

YOUNG JAZZ ENSEMBLE

This Can't Be Love

Words by LORENZ HART
Music by RICHARD RODGERS
Arranged by LISA DeSPAIN

INSTRUMENTATION

Conductor	1st Trombone
1st E♭ Alto Saxophone	2nd Trombone
2nd E♭ Alto Saxophone	3rd Trombone (Optional)
1st B♭ Tenor Saxophone	4th Trombone (Optional)
2nd B♭ Tenor Saxophone	Guitar Chords
E♭ Baritone Saxophone (Optional)	Guitar (Optional)
1st B♭ Trumpet	Piano
2nd B♭ Trumpet	Bass
3rd B♭ Trumpet	Drums
4th B♭ Trumpet (Optional)	

Optional Alternate Parts

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

NOTES TO THE CONDUCTOR

This Can't Be Love is a song by the brilliant writing team of Rodgers and Hart. It first appeared in the Broadway musical, "The Boys from Syracuse," in 1938, but went on to become a jazz standard, being covered by many great instrumentalists and singers. Because the tune began as a vocalized song before being interpreted as an instrumental, it is essential to know and ultimately sing the lyrics. The phrasing style for this arrangement is as if the players are vocalists; singing and interpreting the lyrics and therefore breathing at the end of sentences and not in the middle of a word. The best recording I know of that references the phrasing and swing-feel for this arrangement is Ella Fitzgerald's 1956 version, available on her CD, *The Rodgers and Hart Songbook*.

If you can find the recording, I strongly suggest playing it and having the band learn the lyrics. Beginning at measure 9, the saxophone section carries the tune where they can sing through their phrases rhythmically, but instead of singing vocal syllables, they should sing the actual lyrics. Once the lyrical phrasing of the head is solid, move on to the other sections where hopefully the players can identify motifs from the original song as they change and are developed. This is especially evident in the piano solo figures, which should be played as written, and the final shout section at measure 81.

The rhythmic figure of a grace note turn is used liberally in this arrangement. Again, have the players sing the phrase to get the swing of it. If this ornament is too difficult for the young players to master, please feel free to ignore it and play the swinging eighth note pattern alone.

Between measures 19 and 20, make a big deal of the effect. The sound should shimmer with the muted trumpets and trills and be extreme in the crescendo. Move the sound! If Harmon mutes are not available, substitute straight mutes, cup mutes, or playing into the stand. The drum solo in measures 27–28 is an homage to the lyrics ("My heart cannot stand still. Just hear it beat"). Have fun with the effect. At all other times, the drums should keep a nice "tight and light" swing pattern—nothing too bombastic—until the final shout section. Consider keeping it on the hi-hat and snare, saving the toms for the effect and the shout section at the end. Brushes are also an option. At 41, there is a call-and-response between the piano soloist and the saxophone section. Again, sing through the back and forth exchange until it is smooth.

When you finally reach the shout section with a saxophone pickup in measure 80, the original tune is abandoned for a swinging big band instrumental sound. The phrases should still maintain their "singing" quality. There is a brief return to the original bridge material, but the final A section returns focus to the band over the lyrics. Be sure to practice the rhythmic extension of the last four measures (by singing).

Enjoy!

—Lisa DeSpain



**Lisa
DeSpain**

Lisa DeSpain is the recipient of numerous composition awards, including an Aaron Copland Fellowship and the ASCAP/IAJE Commission Honoring Duke Ellington. She studied jazz piano under Elaine Elias and Ellis Marsalis and jazz composition with Manny Album. Ms. DeSpain's music has been heralded by the New York Times as "intoxicating" and "intelligent and witty."

CONDUCTOR
29782S

THIS CAN'T BE LOVE

From "The Boys From Syracuse"

Words by LORENZ HART
Music by RICHARD RODGERS
Arranged by LISA DeSPAIN

MEDIUM SWING ♩ = CA. 120

1ST E♭ ALTO SAXOPHONE

2ND E♭ ALTO SAXOPHONE

1ST B♭ TENOR SAXOPHONE

2ND B♭ TENOR SAXOPHONE

E♭ BARITONE SAXOPHONE (OPTIONAL)

1ST B♭ TRUMPET

2ND B♭ TRUMPET

3RD B♭ TRUMPET

4TH B♭ TRUMPET (OPTIONAL)

1ST TROMBONE

2ND TROMBONE

3RD TROMBONE (OPTIONAL)

4TH TROMBONE (OPTIONAL)

GIUITAR (OPTIONAL)

PIANO

BASS

DRUMS

BRUSHES ON SNARE

1 2 3 4 5 6 7 8

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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

TBN. 4

GTR.

PNO.

BASS

DRUMS

9 10 11 12 13 14 15 16

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Solo 8m

Solo

Solo

F#m F#m F#m Bb9 Bb9 F#m7 F7/Eb F#m/D A#9 G#m7 C7

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

17 18 19 20 21 22 23 24

SOLO
TO STICKS

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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

TBN. 4

GTR.

PNO.

BASS

DRUMS

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CHORDS: EMI7, A7, DMI7, A7(b9), Ab9, G9, C7, EMIII, A9, DMI7, A7(b9), Ab9, G9, C7

DRUMS: RIDE, CROSS STICK RIM SHOT, LIKE A HEART BEAT TOM, CHOKER

25 26 27 28 29 30 31 32

SOLI

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

Hi-HAT

33 34 35 36 37 38 39 40

(PRESS ROLL)

The musical score is arranged for a full band and vocal ensemble. It includes parts for Alto 1 and 2, Tenor 1 and 2, Baritone, four Trumpets, four Trombones, Guitar, Piano, Bass, and Drums. The conductor's part is at the top. The score is in 4/4 time and features a variety of musical notations including notes, rests, and dynamic markings. A large red watermark 'Legal Use Only Requires Purchase' is overlaid diagonally across the page. The page number '40' is at the bottom right, with '(PRESS ROLL)' written below it.

CONDUCTOR (41)

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1 TO HARMON (HARMON)

TRP. 2 TO HARMON (HARMON)

TRP. 3 TO HARMON (HARMON)

TRP. 4 TO HARMON (HARMON)

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR. Fmaj7 mē 8b7 Fmaj7 Gmi7 C7

PNO. SOLO

BASS Fmaj7 mē 8b7 Fmaj7

DRUMS SWING (RIDE) SNARE W/ CROSS STICK CHOKER CLOSED H.H. s

41 42 43 44 45 46 47 48



ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

SOLO OPEN

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49 50 51 52 53 54 55 56

me

SWING (RIDE)

CHOK

F#m7

Bb9

SOLI

D7(#9)

G#m7

C7

SOLI

57

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

57 58 59 60 61 62 63 64

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F#m7(b9) A7(b9) Dmi Dmi(ma7) Dmi7 Dmi6 D9 D9 D9 C6 D9 C9 SOLI

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

65

66

67

68

69

70

71

72

SOLO

END SOLO

CHORUS

CHORUS

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CONDUCTOR

THIS CAN'T BE LOVE

73

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

CLOSED H.H.

74

75

76

77

78

79

80

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CONDUCTOR

THIS CAN'T BE LOVE

81

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

81 82 83 84 85 86 87 88

OPEN

SWING! (100%)

8⁹ A7 8⁹ Fmaj7 F7 Fmaj6 GM7 C7 SOLI

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

89 90 91 92 93 94 95 96

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OPEN

SOLO

CHOKO

FILL

F#m E#m F#m Bbm A7 Bbm D7(F#m)

SWING! (100)

2

5

CONDUCTOR

THIS CAN'T BE LOVE

97

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

97 CROSS STICK RIM SHOT

98

99 LIKE A HEART BEAT TOM

100

101

102

103 CHOKE

104 FILL

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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

TBN. 4

GTR.

PNO.

BASS

DRUMS

Chord progression for guitar:

- 105: F#m
- 106: Bb7
- 107: Am7
- 108: Ab7(b9)
- 109: G#m7
- 110: G#m7/C
- 111: Bb7 A7 Ab7 G7 G#7
- 112: F7 E7 Eb7 D7
- 113: D#7 C7
- 114: B7