombone
2nd E $\flat$ Alto Saxophone	3rd Trombone
1st B $\flat$ Tenor Saxophone	Bass Trombone
2nd B $\flat$ Tenor Saxophone	Guitar Chords
E $\flat$ Baritone Saxophone	Guitar
1st B $\flat$ Trumpet	Piano
2nd B $\flat$ Trumpet	Bass
3rd B $\flat$ Trumpet	Drums
4th B $\flat$ Trumpet	

## Optional/Alternate Parts

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

JAZZ  
BAND  
SERIES

## 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 ( $\downarrow = 102$  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](http://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 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



**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  
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SAMBA  $\text{♩} = 96-102$

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

CHORD CHANGES SHOWN IN PARENTHESES

1 2 3 4 5 6 7 8

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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

UNISON SOLI

9 10 11 12 13 14 15 16

1. mi

C#9 F7 F#9 C A7 D15 D7(#9) G# G7(b9)

CONDUCTOR

2.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TOP. 1

TOP. 2

TOP. 3

TOP. 4

TEN. 1

TEN. 2

TEN. 3

BASS TEN.

GTR.

PNO.

BASS

DRUMS

SOLO

SOLO

SOLO

SOLO

21

EM17

A7(b9)

Dm7

G7

B9

B9

C#9

Bm7

E7

A#19

17

18

19

20

21

22

23

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

24 25 26 27 28 29 30

29

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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

31 32 33 34 35 36 37 38

Musical score for the song "This Can't Be Love". The score includes parts for:

- 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

The score is in the key of D major (two sharps) and 4/4 time. It features a large red watermark reading "Preview Only" and "Legal Use Requires Purchase".

Chord progression for guitar (GTR.):

- 39: A<sup>9</sup>
- 40: A<sup>7</sup>
- 41: G<sup>11</sup>
- 42: D<sup>9</sup>7
- 42: D<sup>7</sup>(#9)
- 43: C<sup>9</sup>
- 45: G<sup>11</sup>

Measure numbers at the bottom: 39, 40, 41, 42, 43, 44, 45, 46.



TROMBONE SOLOS

Musical staves for ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TPT. 1, TPT. 2, TPT. 3, and TPT. 4. Each staff contains a melodic line with a long note at the beginning of the measure, followed by a series of notes that descend and then ascend, characteristic of a trombone solo.

Musical staves for TBN. 1, TBN. 2, TBN. 3, BASS TBN., GTR., PNO., BASS, and DRUMS. Includes chord symbols (Cmaj7, F7, C, A7(b9), D15, D7(b9), Dm7, G7(b9)) and performance instructions like 'SOLO ON D.S.' and 'SOLO 1ST TIME ONLY'. The drum staff shows a rhythmic pattern with a 'me' marking.



The musical score is arranged in a standard conductor's format. It includes the following parts:

- Vocalists:** ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TOR. 1, TOR. 2, TOR. 3, TOR. 4, TEN. 1, TEN. 2, TEN. 3, BASS TEN.
- Instrumentalists:** GTR. (Guitar), PNO. (Piano), BASS, DRUMS.

The score is written in treble clef with a key signature of two sharps (F# and C#). The guitar part includes chord diagrams and labels such as C6, F7, E7(b9), A7(b9), D7(b9), and G7(b9). The piano part features complex chord voicings and arpeggiated patterns. The bass and drums parts provide a steady rhythmic foundation. The score is divided into measures 55 through 62.

63

ALTO 1 (SINGS) *me*

ALTO 2 (SINGS) *me*

TENOR 1 (SINGS) *me*

TENOR 2 (SINGS) *me*

BARI. *me*

TPT. 1 (SINGS) CUP MUTE

TPT. 2 (SINGS) CUP MUTE

TPT. 3 (SINGS) CUP MUTE

TPT. 4 (SINGS) CUP MUTE

TEN. 1 B<sup>b</sup>7 E<sup>9</sup> A<sup>b</sup>7 B<sup>b</sup>9 A7(<sup>b</sup>9) D<sup>b</sup>9 D<sup>b</sup>(<sup>b</sup>9) G<sup>b</sup>11 G7(<sup>b</sup>9)

TEN. 2 B<sup>b</sup>7 E<sup>9</sup> A<sup>b</sup>7 B<sup>b</sup>9 A7(<sup>b</sup>9) D<sup>b</sup>9 D<sup>b</sup>(<sup>b</sup>9) G<sup>b</sup>11 G7(<sup>b</sup>9)

TEN. 3 (SINGS) CUP MUTE

BASS TEN. (SINGS) CUP MUTE

GTR. B<sup>b</sup>7 E<sup>9</sup> A<sup>b</sup>7 B<sup>b</sup>9 A7(<sup>b</sup>9) D<sup>b</sup>9 D<sup>b</sup>(<sup>b</sup>9) G<sup>b</sup>11 G7(<sup>b</sup>9)

PNO.

BASS

DRUMS

63 64 65 66 67 68 69 70

71

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TEN. 1

TEN. 2

TEN. 3

BASS TEN.

GTR.

PNO.

BASS

DRUMS

OPEN

OPEN

OPEN

OPEN

C6

F7

E7(9)

A7(9)

D7(9)

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.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

79 80 81 82 83 84 85 86 87

CHUNK7 D7(b9) CHUNK7 A F9 C A7(b9) D15 G11 G7(b9) CHUNK7

PLAY TIME

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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.

GRG.

PNO.

BASS

DRUMS

88 89 90 91 92 93 94 95 96

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SOLI

f15(b5) c7(b9) f15(b5) EMI7 A7(b9) DMI7 G7 Bb9 B9 C6b9 Bmi7 E15

Ser Up

FILL



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

103

Am7 B7 E7(b9) Am6 Bb15 A7(#5) A7(#5) Ab5 Dmi7 G7 C6

97 98 99 100 101 102 103 104



ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

SOLO BREAK

FILL

F#m G#m E#m7 A7(b9) D#m7 G7 C#m

105 106 107 108 109 110 111 112

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Coda

Musical score for CONDUCTOR, featuring vocal parts (ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TPR. 1-4, TBN. 1-3, BASS TBN.) and instrumental parts (GTR., PNO., BASS, DRUMS). The score includes a large red watermark: "Preview Only - Legal Use Requires Purchase".

113

114

115

116

117

118

119

120

The musical score is arranged in a standard orchestral format. It includes parts for:

- Vocalists: 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.
- Instrumentalists: GTR., PNO., BASS, DRUMS.

The score is written in treble clef with a key signature of two sharps (F# and C#). The tempo and style are indicated by the title 'THIS CAN'T BE LOVE'. A large red watermark is overlaid diagonally across the page, reading 'Preview Only - Legal Use Requires Purchase'. The score includes various musical notations such as notes, rests, and dynamic markings.

129

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

129 130 131 132 133 134 135 136

F7 F13 C A7 D13 D7(#9) G11 G7(b9)

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TOR. 1

TOR. 2

TOR. 3

TOR. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

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158 SAMBA

Musical score for CONDUCTOR, featuring vocal parts (ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI.) and instrumental parts (Tpr. 1-4, Tbn. 1-3, BASS Tbn., GTR., PNO., BASS, DRUMS). The score includes a large red watermark: "Preview Only - Legal Use Requires Purchase".

Chord progression for GTR. and PNO.:

- 152: (G#) G7(b9)
- 153: C6
- 154: F7
- 155: Gb7 F7
- 156: Em7
- 157: A7(b9) Dm7
- 158: G7

DRUMS: FILL ----- 7

159

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.

QTR.

PNO.

BASS

DRUMS

159 160 161 162 163 164 165

C# C7 B#11 B7 A#11 A7 G#

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TOR. 1

TOR. 2

TOR. 3

TOR. 4

TEN. 1

TEN. 2

TEN. 3

BASS TEN.

GTR.

PNO.

BASS

DRUMS

166 167 168 169 170 171 172 173

SOLO

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