

Almost Like Being In Love

UNAUTHORIZED DUPLICATION
IS PROHIBITED BY LAW

by Alan Jay Lerner
& Frederick Loewe
arranged by Lennie Niehaus

MODERATE SWING J=152 (♩=♩♩)

Solo Vocal (SUBSTITUTE SOLO TENOR SAX PART ALSO PROVIDED)

SXS 1st Alto 2nd Alto

1st Tenor 2nd Tenor

Baritone

TPTS 1st 2nd 3rd 4th

TBNS 1st 2nd 3rd 4th

Bass (CHORDS CUE)

Drums

Guitar

Piano

1 2 3 4 5 6 7

9 1ST TIME - VOCAL, RHYTHM
2ND TIME - ADD SXS.

Solo Vocal

SXS 1st Alto 2nd Alto

1st Tenor 2nd Tenor

Baritone

TPTS 1st 2nd 3rd 4th

TBNS 1st 2nd 3rd 4th

Bass (CHORDS CUE)

Drums (TOMS-LEAD IN)

Guitar

Piano

8 9 10 11 12 13 14

WHAT A DAY THIS HAS BEEN! WHAT A RARE MOOD I'M IN! WHY, IT'S AL- MOST LIKE BE- ING IN
SMILE ON MY FACE! FOR THE WHOLE HU- MAN RACE. WHY, IT'S AL- MOST LIKE BE- ING IN

PLAYING TIME ONLY

ALMOST LIKE BEING IN LOVE - 2

19

Solo Vocal

1 LOVE... 2 THERESA LOVE... ALL THE MU- SIC OF LIFE SEEMS TO BE

SXS 1st Alto 2nd Alto

1st Tenor 2nd Tenor

Baritone

TPTS 1st 2nd 3rd 4th

TBNS 1st 2nd 3rd 4th

Bass

Drums

Guitar

Piano

15 16 17 18 19 20 21



27

Solo Vocal

LIKE A BELL THAT IS RINGING FOR ME... AND FROM THE WAY THAT I FEEL WHEN THAT

SXS 1st Alto 2nd Alto

1st Tenor 2nd Tenor

Baritone

TPTS 1st 2nd 3rd 4th

TBNS 1st 2nd 3rd 4th

Bass

Drums

Guitar

Piano

22 23 24 25 26 27 28

Solo Vocal

BELL STRINGS TO PEAL, I WOULD SWEAR I WAS FALL-ING, I COULD SWEAR I WAS FALL-ING, ITS AL- MOST LIKE

SXS 1st Alto
2nd Alto
1st Tenor
2nd Tenor
Baritone

TPTS 1st
2nd
3rd
4th

TBNS 1st
2nd
3rd
4th

Bass

Drums

Guitar

Piano

Ami⁷ Abo Gmi⁷ Gbo F#m/A Abo Gmi⁷

29 30 31 32 33 34 35

Solo Vocal

BE-ING IN LOVE.

SXS 1st Alto
2nd Alto
1st Tenor
2nd Tenor
Baritone

TPTS 1st
2nd
3rd
4th

TBNS 1st
2nd
3rd
4th

Bass

Drums

Guitar

Piano

Gmi⁷/C C(M) F#m E#m F#m Gmi⁷/C Ami⁷/C Gmi⁷/C Ami⁷/C Ami⁷ Gmi⁷ Gmi⁷/C

36 37 38 39 40 41 42

3607

ALMOST LIKE BEING IN LOVE - 4

OPT. SOLO FOR
2ND TRPT., 1ST TBN,
OR PIANO (47)

Solo Vocal

SXS 1st Alto
2nd Alto
1st Tenor
2nd Tenor
Baritone

TPTS 1st
2nd
3rd
4th

TBNS 1st
2nd
3rd
4th

Bass

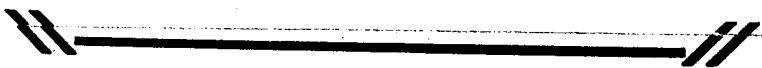
Drums

Guitar

Piano

45 44 45 46 47 48 49

Handwritten notes: SOLO, OPT. SOLO AD-LIB, OFFICIAL SOLO AD-LIB, (TENS LEAD IN), (OPT. SOLO AD-LIB), (OPT. SOLO AD-LIB)



Solo Vocal

SXS 1st Alto
2nd Alto
1st Tenor
2nd Tenor
Baritone

TPTS 1st
2nd
3rd
4th

TBNS 1st
2nd
3rd
4th

Bass

Drums

Guitar

Piano

3607 50 51 52 53 54 55 56

Handwritten notes: (47) (48) (49) (50) (51) (52) (53) (54) (55) (56)

m. 19

D.S. al €

Solo Vocal *f*

ALL THE

SXS
1st Alto
2nd Alto
1st Tenor
2nd Tenor
Baritone

TPTS
1st
2nd
3rd
4th

TBNS
1st
2nd
3rd
4th

Bass

Drums

Guitar

Piano

57 58 59 60 61 62

Ami⁷ Ab^o Gmi⁷ C⁷(sus) C⁷(M) F#

END SOLO

TBM+LEAD S.

END SOLO

CODA

Solo Vocal

LOVE. _____ IT'S AL- MOST LIKE BE- ING IN LOVE.

SXS
1st Alto
2nd Alto
1st Tenor
2nd Tenor
Baritone

TPTS
1st
2nd
3rd
4th

TBNS
1st
2nd
3rd
4th

Bass

Drums

Guitar

Piano

3607 63 64 65 66 67 68 69 70

f Ami⁷(bs) Eb13 DA Gmi⁷ Gmi⁷ C⁷(bs) Gmi⁷(bs) E⁷(M) Am⁷ Dmi⁷ AM Gmi⁷ F#mi⁷Gmi⁷ Gmi⁷/C F#

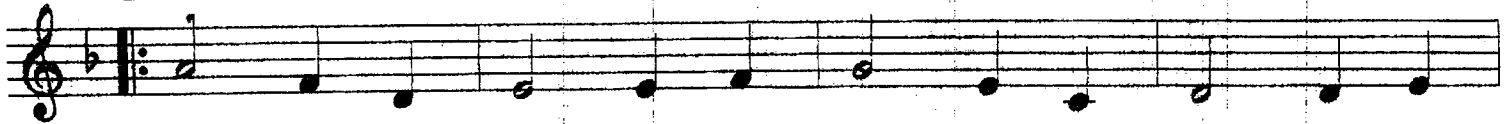
Almost like being in love

VOCAL SOLO 1



What a

9



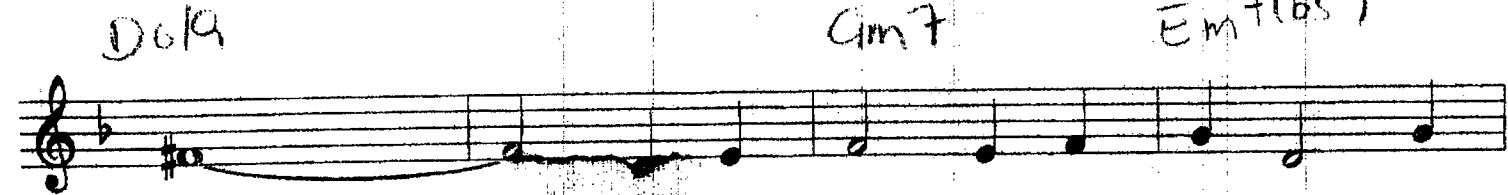
day smile this on has my been face What for a the rare whole mood hu - man I'm in race Why it's Why it's



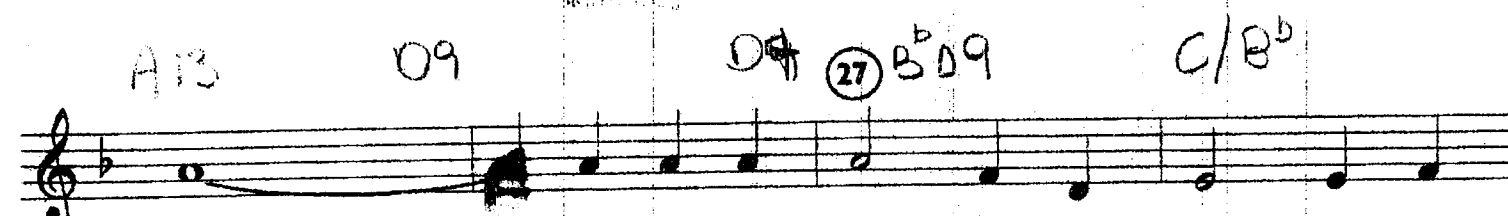
al - most like be - ing in love There's a
al - most like be - ing in



love All the mu - sic in life seems to



be a bell that is rin - ing for



me And from the way that I feel When that

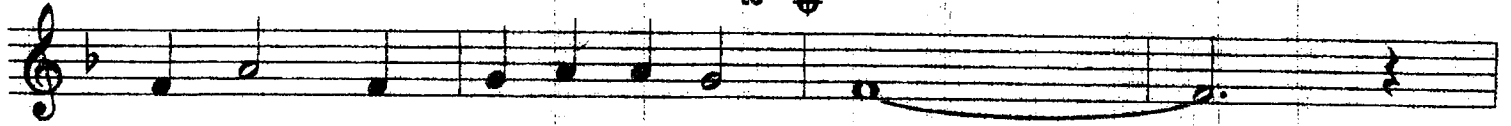
Handwritten musical notations:
19 Em7
A9
D6/9
Cm7
Em7(b5)
A13
D9
27 Bb9
C/Bb

Vocal Solo

Am 7



day start to peal, I would swear I was fal - ling I could waer I was fal - ling



to ⊕

It's al - most like be - ing in love



D.S. al Coda

All the



love

It's al - most like be - ing in



love

5

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Almost Like Being In Love

1st Eb ALTO SAX

by Alan Jay Lerner
& Frederick Loewe
arranged by Lennie Niehaus

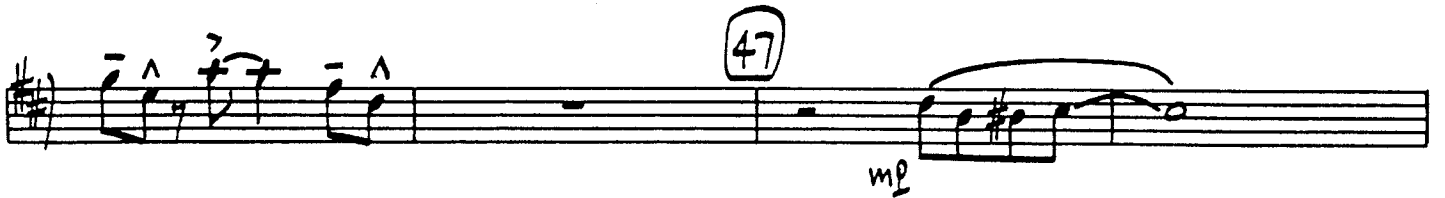
MODERATE SWING ♩ = 152 (♩ = $\overset{\frown}{\underset{\frown}{\text{J}}}$ $\overset{\frown}{\underset{\frown}{\text{J}}}$)

3607

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"ALMOST LIKE BEING IN LOVE" 1ST Eb Alto SAX

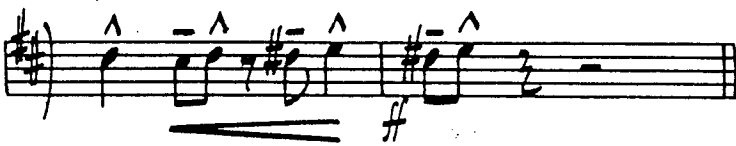
(SOLO) 

(47)  mp



(55) 



 D.S. AL \oplus

CODA  f mf



Almost Like Being In Love

2ND Eb ALTO SAX

by Alan Jay Lerner & Frederick Loewe
arranged by Lennie Niehaus

MODERATE SWING ♩ = 152 (♩ = ♪ ♪)

The musical score consists of ten staves of music in G major (one sharp) and 4/4 time. It includes various dynamics such as *ff*, *mf*, and *f*. Handwritten annotations include circled measure numbers (9, 19, 27, 39), a 'SOLO' marking, and a '1 PLAY' instruction. The score features melodic lines with slurs, accents, and dynamic markings.

"ALMOST LIKE BEING IN LOVE" 2ND Eb ALTO SAX

Handwritten musical score for 2nd Eb Alto Saxophone, measures 45-54. The score is written on six staves in G major (one sharp). Measure 45 is marked with a circled "SOLO". Measure 47 is marked with a circled "47" and a dynamic marking of "mp". Measure 55 is marked with a circled "55". The piece concludes with the instruction "D.S. AL Φ ".

Handwritten musical score for 2nd Eb Alto Saxophone, CODA section. The section is marked "CODA" and consists of two staves. The first staff begins with a dynamic marking of "f" and ends with "mf". The second staff begins with a dynamic marking of "ff".



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Almost Like Being In Love

1st B^b TENOR SAX

by Alan Jay Lerner
& Frederick Loewe
arranged by Lennie Niehaus

MODERATE SWING ♩ = 152 (♩ = 3/4)

Musical notation for the first system, including a **ff** dynamic marking and a **(SOLO)** instruction.

Musical notation for the second system, including a circled measure number **9** and a **(PLAY 2ND TIME ONLY)** instruction.

Musical notation for the third system, including a circled measure number **19** and a **1. PLAY** instruction.

Musical notation for the fourth system, including a circled measure number **2** and a circled measure number **19**.

Musical notation for the fifth system, including a circled measure number **27** and a **f** dynamic marking.

Musical notation for the sixth system, including a circled measure number **27** and a **mf** dynamic marking.

Musical notation for the seventh system, including a circled measure number **39**.

Musical notation for the eighth system, including a circled measure number **39** and **f** and **ff** dynamic markings.

"ALMOST LIKE BEING IN LOVE"

1ST B \flat TENOR SAX

VI

2

(SOLI) mf

(47) mp

(55)

mf

ff D.S. AL \oplus

CODA f mf

ff



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Almost Like Being In Love

SOLO Bb TENOR SAX
(SUB. FOR SOLO VOCAL)
MODERATE SWING ♩ = 152 (♩ = 1/2)

by Alan Jay Lerner
& Frederick Loewe
arranged by Lennie Niehaus

7

9

19

27

39

47

55

7

D.S. AL

CODA

Almost Like Being In Love

2ND Bb TENOR SAX

MODERATE SWING $\text{♩} = 152$ ($\text{♩} = \text{♩} \text{♩}$)

by Alan Jay Lerner
& Frederick Loewe
arranged by Lennie Niehaus

The musical score is written for a 2nd Bb Tenor Saxophone in the key of D major (one sharp) and 4/4 time. It consists of ten staves of music. The first staff begins with a dynamic marking of *ff* and a fermata over the first two measures. The second staff is marked *SOLI*. The third staff is marked *mf* and includes the instruction "(PLAY 2ND TIME ONLY)". The fourth staff is marked *mf* and includes the instruction "(1 PLAY)". The fifth staff is marked *f* and *mf*, with a circled measure number "19" and a repeat sign. The sixth staff is marked *f*. The seventh staff is marked *mf* and includes a circled measure number "27". The eighth staff is marked *f*. The ninth staff is marked *f* and *ff*, with a circled measure number "39". The score includes various musical notations such as slurs, accents, and dynamic markings.

"ALMOST LIKE BEING IN LOVE" 2ND Bb TENOR SAX

Musical notation for the first system of the piece. It consists of six staves. The first staff begins with a whole note and is marked with a circled "SOLO". The second staff contains a circled measure number "47" and a mezzo-forte "mf" dynamic marking. The third staff continues the melodic line. The fourth staff contains a circled measure number "55". The fifth and sixth staves conclude the first system with a double bar line and a fortissimo "ff" dynamic marking. The instruction "D.S. AL C" is written to the right of the final staff.

CODA

Musical notation for the CODA section, consisting of two staves. The first staff begins with a fortissimo "f" dynamic marking and ends with a mezzo-forte "mf" dynamic marking. The second staff concludes the piece with a double bar line.

Musical notation for the final system of the piece, consisting of two staves. The first staff begins with a fortissimo "ff" dynamic marking. The second staff concludes the piece with a double bar line.

Almost Like Being In Love

E♭ BARITONE SAX

MODERATE SWING ♩ = 152 (♩ = $\frac{1}{2}$ ♩)

by Alan Jay Lerner & Frederick Loewe
arranged by Lennie Niehaus

The musical score is written for E♭ Baritone Saxophone in 4/4 time, key of D major. It consists of ten staves of music. The first staff begins with a treble clef, a key signature of two sharps (D major), and a 4/4 time signature. The tempo is marked 'MODERATE SWING' with a metronome marking of ♩ = 152. The score includes various musical notations such as slurs, accents, and dynamic markings. Handwritten annotations include a circled '9' with the instruction '(PLAY TWO TIME ONLY)', a circled '19' with a dollar sign '\$', and a circled '39'. The score concludes with a double bar line and repeat dots.

"ALMOST LIKE BEING IN LOVE" E♭ BARITONE SAX

SOLO

47

mp

55

D.S. AL FINE

CODA

f

mf



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1st Bb TRUMPET

by Alan Jay Lerner
& Frederick Loewe
arranged by Lennie Niehaus

MODERATE SWING ♩ = 162 (♩:♩♩)

The musical score is written for a 1st Bb Trumpet in 4/4 time. It consists of 11 staves of music. The key signature is one sharp (F#), and the tempo is Moderate Swing with a metronome marking of 162. The score includes various musical notations such as slurs, accents, and dynamic markings (f, mf, mp, ff). Measure numbers 3, 9, 19, 27, 39, 47, and 55 are circled. The piece concludes with a double bar line and the instruction 'D.S. AL' (Da Capo Al Fine). A 'CODA' section follows, marked with a double bar line and a repeat sign.

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2ND B♭ TRUMPET

MODERATE SWING ♩ = 152 (♩ = 3/4)

by Alan Jay Lerner & Frederick Loewe
arranged by Lennie Niehaus

3 9 6 1 2 2

19 2 27 2

39 3 47 C

D⁷ Bmi⁷ B^bo Ami⁷ D⁷SUS D⁷(b9)

G Dmi⁷ G⁷ 55 C D/C Bmi⁷

B^bo Ami⁷ D⁷SUS D⁷(b9) G (END SOLO)

D.S. AL ⊕

CODA

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3RD B^b TRUMPET

MODERATE SWING ♩=162 (♩=♩♩)

by Alan Jay Lerner & Frederick Loewe
arranged by Lennie Niehaus

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Almost Like Being In Love

4TH B^b TRUMPET

MODERATE SWING ♩ = 162 (♩: ♯3 ♯2)

by Alan Jay Lerner & Frederick Loewe
arranged by Lennie Niehaus

The musical score is written for a 4th B^b Trumpet. It consists of ten staves of music. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'MODERATE SWING' with a metronome marking of ♩ = 162. The score includes various musical notations such as slurs, accents, and dynamic markings (f, mf, mp, ff). There are several circled measure numbers: 3, 9, 19, 27, 39, 47, 55. A section marked 'CODA' begins at measure 55. The score concludes with a double bar line and a fermata.

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1ST TROMBONE

Almost Like Being In Love

MODERATE SWING ♩ = 152 (♩ = 7[♯] 7[♯])

by Alan Jay Lerner
& Frederick Loewe
arranged by Lennie Niehaus

The musical score consists of 11 staves. The first staff is the melodic line, starting with a key signature of one sharp (F#) and a 4/4 time signature. It features various dynamics such as *mf*, *f*, and *ff*, along with accents and slurs. The second staff contains a whole rest followed by a measure with a circled '9' and a '6' below it, indicating a first ending. The third staff has a circled '19' and a '2' below it, indicating a second ending. The fourth staff has a circled '27' and a '2' below it. The fifth staff has a circled '39' and a '2' below it. The sixth staff has a circled '47' and a '2' below it. The seventh staff has a circled '55' and a '2' below it. The eighth staff contains a double bar line followed by the instruction 'D.S. AL' and a circled '4' below it. The ninth staff is the beginning of the CODA section, marked 'CODA' and starting with a key signature change to one sharp. The final staff concludes the piece with a double bar line.



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Almost Like Being In Love

2ND TROMBONE

MODERATE SWING ♩ = 152 (♩ = 3/4)

by Alan Jay Lerner
& Frederick Loewe
arranged by Lennie Niehaus

9 6 1 2

19 2 mf f mf

27 mf

39 # f

47 8

55 mp (b) ff

D.S. AL ϕ

CODA

2

#



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Almost Like Being In Love

3RD TROMBONE

MODERATE SWING ♩ = 152 (♩ = $\frac{3}{4}$)

by Alan Jay Lerner
& Frederick Loewe
arranged by Lennie Niehaus

Handwritten musical score for the 3rd Trombone part. The score consists of 11 staves of music. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'MODERATE SWING' with a quarter note equal to 152 beats per minute. The score includes various musical notations such as notes, rests, dynamics (mf, f), and performance markings like 'D.S. AL' and a double bar line with repeat dots. There are also some handwritten annotations in circles, such as '19', '27', '39', '47', and '55'.

CODA

Handwritten musical score for the CODA section, consisting of two staves of music. It begins with a treble clef and a key signature of one sharp (F#). The score includes various musical notations such as notes, rests, and a double bar line with repeat dots.

Almost Like Being In Love

by Alan Jay Lerner
& Frederick Loewe
arranged by Lennie Niehaus

4TH TROMBONE
MODERATE SWING ♩ = 152 (♩ = $\frac{3}{4}$)

Musical score for 4th Trombone part of "Almost Like Being In Love". The score is written in 4/4 time with a key signature of one sharp (F#). It consists of 11 staves of music. The first staff begins with a treble clef and a sharp sign. The music features various dynamics including *mf*, *f*, and *mp*. There are several circled measure numbers: 9, 19, 27, 39, 47, and 55. The score includes slurs, accents, and other musical notations. At the end of the main section, there is a handwritten "D. AL" and a circled "8".

CODA section of the musical score, consisting of two staves. The first staff begins with the word "CODA" and a treble clef. The music continues with various dynamics and includes a circled measure number "2". The second staff concludes the piece with a circled measure number "(4)".



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Almost Like Being In Love

BASS

MODERATE SWING $\text{♩} = 152$ ($\text{♩} = \text{♩} \text{♩} \text{♩}$)

by Alan Jay Lerner
& Frederick Loewe
arranged by Lennie Niehaus

Handwritten bass notation for the song "Almost Like Being In Love". The score is written on ten staves, each with a key signature of one flat (Bb) and a common time signature (C). The notation includes notes, rests, and various musical symbols such as accents and slurs. Chord symbols are written above the notes, including Gmi7/C, Ami7/C, Gmi7/C, Ami7/C, Gmi7, Gmi7/C, C7, Gmi7/C, Ami7/C, Gmi7/C, C7, Bb, C/Bb, Ami7, bAbo, Gmi7, Gmi7/C, C7, F, Bmi7, Cmi7, F7, F, E, F, E, F, E, F, Gmi7, A7, D, Gmi7, E, F, Gmi7, Ami7(b5), A7, A+7, D7, D7(b9), Bb, C/Bb, Ami7, bAbo, Gmi7, G#o, F/A, bAbo, Gmi7, Gmi7/C, C7(b9), F, E, F.

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"ALMOST LIKE BEING IN LOVE" BASS

39 Gmi^7/C Ami^7/C Gmi^7/C Ami^7/C Ami^7 Gmi^7 Gmi^7/C C^7

Handwritten musical notation for measures 39-46. The staff shows a bass line with notes and rests. Above the staff are chord symbols: Gmi^7/C , Ami^7/C , Gmi^7/C , Ami^7/C , Ami^7 , Gmi^7 , Gmi^7/C , and C^7 . A dynamic marking of ff is present at the beginning.

Gmi^7/C Ami^7/C Gmi^7/C C^7 $C^7(b9)$ F^7

Handwritten musical notation for measures 47-54. The staff shows a bass line with notes and rests. Above the staff are chord symbols: Gmi^7/C , Ami^7/C , Gmi^7/C , C^7 , $C^7(b9)$, and F^7 . A dynamic marking of f is present at the beginning.

47 Bb C^7 Ami^7 Abo

Handwritten musical notation for measures 55-62. The staff shows a bass line with notes and rests. Above the staff are chord symbols: Bb , C^7 , Ami^7 , and Abo . A dynamic marking of f is present at the beginning.

Gmi^7 C^7sus $C^7(b9)$ F Cmi^7 F^7

Handwritten musical notation for measures 63-70. The staff shows a bass line with notes and rests. Above the staff are chord symbols: Gmi^7 , C^7sus , $C^7(b9)$, F , Cmi^7 , and F^7 .

55 Bb C/Bb Ami^7 Abo

Handwritten musical notation for measures 71-78. The staff shows a bass line with notes and rests. Above the staff are chord symbols: Bb , C/Bb , Ami^7 , and Abo .

Gmi^7 C^7sus $C^7(b9)$ F E F

Handwritten musical notation for measures 79-86. The staff shows a bass line with notes and rests. Above the staff are chord symbols: Gmi^7 , C^7sus , $C^7(b9)$, F , E , and F . A dynamic marking of ff is present at the end.

D.S. AL \oplus

CODA $Ami^7(bs)$ Eb^7 D^7 Gmi^7 Gmi^7/C $C^7(b9)$

Handwritten musical notation for measures 87-94. The staff shows a bass line with notes and rests. Above the staff are chord symbols: $Ami^7(bs)$, Eb^7 , D^7 , Gmi^7 , Gmi^7/C , and $C^7(b9)$. A dynamic marking of f is present at the beginning.

$Bmi^7(bs)$ $E^7(b9)$ Ami^7 Dmi^7 Ab^7 Gmi^7 $F\#mi^7$ Gmi^7 Gmi^7/C F

Handwritten musical notation for measures 95-102. The staff shows a bass line with notes and rests. Above the staff are chord symbols: $Bmi^7(bs)$, $E^7(b9)$, Ami^7 , Dmi^7 , Ab^7 , Gmi^7 , $F\#mi^7$, Gmi^7 , Gmi^7/C , and F . A dynamic marking of mf is present at the beginning.

DRUMS Almost Like Being In Love

by Alan Jay Lerner
& Frederick Loewe
arranged by Lennie Niehaus

MODERATE SWING ♩ = 152 (♩ = $\frac{3}{4}$)

The drum score is written on ten staves. The first staff begins with a key signature of one sharp (F#) and a 4/4 time signature. The notation includes various rhythmic patterns such as eighth and sixteenth notes, rests, and accents. Handwritten annotations include 'ENS.' (ensemble) above the first staff, '5XS.' (five times) above the second staff, 'TOMS-LEAD IN' above the end of the second staff, '9' in a circle above the third staff, 'VOCAL-5XS. 2ND TIME' above the third staff, '1' and '2(ENS.)' above the fourth staff, '19' in a circle with a dollar sign above the fifth staff, '27' in a circle above the sixth staff, 'BRASS' above the seventh staff, and 'ENS.' above the eighth staff. Dynamic markings include 'mf' (mezzo-forte) and 'f' (forte). The score concludes with a double bar line and a fermata.

"ALMOST LIKE BEING IN LOVE" DRUMS

39

ff

(SXS.)

(TOMS-LEAD IN)

f

47

(TPT., TBN., OR PNO. SOLO)

(2) (4) (6) (8)

55

BRS.?

(TOMS-LEAD IN)

ff D.S. AL \oplus

CODA

mf



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IS PROHIBITED BY LAW

GUITAR

Almost Like Being In Love

by Alan Jay Lerner
& Frederick Loewe
arranged by Lennie Niehaus

MODERATE SWING $\text{♩} = 152$ ($\text{♩} = \text{♩} \text{♩} \text{♩}$)

Chord progression for the first system:

Gmi^9/C Ami^7/C Gmi^7/C Ami^7/C Ami^7 Gmi^7 Gmi^9/C C^13

Chord progression for the second system:

Gmi^7/C Ami^7/C Gmi^7/C C^9 $C^13(b9)$ F^b6 F^13

Chord progression for the third system (starting at measure 9):

$Bbma^7$ C/Bb Ami^7 Abo Gmi^7 Gmi^9/C C^9

Chord progression for the fourth system (measures 1 and 2):

(1) F^b6/a Bmi^7 Cmi^7 F^9 (2) F^b6/a E^b6/a F^b6/a

Chord progression for the fifth system (starting at measure 19):

Emi^7 A^9 D^b6/a

Chord progression for the sixth system:

Gmi^7 $Emi^7(b5)$ A^13 A^+7 D^9 $D^7(b9)$

Chord progression for the seventh system (starting at measure 27):

$Bbma^9$ C/Bb Ami^7 Abo

Chord progression for the eighth system:

Gmi^7 $G\#^o$ $F^b6/a/A$ Abo

Chord progression for the ninth system:

Gmi^7 Gmi^9/C $C^7(b9)$ F^b6/a E^b6/a F^b6/a

"ALMOST LIKE BEING IN LOVE" GUITAR

39 Gmi^9/C Ami^7/C Gmi^7/C Ami^7/C Ami^7 Gmi^7 Gmi^9/C C^{13}

ff Gmi^7/C Ami^7/C Gmi^7/C C^9 $C^{13}(b9)$ F^{13}

47 $Bbma^7$ C^7 Ami^7 Ab^0

f Gmi^7 C^9sus $C^{13}(b9)$ F^6 Cmi^7 F^7

55 $Bbma^7$ C/bb Ami^7 Ab^0

Gmi^7 C^9sus $C^7(b9)$ F^6 Eb F^6

ff **D.S. AL** \oplus

CODA $Ami^7(b5)$ Eb^{13} D^9 Gmi^7 Gmi^9/C $C^7(b9)$

ff $Bmi^7(b5)$ $E^7(b9)$ Ami^7 Dmi^7 Ab^9 Gmi^9 $F\#mi^9$ Gmi^9 Gmi^9/C $F^6/b9$



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PIANO

Almost Like Being In Love

MODERATE SWING 1=152 (♩=♩♩♩)

by Alan Jay Lerner
& Frederick Loewe
arranged by Lennie Niehaus

Handwritten piano arrangement for "Almost Like Being In Love". The score is written in 4/4 time with a tempo of 152 bpm. It features a piano accompaniment with various dynamics and articulations. The key signature is one flat (B-flat major). The arrangement includes several systems of music with handwritten chord symbols and performance markings.

System 1: Chords: Gmi⁹/C, Ami⁷/C, Gmi⁷/C, Ami⁷/C, Ami⁷, Gmi⁷, Gmi⁹/C, C13. Dynamics: *ff*. Markings: accents, slurs.

System 2: Chords: Gmi⁷/C, Ami⁷/C, Gmi⁷/C, C9, C13(b9)F6, F13. Dynamics: *mf*. Markings: accents, slurs.

System 3: Chords: Bbma⁷, C/bb, Ami⁷, Ab0. Dynamics: *mf*. Markings: accents, slurs.

System 4: Chords: Gmi⁷, Gmi⁹/C, C9, F6/9, Bmi⁷, Cmi⁷, F9. Dynamics: *mf*. Markings: accents, slurs.

"ALMOST LIKE BEING IN LOVE" PIANO

2 $F\#4/9$ $E\flat/9$ $F\flat/9$ (19) $E\text{mi}^7$ $A9$ $D\flat/9$

$G\text{mi}^7$ $E\text{mi}^7(b5)$ $A13$ $A+^7$ $D9$ $D7(b9)$

(27) $B\flat\text{MA}^9$ C/\flat $A\text{mi}^7$ $A\text{bo}$

$G\text{mi}^7$ $G\#\circ$ $F\flat/9/A$ $A\text{bo}$

$G\text{mi}^7$ $G\text{mi}^9/C$ $C7(b9)$ $F\flat/9$ $E\flat/9$ $F\flat/9$

(39) $G\text{mi}^9/C$ $A\text{mi}^7/C$ $G\text{mi}^7/C$ $A\text{mi}^7/C$ $A\text{mi}^7$ $G\text{mi}^7$ $G\text{mi}^9/C$ $C13$

"ALMOST LIKE BEING IN LOVE" PIANO

Musical score for the first system of "Almost Like Being in Love" piano. It consists of three staves. The top staff is the right hand, the middle is the left hand, and the bottom is the bass line. Chords are written above and below the staves. The key signature has one flat (Bb). The time signature is 7/8. The score includes dynamic markings like *f* and *mf*. There are circled measure numbers 47 and 55. A section is marked "OPT. SOLO AD-LIB" and another "END SOLO".

Chords: Gmi^7/C , Ami^7/C , Gmi^7/C , C^9 , $C^{13}(b9)F^{13}$, F^7 , $BbMA^7$, C^7 , Ami^7 , Abo , Gmi^7 , C^9sus , $C^{13}(b9)$, F^6 , Cmi^7 , F^7 , $BbMA^7$, C/bb , Ami^7 , Abo , Gmi^7 , C^9sus , $C^7(b9)$, F^6 , $(END SOLO)$

D.S. AL Φ

Musical score for the second system of "Almost Like Being in Love" piano. It consists of two staves. The top staff is the right hand, and the bottom is the left hand. Chords are written above and below the staves. The key signature has one flat (Bb). The time signature is 7/8. The score includes dynamic markings like *f* and *mf*. A section is marked "CODA".

Chords: $Ami^7(b5)$, Eb^{13} , D^9 , Gmi^7 , Gmi^9/C , $C^7(b9)$, $Bmi^7(b5)$, $E^7(b9)$, Ami^7 , Dmi^7 , Ab^9 , Gmi^9 , $F\#mi^9$, Gmi^9 , Gmi^9/C , F^6/b^9