

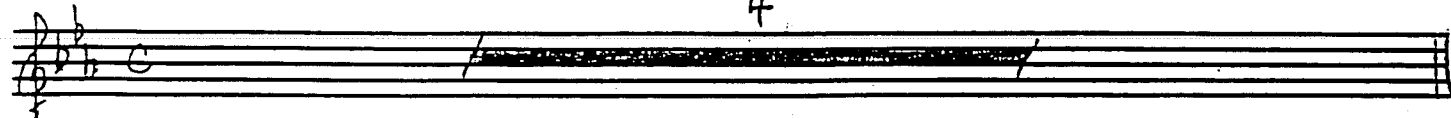
Vocal - Eb
(As sung by Natalie Cole)

THIS CAN'T BE LOVE

R. Rodgers,
L. Hartz
DIS

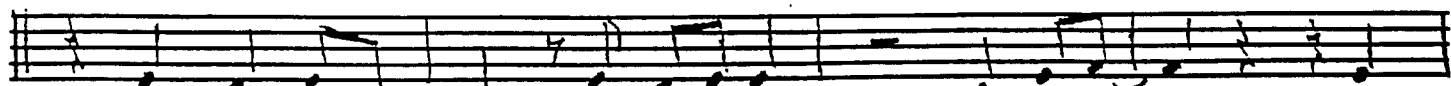
Medium
♩ = 140

4

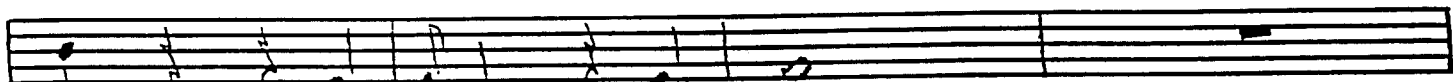


11

Solo



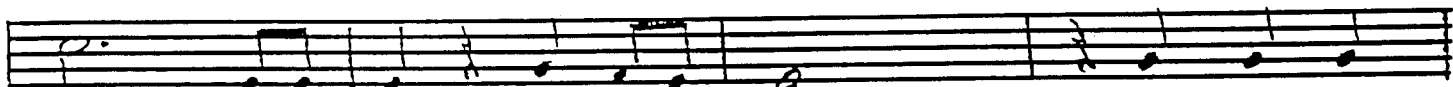
This can't be love — be- cause I feel so well — No



sobs, no sor-rows, no sighs. —



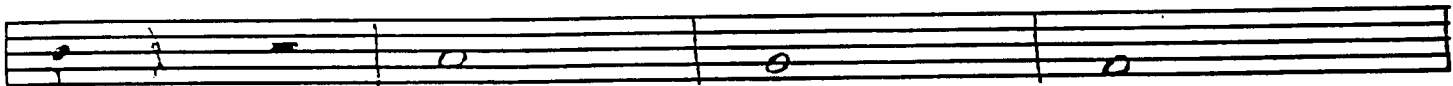
(9) This can't be love. I get no dize-zy spell. — My



17 head — is not — in the skies. — My heart does



not — stand still, just hear it beat! This is too



sweet to — be — love. —

25



This can't be love be-cause I feel so well but still I



love — to look in your eyes. —

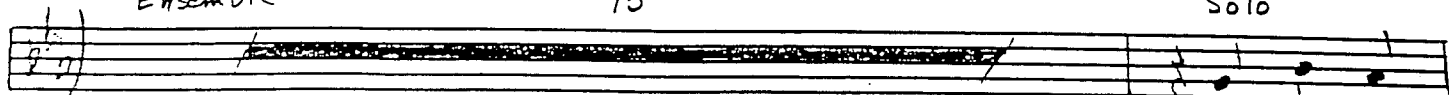
THIS CAN'T BE LOVE
Vocal

33

Ensemble

15

Solo

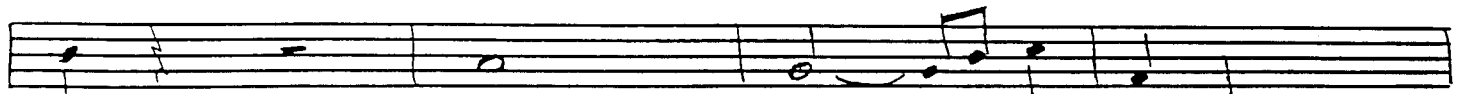


49

My heart does



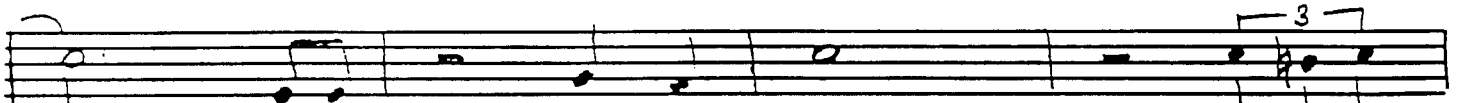
not stand still, just hear it beat! oh, it's much too



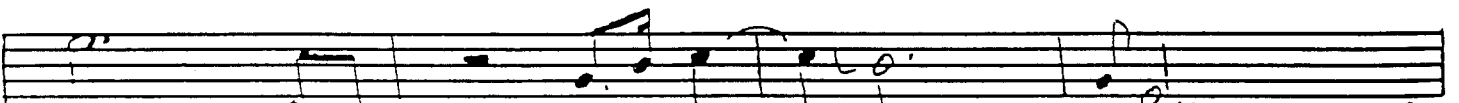
57 sweet to be love.



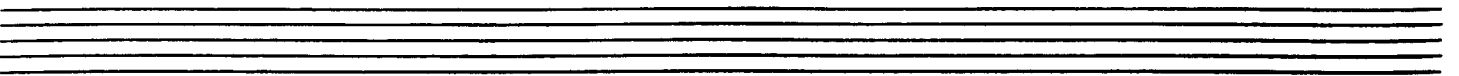
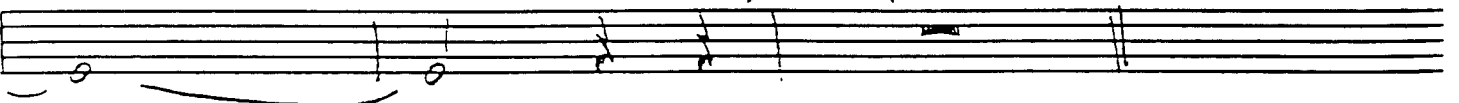
This can't be love because I feel so well, but still I love



65 to look in your eyes. But then I



love to look in your eyes



Transcribed and adapted from Bill Holman's arrangement for Natalie Cole, *Unforgettable with Love* (Elektra CD 961049-2, 1991)

Douglas I. Smink, Jr.
11228 Green Watch Way
Gaithersburg, MD 20878

Violin/Flute

THIS CAN'T BE LOVE

R. Rodgers,
L. Hartz
DIS

Medium
♩ = 140

Flute

f

1 (Vocal)

mf

f

(9)

f

f

17

f

25

f

33 Ensemble

f

sfp

sfp

THIS CAN'T BE LOVE
Violin / Flute

(41)

(Vocal)

49

mf

57

65

ff

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Douglas I. Smink, Jr.
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Alto Sax 1

THIS CAN'T BE LOVE

8/5 (40) Vs Fl-Vocal Eb

(Natalie Cole Vocal Record Copy)

R. Rodgers,

(Transcribed and adapted from Bill Holman arrangement)

L. Hartz

DIS

Medium

$\text{♩} = 140$

Musical staff 1: Alto Saxophone part, measures 1-5. Dynamics include 'f'.

Musical staff 2: Flute part, measures 1-5. Includes 'To Flute' and '(Vocal)' markings.

Musical staff 3: Flute part, measures 6-9. Includes measure numbers 1, 2, 3, 3, 3, 2.

Musical staff 4: Flute part, measures 10-14. Includes 'To Alto' and boxed measure number 17.

Musical staff 5: Alto Saxophone part, measures 15-19. Dynamics include 'mf'.

Musical staff 6: Flute part, measures 20-24. Includes boxed measure number 25.

Musical staff 7: Flute part, measures 25-29.

Musical staff 8: Ensemble part, measures 30-34. Includes 'Ensemble' and dynamics 'f' and 'sfp'.

Musical staff 9: Ensemble part, measures 35-39.

THIS CAN'T BE LOVE

Alto 1

(H)

49

4

(Vocal)

mf

57

65

f ff

sfp

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Alto Sax 2

THIS CAN'T BE LOVE

R. Rodgers,
L. Hartz
DIS

Medium
♩ = 140

Musical staff with notes and dynamics. Dynamics include *f* and *sf*. There are slurs and accents over the notes.

[11] *f* *^* To Clarinet 5 Clarinet *f*
(Vocal)

Musical staff with notes and dynamics. Dynamics include *f*. There are slurs and accents over the notes.

^ 2 3 3 3 3 2
(9)

Musical staff with notes and dynamics. Dynamics include *f*. There are slurs and accents over the notes.

3 To Alto [17] 4

Musical staff with notes and dynamics. Dynamics include *f*. There are slurs and accents over the notes.

Alto *mf* 3

Musical staff with notes and dynamics. Dynamics include *mf*. There are slurs and accents over the notes.

[25] 4

Musical staff with notes and dynamics. Dynamics include *f*. There are slurs and accents over the notes.

f

Musical staff with notes and dynamics. Dynamics include *f*. There are slurs and accents over the notes.

[33] Ensemble *f* *sfp*

Musical staff with notes and dynamics. Dynamics include *f* and *sfp*. There are slurs and accents over the notes.

Musical staff with notes and dynamics. Dynamics include *f* and *sfp*. There are slurs and accents over the notes.

THIS CAN'T BE LOVE
Alto 2

(41)

149

4

(Vocal)

mf

57

f ff

sfp

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Tenor 1

THIS CAN'T BE LOVE

R. Rodgers,
L. Hartz
DIS

Medium
♩ = 140

11 To Flute

5 Flute

(Vocal)

2

3

3

2

(9)

3

To Tenor

17

4

Tenor

mf

3

25

4

f

33 Ensemble

f

THIS CAN'T BE LOVE
Tenor 1

(41)

49

4

(Vocal)

mf

57

65

f ff

sfp

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Tenor 2

THIS CAN'T BE LOVE

R. Rodgers,
L. Hartz
DIS

Medium
♩ = 140

11

To Clarinet

5 Clarinet

(Vocal)

1

2

3

3

2

To Tenor

17

4

Tenor

mf

25

4

f

33

f

hē b ē

THIS CAN'T BE LOVE

Tenor 2

(41)

49

4

(Vocal)

mf

57

65

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Bari Sax

THIS CAN'T BE LOVE

R. Rodgers,
L. Hartz
DIS

Medium
♩ = 140

The musical score is written for Bari Saxophone in 4/4 time, medium tempo (♩ = 140). It consists of ten staves of music. The first staff is the main melody, starting with a dynamic marking of *f*. The second staff is a woodwind part, with a box containing the number 11 and the instruction "To Clarinet" above it, and "(Vocal)" below it. The third staff is a woodwind part, with a box containing the number 17 and the instruction "To Bari" above it. The fourth staff is the Bari Saxophone part, starting with a dynamic marking of *sfp*. The fifth staff continues the Bari Saxophone part, with a dynamic marking of *sfp* and a box containing the number 25. The sixth staff continues the Bari Saxophone part, with a dynamic marking of *mf*. The seventh staff continues the Bari Saxophone part, with a dynamic marking of *f*. The eighth staff is an ensemble part, with a box containing the number 33 and the instruction "Ensemble" above it. The ninth and tenth staves continue the ensemble part, with dynamic markings of *f* and *f* respectively. The score includes various musical notations such as slurs, accents, and dynamic markings.

THIS CAN'T BE LOVE

Bari

Handwritten musical score for the song "This Can't Be Love" by Natalie Cole, transcribed for Bari. The score consists of eight staves of music with various annotations including dynamics (mf, sfz, f, sf), articulation (accents, slurs), and measure numbers (41, 49, 57, 65).

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Douglas I. Smink, Jr.
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Trumpet 1

THIS CAN'T BE LOVE

R. Rodgers,
L. Hartz
DIS

Medium
♩ = 140

Handwritten musical notation for the first staff, starting with a treble clef and a common time signature. It features a melodic line with various ornaments and slurs. A handwritten 'f' dynamic marking is present below the staff.

11

Handwritten musical notation for the second staff, starting with a treble clef. It features a melodic line with slurs and accents. A handwritten 'mf (Vocd)' dynamic marking is present below the staff.

mf (Vocd)

Handwritten musical notation for the third staff, starting with a treble clef. It features a melodic line with slurs and accents. A handwritten '4' is above the staff, and '(9)' is below it.

Handwritten musical notation for the fourth staff, starting with a treble clef. It features a melodic line with slurs and accents. A handwritten 'To Cup Mute' is written above the staff, and a '5' is above the end of the staff.

17

Handwritten musical notation for the fifth staff, starting with a treble clef. It features a melodic line with slurs and accents. A handwritten '2' is above the staff, 'Cup' is written above the staff, 'Open' is written above the staff, and '4' is above the end of the staff.

25

Handwritten musical notation for the sixth staff, starting with a treble clef. It features a melodic line with slurs and accents. A handwritten '7' is above the staff, 'Ens.' is written above the staff, and '3' is above the end of the staff.

33

Handwritten musical notation for the seventh staff, starting with a treble clef. It features a melodic line with slurs and accents. A handwritten 'f' is below the staff, and 'sfpp' is written below the staff.

Handwritten musical notation for the eighth staff, starting with a treble clef. It features a melodic line with slurs and accents.

(41)

Handwritten musical notation for the ninth staff, starting with a treble clef. It features a melodic line with slurs and accents.

THIS CAN'T BE LOVE

Trumpet 1



To Cup

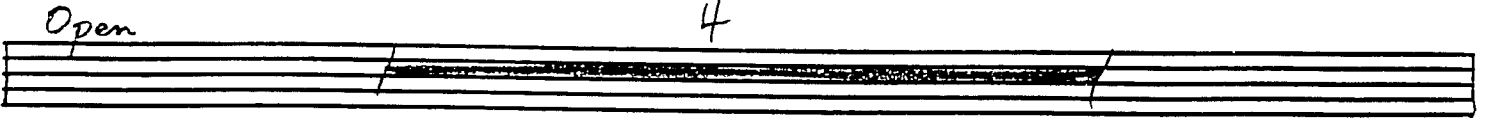
49



2

Cup

mf

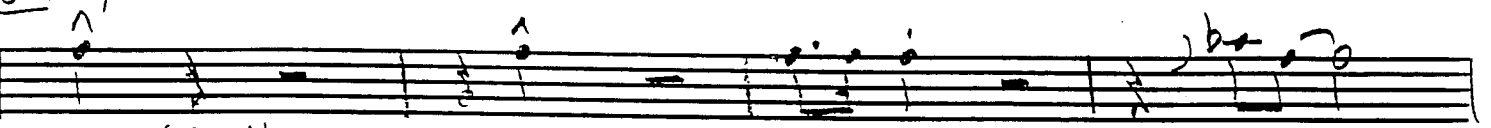


Open

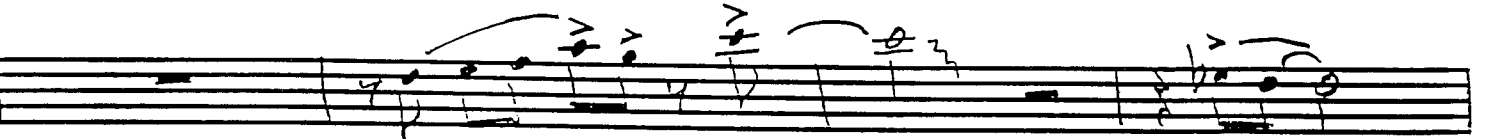
4

57

Open



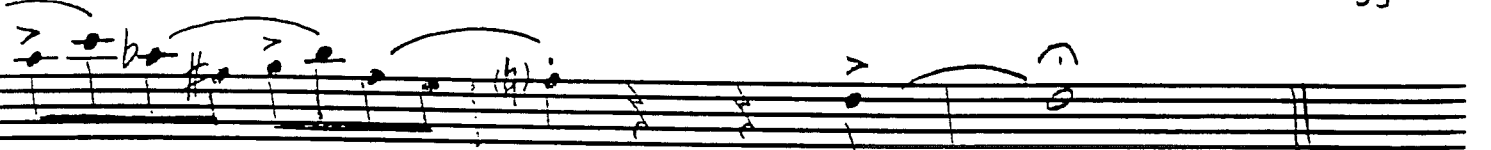
mf (Vocal)



65



ff



sfp

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Trumpet 2

THIS CAN'T BE LOVE

R. Rodgers,
L. Hartz
DIS

Medium
♩ = 140

Staff 1: Musical notation for measures 1-16. Dynamics: *f*. Includes accents and slurs.

Staff 2: Musical notation for measures 17-24. Dynamics: *mf (Vocal)*. Includes accents.

Staff 3: Musical notation for measures 25-32. Dynamics: *mf*. Includes accents.

Staff 4: Musical notation for measures 33-40. Instruction: *To Cup Mute*. Dynamics: *5*.

Staff 5: Musical notation for measures 41-48. Instruction: *Cap*. Dynamics: *4*.

Staff 6: Musical notation for measures 49-56. Instruction: *Open*. Dynamics: *4*.

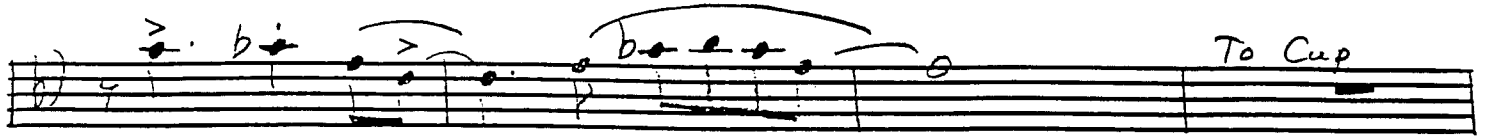
Staff 7: Musical notation for measures 57-64. Instruction: *Ens.*. Dynamics: *5*.

Staff 8: Musical notation for measures 65-72. Dynamics: *sf*, *sfp*.

Staff 9: Musical notation for measures 73-80. Dynamics: *sf*.

(41)

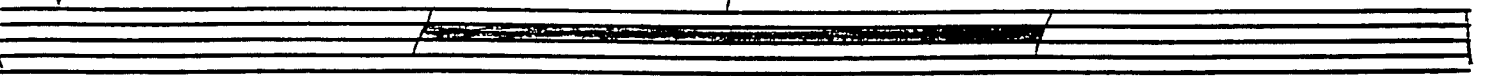
THIS CAN'T BE LOVE
Trumpet 2



49



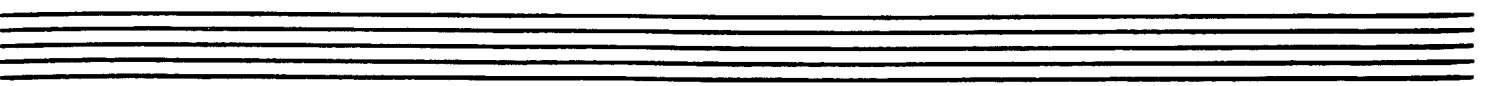
Open



57 Open



65



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Gaithersburg, MD 20878

Trumpet 3

THIS CAN'T BE LOVE

R. Rodgers,
L. Hartz
DIS

Medium
♩ = 140

Musical staff 1: First line of music for Trumpet 3, starting with a forte (f) dynamic and various articulations like accents and slurs.

Musical staff 2: Second line of music, marked with a first ending bracket [1] and a mezzo-forte (mf) dynamic, with "(Vocal)" written below.

Musical staff 3: Third line of music, featuring a four-measure rest and a ninth-measure rest, with accents above the notes.

Musical staff 4: Fourth line of music, including the instruction "To Cup Mute" and a five-measure rest.

Musical staff 5: Fifth line of music, starting with a two-measure rest, followed by notes with "Cup" and "Open" markings, and ending with a four-measure rest.

Musical staff 6: Sixth line of music, featuring a seven-measure rest and a three-measure rest marked "Ens." with a forte (f) dynamic.

Musical staff 7: Seventh line of music, starting with a forte (f) dynamic and ending with a sforzando (sfp) dynamic and a decrescendo hairpin.

Musical staff 8: Eighth line of music, continuing the melodic line with various articulations.

Musical staff 9: Ninth line of music, starting with a four-measure rest and ending with a first ending bracket [41].

THIS CAN'T BE LOVE
Trumpet 3

Handwritten musical notation for measures 47 and 48. The key signature changes to one sharp (F#). The notation includes slurs, accents, and a 'To Cup' instruction at the end of the line.

Handwritten musical notation for measures 49 and 50. Measure 49 is boxed and contains a '2' marking. Measure 50 includes a 'Cup' instruction and a 'mf' dynamic marking.

Handwritten musical notation for measures 51 and 52. Measure 51 includes an 'Open' instruction. Measure 52 includes a '4' marking.

Handwritten musical notation for measures 53 and 54. Measure 53 is boxed and contains the number '57'. The notation includes a 'mf' dynamic marking and '(Vocal)' annotation.

Handwritten musical notation for measures 55 and 56. The notation includes slurs and accents.

Handwritten musical notation for measures 57 and 58. Measure 57 is boxed and contains the number '65'. The notation includes a 'ff' dynamic marking and slurs.

Handwritten musical notation for measures 59 and 60. The notation includes a 'sfp' dynamic marking and slurs.

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Gaithersburg, MD 20878

Trumpet 4

THIS CAN'T BE LOVE

R. Rodgers,
L. Hartz
DIS

Medium
♩ = 140

The musical score for Trumpet 4 is written in 4/4 time with a key signature of one flat (Bb). The tempo is marked 'Medium' with a quarter note equal to 140 beats per minute. The score consists of several staves of music with various performance instructions and dynamics.

Staff 1: Starts with a dynamic of *f* (forte). The music features a melodic line with slurs and accents. A boxed measure number '11' is present at the beginning.

Staff 2: Labeled *mf* (Vocal), indicating a softer dynamic. It contains a melodic line with accents.

Staff 3: Features a 4-measure rest followed by a melodic line starting with a 9-measure rest. A circled measure number '(9)' is written below the staff.

Staff 4: Labeled 'To Cup Mute' and '5', indicating a change in playing technique and a 5-measure rest.

Staff 5: Labeled '17', '2', 'Cup', 'Open', and '4'. It shows a 2-measure rest, followed by a melodic line with accents, and a 4-measure rest.

Staff 6: Labeled '25', '7', and 'Ens.'. It features a 7-measure rest followed by a melodic line with a dynamic of *f* and a triplet of eighth notes.

Staff 7: Labeled '33', *f*, and *sfp*. It begins with a dynamic of *f* and includes a decrescendo hairpin leading to a dynamic of *sfp* (sforzando piano).

Staff 8: Continues the melodic line with accents and slurs.

Staff 9: Continues the melodic line with accents and slurs. A circled measure number '(4)' is written at the bottom left.

THIS CAN'T BE LOVE
Trumpet 4

Musical staff with notes, slurs, and dynamics. Includes the instruction "To Cup" at the end.

49

Musical staff with notes, slurs, and dynamics. Includes the instruction "Cup" and the dynamic marking "mf".

Musical staff with notes, slurs, and dynamics. Includes the instruction "Open" and the dynamic marking "4".

57

Musical staff with notes, slurs, and dynamics. Includes the instruction "(Vocal)" and the dynamic marking "mf".

Musical staff with notes, slurs, and dynamics.

65

Musical staff with notes, slurs, and dynamics. Includes the dynamic marking "ff".

Musical staff with notes, slurs, and dynamics. Includes the dynamic marking "sfp".

Empty musical staff.

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Trombone 1

THIS CAN'T BE LOVE

R. Rodgers,
L. Hartz
DIS

Medium
♩ = 140

The musical score for Trombone 1 consists of ten staves of music. The first staff shows the key signature of two flats (Bb and Eb) and a common time signature (C). The music begins with a dynamic marking of *f* and features a melodic line with notes marked with *b*, *h*, and *#*. The second staff is marked with a box containing the number 11 and a dynamic marking of *mf* (Vocal). It includes a measure with a fermata and a measure with a measure rest. The third staff has a measure rest with the number 4 above it and a measure with a fermata. The fourth staff has a measure rest with the number 5 above it. The fifth staff is marked with a box containing the number 17 and dynamic markings of *sfp*. It includes a measure with a fermata and a measure with a measure rest. The sixth staff has a measure rest with the number 3 above it. The seventh staff is marked with a box containing the number 25 and includes a measure with a fermata and a measure with a measure rest. The eighth staff has a measure rest with the number 2 above it. The ninth staff is marked with a box containing the number 33 and the word *Ens.* above it, with a dynamic marking of *f*. It includes a measure with a fermata and a measure with a measure rest. The score concludes with a double bar line and a fermata.

THIS CAN'T BE LOVE
Trombone 1

(41)

(Vocal)

49

mf sfp sfp

3

57

65

SOLO CADENZA

f ff

Transcribed and adapted from Bill Holman's arrangement for Natalie Cole, *Unforgettable with Love* (Elektra CD 961049-2, 1991)

Trombone 2

THIS CAN'T BE LOVE

R. Rodgers,
L. Hartz
DIS

Medium
♩ = 140

Musical staff 1: Treble clef, key signature of two flats (B-flat and E-flat), 4/4 time. The staff contains a melodic line with a slur over the first four notes (B-flat, E-flat, A-flat, D-flat) and another slur over the last four notes (G-flat, C-flat, F-flat, B-flat). The dynamic marking *f* is written below the staff.

Musical staff 2: Treble clef, 4/4 time. The staff contains a rhythmic accompaniment line with accents (^) over the first and third notes. The dynamic marking *mf* (Vocal) is written below the staff.

Musical staff 3: Treble clef, 4/4 time. The staff contains a rhythmic accompaniment line with a measure rest for the first four measures, followed by notes with accents (^). The number '4' is written above the first measure rest, and '(9)' is written below the staff.

Musical staff 4: Treble clef, 4/4 time. The staff contains a rhythmic accompaniment line with a measure rest for the first four measures, followed by notes with accents (^). The number '5' is written above the staff.

Musical staff 5: Treble clef, 4/4 time. The staff contains a melodic line with accents (^) over the first and third notes. The dynamic marking *sfp* is written below the staff.

Musical staff 6: Treble clef, 4/4 time. The staff contains a rhythmic accompaniment line with a measure rest for the first four measures, followed by notes with accents (^). The number '3' is written above the staff.

Musical staff 7: Treble clef, 4/4 time. The staff contains a rhythmic accompaniment line with a measure rest for the first four measures, followed by notes with accents (^). The number '2' is written above the staff.

Musical staff 8: Treble clef, 4/4 time. The staff contains a rhythmic accompaniment line with a measure rest for the first four measures, followed by notes with accents (^). The number '2' is written above the staff.

Musical staff 9: Treble clef, 4/4 time. The staff contains a melodic line with accents (^) over the first and third notes. The dynamic marking *f* is written below the staff. The word "Ens." is written above the staff. A large handwritten 'V' is written below the staff.

THIS CAN'T BE LOVE
Trombone 2

Handwritten musical score for Trombone 2, measures 41-65. The score is written on ten staves. The first staff begins with a treble clef and a key signature of two flats (B-flat and E-flat). The music consists of various note values, including quarter, eighth, and sixteenth notes, with some notes beamed together. There are several dynamic markings: *mf* (mezzo-forte) at measure 49, *sfp* (sforzando piano) at measures 50 and 51, and *ff* (fortissimo) at measure 65. A triplet of eighth notes is marked with a '3' above it in measure 52. A vocal line is indicated by '(Vocal)' at the end of measure 51. Measure numbers 41, 49, 57, and 65 are enclosed in boxes. The score includes various musical notations such as accents (>), slurs, and breath marks (^).

Transcribed and adapted from Bill Holman's arrangement for Natalie Cole, *Unforgettable with Love* (Elektra CD 961049-2, 1991)

Trombone 3

THIS CAN'T BE LOVE

R. Rodgers,
L. Hartz
DIS

Medium
♩ = 140

Musical staff 1: First line of music. Key signature: two flats (Bb, Eb). Time signature: common time (C). Dynamics: *f*. Features a slur over the first four measures and another slur over the last four measures.

Musical staff 2: Second line of music. Dynamics: *mf* (Vocal). Includes an accent (^) over the first note and a fermata over the second measure.

Musical staff 3: Third line of music. Includes a fermata over the first measure, a measure rest for 4 measures, and a measure rest for 9 measures.

Musical staff 4: Fourth line of music. Includes a measure rest for 5 measures.

Musical staff 5: Fifth line of music. Dynamics: *sfp*. Includes accents (>) over the first and last notes.

Musical staff 6: Sixth line of music. Includes a measure rest for 3 measures.

Musical staff 7: Seventh line of music. Includes a measure rest for 2 measures and a sharp sign (#) above the final measure.

Musical staff 8: Eighth line of music. Includes a measure rest for 2 measures and accents (>) over the last four notes.

Musical staff 9: Ninth line of music. Dynamics: *f*. Includes a measure rest for 2 measures and accents (>) over the last four notes.

THIS CAN'T BE LOVE
Trombone 3

Handwritten musical score for Trombone 3, measures 41-65. The score is written on ten staves. The first staff shows a key signature change to B-flat major. Measure 41 is marked with a circled '41'. Measure 49 is marked with a boxed '49'. Measure 57 is marked with a boxed '57'. Measure 65 is marked with a boxed '65'. The score includes various musical notations such as notes, rests, slurs, and dynamic markings: *mf*, *sfp*, *f*, and *ff*. There is a '3' above a measure, and '(Vocal)' written below a measure. The notation includes accents, slurs, and a fermata.

Transcribed and adapted from Bill Holman's arrangement for Natalie Cole, *Unforgettable with Love* (Elektra CD 961049-2, 1991)

Trombone 4

THIS CAN'T BE LOVE

R. Rodgers,
L. Hartz
DIS

Medium
♩ = 140

Musical staff 1: First system of music. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The music consists of a series of notes, some with slurs above them. A dynamic marking of *f* is placed below the first measure.

Musical staff 2: Second system of music. It contains notes with accents (^) above them. A dynamic marking of *mf* (Vocal) is written below the first measure.

Musical staff 3: Third system of music. It features a measure with a fermata and a dynamic marking of *f* above it. The number '4' is written above the staff. A measure with a fermata and an accent (^) is marked with '(9)' below it.

Musical staff 4: Fourth system of music. It contains a measure with a fermata and a dynamic marking of *f* above it. The number '5' is written above the staff.

Musical staff 5: Fifth system of music. It contains notes with accents (^) and dynamic markings of *sfp* below the staff.

Musical staff 6: Sixth system of music. It features a measure with a fermata and a dynamic marking of *f* above it. The number '3' is written above the staff.

Musical staff 7: Seventh system of music. It contains notes with accents (^) above them.

Musical staff 8: Eighth system of music. It features a measure with a fermata and a dynamic marking of *f* above it. The number '2' is written above the staff.

Musical staff 9: Ninth system of music. It begins with a boxed measure number '33' and the text 'Ens.' below it. The music consists of notes with accents (^) and dynamic markings of *f* below the staff.

THIS CAN'T BE LOVE
Trombone 4

Musical score for Trombone 4, measures 41-65. The score is written on a single staff with a key signature of one flat (Bb) and a common time signature (C). The notation includes various rhythmic values, accidentals, and dynamic markings. Measure 41 is marked with a circled '41'. Measure 49 is marked with a boxed '49'. Measure 57 is marked with a boxed '57'. Measure 65 is marked with a boxed '65'. The score includes dynamic markings such as *sfp* and *ff*, and a triplet of eighth notes in measure 53. A 'Vocal' marking is present in measure 47. The score concludes with a double bar line in measure 65.

Transcribed and adapted from Bill Holman's arrangement for Natalie Cole, *Unforgettable with Love* (Elektra CD 961049-2, 1991)

Guitar

THIS CAN'T BE LOVE

R. Rodgers,
L. Hartz
DIS

Medium
♩ = 140

Handwritten guitar chord notation on a single staff. The key signature has two flats (Bb, Eb). The chords are: Eb6, Eb7, Db7, B7, A7, Fm7, B7, Fm7, B7, Fm7, Bb7.

Handwritten guitar chord notation on a single staff, starting with a boxed measure number 11. The chords are: Eb6 (Vocal), Eb6, Ab9, Ab13(b5) G9, Ab9. The dynamic marking 'mf' is written below the first measure.

Handwritten guitar chord notation on a single staff. The chords are: Eb6, Eb6, F7, Fm7(b5), Bb7.

Handwritten guitar chord notation on a single staff, starting with a boxed measure number 19. The chords are: Eb6, Eb6, Ab9.

Handwritten guitar chord notation on a single staff. The chords are: Cm7, Fm7, Bb7, Eb6, Db9, EbA.

Handwritten guitar chord notation on a single staff, starting with a boxed measure number 17. The chords are: Dm7, G7(b5), Cm9, Dm7, Cm9.

Handwritten guitar chord notation on a single staff. The chords are: Cm9, C#9, F9, B7, Bb7, E7(b5).

Handwritten guitar chord notation on a single staff, starting with a boxed measure number 25. The chords are: Eb6, Ab9, Ab13(b5) Ab9.

Handwritten guitar chord notation on a single staff. The chords are: Cm7, C#9, Fm9, Bb9, EbA, Db9, B9, Bb9.

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THIS CAN'T BE LOVE
Guitar

33 Ensemble

Handwritten guitar notation for measure 33, featuring chords and melodic lines.

Chords: Eb6, D6, Eb6, Eb6, Cm7, Fm7, Cm7, Fm7, B9, Bb9, Bb9, Eb9, G7, Ab9, Bb9, B9, Bb9.

Dynamic: f

Melodic line (41): Eb6, D7, Db9 (#11), D7, Eb6, 76, 74, 74, 74, 74, 74, 74, 74, 74, 74.

(Vocal)

49

Handwritten guitar notation for measure 49, featuring chords.

Chords: Dm7, G7 (b5), Cm7, Dbm7, Cm7, Cm7, C#7, F7, B7, Bb7.

Dynamic: mf

57

Handwritten guitar notation for measure 57, featuring chords.

Chords: Eb6, Eb6, Ab9, A13 (b5) Ab9, Eb6, Eb6, Fm7, Bb7, Db13 (b5), C7.

65

Handwritten guitar notation for measure 65, featuring chords and melodic lines.

Chords: F9, Fm7, Bb13, Eb, D, C#7, D, Eb, Db, N/C.

Dynamic: f, ff

THIS CAN'T BE LOVE

Piano

Medium
♩ = 140

R. Rodgers,
L. Hartz
DIS

Handwritten piano accompaniment for the first system. The music is in 4/4 time with a key signature of two flats (Bb and Eb). The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a whole note chord Eb7 in the first measure, followed by rests. The bass staff contains a whole note chord Eb7 in the first measure, followed by rests. The second measure contains a whole note chord B7 in the bass staff and a whole note chord A7 in the treble staff. The third measure contains a whole note chord Fm7 in the bass staff and a whole note chord B7 in the treble staff. The fourth measure contains a whole note chord Fm7/Bb in the bass staff and a whole note chord B7 in the treble staff. The fifth measure contains a whole note chord B7 in the bass staff and a whole note chord Fm7/Bb in the treble staff. The sixth measure contains a whole note chord B7 in the bass staff and a whole note chord Bb+7 in the treble staff. The seventh measure contains a whole note chord B7 in the bass staff and a whole note chord Bb+7 in the treble staff. The eighth measure contains a whole note chord B7 in the bass staff and a whole note chord Bb+7 in the treble staff.

Handwritten musical notation for the second system. It features a vocal line on a single staff and piano accompaniment on two staves. The vocal line begins with a vocal entry marked with a triangle (^) and the word "VOCAL". The piano accompaniment starts with a whole note chord Eb6 in the first measure, followed by rests. The second measure contains a whole note chord Ab9 in the bass staff and a whole note chord Ab9 in the treble staff. The third measure contains a whole note chord Ab13(b5)G9 in the bass staff and a whole note chord Ab9 in the treble staff. The fourth measure contains a whole note chord Eb6 in the bass staff and a whole note chord Eb6 in the treble staff. The fifth measure contains a whole note chord Eb6 in the bass staff and a whole note chord Eb6 in the treble staff. The sixth measure contains a whole note chord Eb6 in the bass staff and a whole note chord Eb6 in the treble staff. The seventh measure contains a whole note chord Eb6 in the bass staff and a whole note chord Eb6 in the treble staff. The eighth measure contains a whole note chord Eb6 in the bass staff and a whole note chord Eb6 in the treble staff.

Handwritten piano accompaniment for the third system. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a whole note chord F7 in the first measure, followed by rests. The bass staff contains a whole note chord F7 in the first measure, followed by rests. The second measure contains a whole note chord Fm7(b5) in the bass staff and a whole note chord Bb+7 in the treble staff. The third measure contains a whole note chord Eb6 in the bass staff and a whole note chord Eb6 in the treble staff. The fourth measure contains a whole note chord Ab9 in the bass staff and a whole note chord Ab9 in the treble staff. The fifth measure contains a whole note chord Ab9 in the bass staff and a whole note chord Ab9 in the treble staff. The sixth measure contains a whole note chord Ab9 in the bass staff and a whole note chord Ab9 in the treble staff. The seventh measure contains a whole note chord Ab9 in the bass staff and a whole note chord Ab9 in the treble staff. The eighth measure contains a whole note chord Ab9 in the bass staff and a whole note chord Ab9 in the treble staff.

Handwritten piano accompaniment for the fourth system. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a whole note chord Cm7 in the first measure, followed by rests. The bass staff contains a whole note chord Cm7 in the first measure, followed by rests. The second measure contains a whole note chord Fm7 in the bass staff and a whole note chord Bb7 in the treble staff. The third measure contains a whole note chord Eb6 in the bass staff and a whole note chord Db9 in the treble staff. The fourth measure contains a whole note chord Eb6 in the bass staff and a whole note chord EbΔ in the treble staff. The fifth measure contains a whole note chord Eb6 in the bass staff and a whole note chord EbΔ in the treble staff. The sixth measure contains a whole note chord Eb6 in the bass staff and a whole note chord EbΔ in the treble staff. The seventh measure contains a whole note chord Eb6 in the bass staff and a whole note chord EbΔ in the treble staff. The eighth measure contains a whole note chord Eb6 in the bass staff and a whole note chord EbΔ in the treble staff.

Transcribed and adapted from Bill Holman's arrangement for Natalie Cole, *Unforgettable with Love* (Elektra CD 961049-2, 1991)

THIS CAN'T BE LOVE

Piano-2

17

Handwritten musical notation for measures 17-21. Measure 17: Dm7. Measure 18: G7 (triplets), Cm9. Measure 19: Cm9, Dbm9. Measure 20: Cm9.

Handwritten musical notation for measures 22-26. Measure 22: Cm7/G. Measure 23: C+7. Measure 24: F9. Measure 25: B7. Measure 26: Bb7, E7(b5).

25

Handwritten musical notation for measures 27-30. Measure 27: Eb6. Measure 28: Ab9. Measure 29: A(b5)13, Ab9.

Handwritten musical notation for measures 31-35. Measure 31: Cm7. Measure 32: C+9. Measure 33: Fm9. Measure 34: Bb+9. Measure 35: EbΔ, Db7. Measure 36: B7. Measure 37: Bb7.

33 ENSEMBLE

Handwritten musical notation for measures 38-42. Measure 38: F, Eb6. Measure 39: Db6, Eb6. Measure 40: Ab7. Measure 41: A(b5)13. Measure 42: Ab9.

THIS CAN'T BE LOVE
Piano-3

Handwritten musical notation for piano accompaniment, first system. It shows a grand staff with chords and some melodic lines. The chords are: D6 Eb6, Cm7 Fm7 Cm7, Fm7 B9 Bb9, and Bb+9.

Handwritten musical notation for piano accompaniment, second system. It shows a grand staff with chords and melodic lines. The chords are: Eb6, D7, Db9 (#11), D7 Eb6, Ab9, G9, Ab9, Bb9, B9, Bb9. A measure number '(41)' is written at the start.

Handwritten musical notation for piano accompaniment, third system. It shows a grand staff with chords and melodic lines. The chords are: Gm7, Gbm7 Cm7 (b5), Fm7/Bb, Bb+7, EbA, DbA, and Eb6. The text "VOCAL PICKUP" is written above the final measure.

Handwritten musical notation for piano accompaniment, fourth system. It shows a grand staff with chords and melodic lines. The chords are: Dm7, G7, Cm9, Dbm9, and Cm9. The text "49 VOCAL" is written at the start.

Handwritten musical notation for piano accompaniment, fifth system. It shows a grand staff with chords and melodic lines. The chords are: Cm7/G, C+9, F9, B7, and Bb7.

THIS CAN'T BE LOVE

Piano - 4

57

Handwritten musical notation for measures 57-60. The top staff shows a melodic line with accents and a key signature change to B-flat major. The bottom staff shows chords: Eb6, Ab9, A13(b5) Ab9.

Handwritten musical notation for measures 61-64. The top staff shows a melodic line with various ornaments and dynamics. The bottom staff shows chords: Eb6, Eb0 sus., Fm7/Bb, Db13(b5), C7.

65

Handwritten musical notation for measures 65-68. The top staff shows a melodic line with accents and dynamics. The bottom staff shows chords: F9, Fm7/Bb, Bb13, Eb D Db D, Eb, Db, sf N.C.

Handwritten musical notation for measures 69-72. The top staff shows a melodic line with accents. The bottom staff shows chords: Eb6.

Transcribed and adapted from Bill Holman's arrangement for Natalie Cole, *Unforgettable with Love* (Elektra CD 961049-2, 1991)

Douglas I. Smink, Jr.
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Gaithersburg, MD 20878

BASS

THIS CAN'T BE LOVE

R. Rodgers,
L. Hartz
DIS

Medium
♩ = 140

Handwritten musical score for Bass. The score consists of several staves of music. The first staff is the vocal line, starting with a box containing the number 1. It includes a dynamic marking of *f* and the word "Vocal". The second staff is the bass accompaniment, starting with a dynamic marking of *mf*. It features several triplet markings (indicated by a '3' and a slur) and a box containing the number 9. The third staff continues the accompaniment. The fourth staff is another vocal line, starting with a box containing the number 17. The fifth staff continues the accompaniment. The sixth staff is another vocal line, starting with a box containing the number 25. The seventh staff continues the accompaniment. The eighth staff is the final line of music shown.

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THIS CAN'T BE LOVE
Bass

33 Ensemble

Musical staff 1: Bass line starting with a treble clef and a key signature of two flats. The first measure has a dynamic marking of *f*. The staff contains a series of eighth and quarter notes.

Musical staff 2: Continuation of the bass line from staff 1.

Musical staff 3: Continuation of the bass line. A measure at the beginning is marked with a circled number (41).

Musical staff 4: Continuation of the bass line. The word "Vocal" is written above the staff in the latter half.

Musical staff 5: Continuation of the bass line. A measure at the beginning is marked with a circled number (49). There are triplets of eighth notes in the first two measures, indicated by a "3" above them. A dynamic marking of *mf* is present.

Musical staff 6: Continuation of the bass line.

Musical staff 7: Continuation of the bass line. A measure at the beginning is marked with a circled number (57). There are accents (^) over the first and second notes.

Musical staff 8: Continuation of the bass line. There are accents (^) and a breath mark (>) over notes in this staff.

Musical staff 9: Continuation of the bass line. A measure at the beginning is marked with a circled number (65). There are dynamic markings of *f* and *sf* in this staff.

Musical staff 10: Continuation of the bass line. It ends with a double bar line. There are dynamic markings of *sfp* and *sf* in this staff. The instruction "At Cutoff" is written above the staff.

Drums

THIS CAN'T BE LOVE

R. Rodgers,
L. Hartz
DIS

Medium
♩ = 140

1

Handwritten musical notation for measures 1-4. The first staff shows a drum pattern with notes and rests. The second staff shows a vocal line with notes and rests. A box containing the number '1' is written to the left of the first measure.

Vocal

Handwritten musical notation for measures 5-8. The first staff shows a drum pattern. The second staff shows a vocal line. The word 'Vocal' is written above the second staff. A box containing the number '1' is written to the left of the first measure.

Handwritten musical notation for measures 9-12. The first staff shows a drum pattern. The second staff shows a vocal line. A box containing the number '9' is written to the left of the first measure.

Handwritten musical notation for measures 13-16. The first staff shows a drum pattern. The second staff shows a vocal line. A box containing the number '9' is written to the left of the first measure.

Handwritten musical notation for measures 17-20. The first staff shows a drum pattern. The second staff shows a vocal line. A box containing the number '17' is written to the left of the first measure.

Handwritten musical notation for measures 21-24. The first staff shows a drum pattern. The second staff shows a vocal line. A box containing the number '17' is written to the left of the first measure.

Handwritten musical notation for measures 25-28. The first staff shows a drum pattern. The second staff shows a vocal line. A box containing the number '25' is written to the left of the first measure.

Handwritten musical notation for measures 29-32. The first staff shows a drum pattern. The second staff shows a vocal line. A box containing the number '25' is written to the left of the first measure.

Handwritten musical notation for measures 33-36. The first staff shows a drum pattern. The second staff shows a vocal line. A box containing the number '25' is written to the left of the first measure.

THIS CAN'T BE LOVE

Drums

33 Ensemble

Musical notation for measures 33-48. The score consists of two staves. The upper staff contains a melodic line with various rhythmic values and dynamics. The lower staff contains a bass line with a steady eighth-note pattern. Measure 33 starts with a dynamic marking of *f*. Measure 34 includes a triplet of eighth notes. Measure 35 has a dynamic marking of *f*. Measure 36 has a dynamic marking of *f*. Measure 37 has a dynamic marking of *f*. Measure 38 has a dynamic marking of *f*. Measure 39 has a dynamic marking of *f*. Measure 40 has a dynamic marking of *f*. Measure 41 has a dynamic marking of *f*. Measure 42 has a dynamic marking of *f*. Measure 43 has a dynamic marking of *f*. Measure 44 has a dynamic marking of *f*. Measure 45 has a dynamic marking of *f*. Measure 46 has a dynamic marking of *f*. Measure 47 has a dynamic marking of *f*. Measure 48 has a dynamic marking of *f*. A handwritten note "Vocal" with an arrow points to the upper staff in measure 45. A dynamic marking of *mf* is present in measure 48.

49

Musical notation for measures 49-56. The score consists of two staves. The upper staff contains a melodic line with various rhythmic values and dynamics. The lower staff contains a bass line with a steady eighth-note pattern. Measure 49 has a dynamic marking of *f*. Measure 50 has a dynamic marking of *f*. Measure 51 has a dynamic marking of *f*. Measure 52 has a dynamic marking of *f*. Measure 53 has a dynamic marking of *f*. Measure 54 has a dynamic marking of *f*. Measure 55 has a dynamic marking of *f*. Measure 56 has a dynamic marking of *f*.

57

Musical notation for measures 57-64. The score consists of two staves. The upper staff contains a melodic line with various rhythmic values and dynamics. The lower staff contains a bass line with a steady eighth-note pattern. Measure 57 has a dynamic marking of *f*. Measure 58 has a dynamic marking of *f*. Measure 59 has a dynamic marking of *f*. Measure 60 has a dynamic marking of *f*. Measure 61 has a dynamic marking of *f*. Measure 62 has a dynamic marking of *f*. Measure 63 has a dynamic marking of *f*. Measure 64 has a dynamic marking of *f*. A triplet of eighth notes is present in measure 62.

65

Musical notation for measures 65-72. The score consists of two staves. The upper staff contains a melodic line with various rhythmic values and dynamics. The lower staff contains a bass line with a steady eighth-note pattern. Measure 65 has a dynamic marking of *f*. Measure 66 has a dynamic marking of *f*. Measure 67 has a dynamic marking of *f*. Measure 68 has a dynamic marking of *f*. Measure 69 has a dynamic marking of *f*. Measure 70 has a dynamic marking of *f*. Measure 71 has a dynamic marking of *f*. Measure 72 has a dynamic marking of *ff*. A triplet of eighth notes is present in measure 68. A dynamic marking of *sfp* is present in measure 71.