

# 1st ALTO SAX

Recorded by Maynard Ferguson on *Si! Si! MF!*, Roulette (1962)  
Reissued on CD by Roulette (1991). Also in Mosaic box set (1994)

## ALMOST LIKE BEING IN LOVE

Arranged by Don Sebesky  
Transcribed & Adapted by Jim Ernest

The image shows a handwritten musical score for the 1st Alto Saxophone part of the song "Almost Like Being in Love". The score is written on ten staves of music. It begins with a treble clef, a common time signature (C), and a dynamic marking of *f*. A handwritten box at the top left contains the text "UP!" and "♩ = 240". The first staff contains a melodic line with various ornaments and accents. The second staff continues the melody and includes a handwritten box labeled "SOLO" and a dynamic marking of *mf*. The third staff is marked with a circled "A" and contains a series of chords. The fourth staff continues the chordal progression. The fifth staff is marked with a circled "A9" and features a complex melodic line with triplets and various ornaments. The sixth staff continues this melodic line. The seventh staff is marked with a circled "B" and contains a long horizontal line followed by a melodic phrase. The eighth staff continues the melodic line. The ninth staff is marked with a circled "C" and includes a dynamic marking of *f* and a "Cresc." marking with a dashed line. The tenth staff concludes the piece with a final melodic phrase and a dynamic marking of *f*.

ALMOST...IN LOVE  
1st ALTO SAX

Handwritten musical score for 1st Alto Saxophone, titled "ALMOST...IN LOVE". The score consists of ten staves of music with various annotations including dynamics (mp, f), articulation (accents, slurs), and performance instructions (trills, triplets). Section markers D, E, E9, and F9 are present.

Staff 1: Melodic line with accents and slurs.

Staff 2: Chordal accompaniment with accents.

Staff 3: Melodic line with a circled "D" at the start, accents, slurs, and a triplet of eighth notes.

Staff 4: Chordal accompaniment with a dynamic marking of *mp*.

Staff 5: Melodic line with a dynamic marking of *f* and accents.

Staff 6: Melodic line with a circled "E" at the start, accents, slurs, and a triplet of eighth notes.

Staff 7: Chordal accompaniment with a circled "E9" and a triplet of eighth notes.

Staff 8: Melodic line with a circled "E" at the end, accents, slurs, and a triplet of eighth notes.

Staff 9: Melodic line with a dynamic marking of *f* and accents.

Staff 10: Melodic line with a circled "F9" and accents.

ALMOST...IN LOVE  
1st ALTO SAX

Handwritten musical score for 1st Alto Saxophone, titled "ALMOST...IN LOVE". The score consists of seven staves of music in G major (two sharps). It includes various musical notations such as notes, rests, slurs, and dynamic markings like "mp" and "f". There are also handwritten annotations including "G" in a box and "SOLO" in a box. The piece concludes with a double bar line.

# 2nd ALTO SAX

Recorded by Maynard Ferguson on *Si! Si! MF!*, Roulette (1962)  
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## ALMOST LIKE BEING IN LOVE

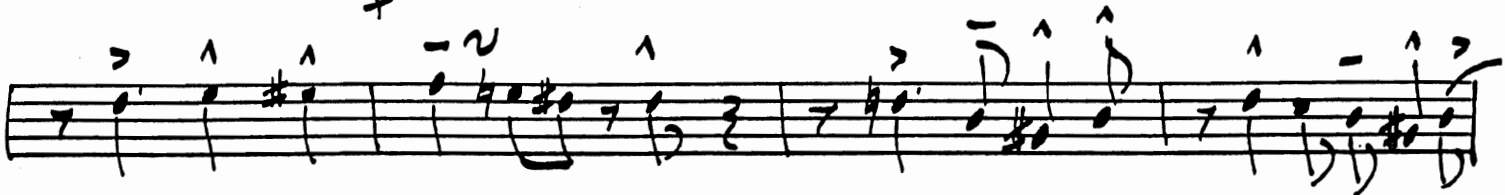
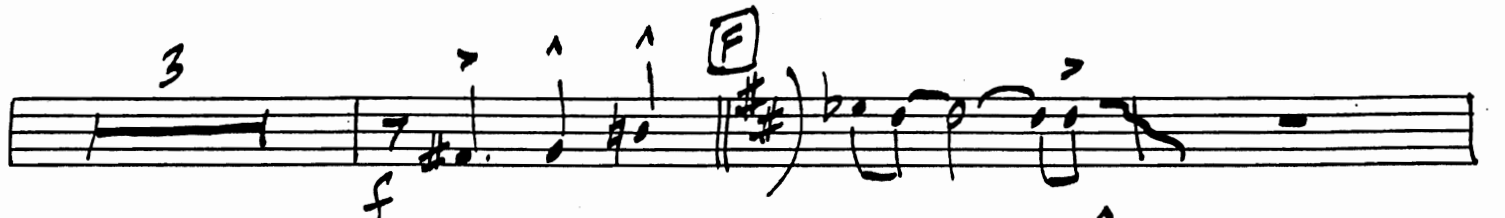
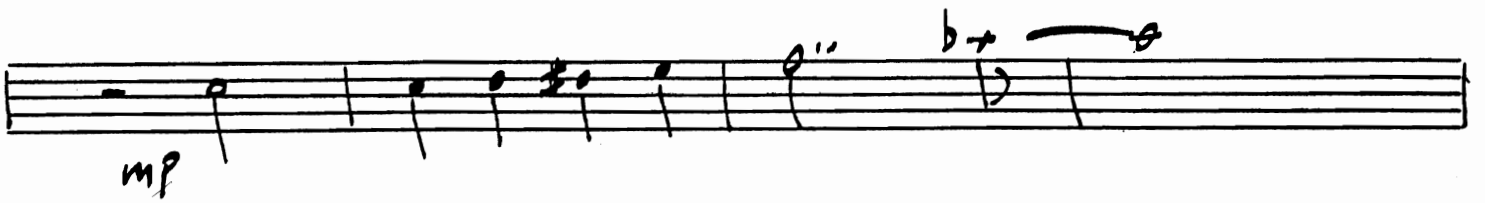
Arranged by Don Sebesky  
Transcribed & Adapted by Jim Ernest

The image shows a handwritten musical score for the 2nd Alto Saxophone part of the song "Almost Like Being in Love". The score is written on ten staves of music. It includes various musical notations such as notes, rests, slurs, and dynamic markings. Handwritten annotations in black ink are present throughout the score, including "UP" with a tempo marking of  $\text{♩} = 240$ , "SOLO", "CRES.", and circled letters "A", "AA", and "B".

Key features of the score include:

- Staff 1:** Starts with a treble clef, a key signature of one flat (B-flat), and a common time signature. A handwritten "UP" box contains the tempo marking  $\text{♩} = 240$ . The first measure has a dynamic marking of *f*.
- Staff 2:** Continues the melody. A handwritten "SOLO" box is placed above the staff, and a dynamic marking of *mf* is written below.
- Staff 3:** Marked with a circled "A". It features a series of eighth notes and quarter notes.
- Staff 4:** Continues the melodic line with various articulations like accents and slurs.
- Staff 5:** Marked with a circled "AA". It includes a triplet of eighth notes.
- Staff 6:** Continues the melodic development.
- Staff 7:** Marked with a circled "B". It begins with a double bar line and a "2" above it, indicating a second ending. The notation includes a series of eighth notes with slurs.
- Staff 8:** Features a long slur over the first two measures, followed by a melodic phrase with accents.
- Staff 9:** Marked with a circled "C". It starts with a dynamic marking of *f* and includes a "CRES." marking with a dashed line indicating a crescendo.

ALMOST...IN LOVE  
2nd ALTO SAX



ALMOST...IN LOVE  
2nd ALTO SAX

F#9

# 1st TENOR SAX

Recorded by Maynard Ferguson on *Si! Si! MF!*, Roulette (1962)  
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## ALMOST LIKE BEING IN LOVE

Arranged by Don Sebesky  
Transcribed & Adapted by Jim Ernest

The image shows a handwritten musical score for the 1st Tenor Saxophone part of the song "Almost Like Being in Love". The score is written on ten staves of music. It includes various musical notations such as notes, rests, slurs, and dynamic markings. Key features include:

- Staff 1:** Starts with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It begins with a handwritten "UP" and "2=240" above the staff, and a dynamic marking of "f" below. The melody consists of eighth and quarter notes.
- Staff 2:** Continues the melody with a "solli" marking above and a dynamic marking of "mf" below.
- Staff 3:** Marked with a circled "A" at the beginning, it features a melodic line with slurs and accents.
- Staff 4:** Continues the melodic line from staff 3.
- Staff 5:** Marked with a circled "A9" at the beginning, it shows a melodic line with slurs and accents.
- Staff 6:** Continues the melodic line with triplets indicated by "3" above groups of notes.
- Staff 7:** Marked with a circled "B" and a "2" above the staff, it shows a melodic line with slurs and accents.
- Staff 8:** Continues the melodic line with slurs and accents.
- Staff 9:** Marked with a circled "C" at the beginning, it features a melodic line with slurs and accents, ending with a "CRES." marking and a dashed line.

ALMOST...IN LOVE  
1st TENOR SAX

Handwritten musical score for 1st Tenor Saxophone, titled "ALMOST...IN LOVE". The score consists of ten staves of music with various annotations including dynamics (mp, f), articulation (accents, slurs), and performance directions (trills, triplets). Section markers D, E, and F are boxed in. The key signature has one sharp (F#) and the time signature is 4/4.

Staff 1:  $\text{F}\sharp$  key signature, 4/4 time signature. Notes:  $\text{F}\sharp$ 4,  $\text{G}\sharp$ 4,  $\text{A}\sharp$ 4,  $\text{B}\sharp$ 4,  $\text{C}\sharp$ 5,  $\text{D}\sharp$ 5,  $\text{E}\sharp$ 5,  $\text{F}\sharp$ 5,  $\text{G}\sharp$ 5,  $\text{A}\sharp$ 5,  $\text{B}\sharp$ 5,  $\text{C}\sharp$ 6,  $\text{D}\sharp$ 6,  $\text{E}\sharp$ 6,  $\text{F}\sharp$ 6.

Staff 2: Notes:  $\text{F}\sharp$ 4,  $\text{G}\sharp$ 4,  $\text{A}\sharp$ 4,  $\text{B}\sharp$ 4,  $\text{C}\sharp$ 5,  $\text{D}\sharp$ 5,  $\text{E}\sharp$ 5,  $\text{F}\sharp$ 5,  $\text{G}\sharp$ 5,  $\text{A}\sharp$ 5,  $\text{B}\sharp$ 5,  $\text{C}\sharp$ 6,  $\text{D}\sharp$ 6,  $\text{E}\sharp$ 6,  $\text{F}\sharp$ 6.

Staff 3: Section marker **D**. Notes:  $\text{F}\sharp$ 4,  $\text{G}\sharp$ 4,  $\text{A}\sharp$ 4,  $\text{B}\sharp$ 4,  $\text{C}\sharp$ 5,  $\text{D}\sharp$ 5,  $\text{E}\sharp$ 5,  $\text{F}\sharp$ 5,  $\text{G}\sharp$ 5,  $\text{A}\sharp$ 5,  $\text{B}\sharp$ 5,  $\text{C}\sharp$ 6,  $\text{D}\sharp$ 6,  $\text{E}\sharp$ 6,  $\text{F}\sharp$ 6.

Staff 4: Notes:  $\text{F}\sharp$ 4,  $\text{G}\sharp$ 4,  $\text{A}\sharp$ 4,  $\text{B}\sharp$ 4,  $\text{C}\sharp$ 5,  $\text{D}\sharp$ 5,  $\text{E}\sharp$ 5,  $\text{F}\sharp$ 5,  $\text{G}\sharp$ 5,  $\text{A}\sharp$ 5,  $\text{B}\sharp$ 5,  $\text{C}\sharp$ 6,  $\text{D}\sharp$ 6,  $\text{E}\sharp$ 6,  $\text{F}\sharp$ 6.

Staff 5: Dynamics: mp. Notes:  $\text{F}\sharp$ 4,  $\text{G}\sharp$ 4,  $\text{A}\sharp$ 4,  $\text{B}\sharp$ 4,  $\text{C}\sharp$ 5,  $\text{D}\sharp$ 5,  $\text{E}\sharp$ 5,  $\text{F}\sharp$ 5,  $\text{G}\sharp$ 5,  $\text{A}\sharp$ 5,  $\text{B}\sharp$ 5,  $\text{C}\sharp$ 6,  $\text{D}\sharp$ 6,  $\text{E}\sharp$ 6,  $\text{F}\sharp$ 6.

Staff 6: Dynamics: f. Notes:  $\text{F}\sharp$ 4,  $\text{G}\sharp$ 4,  $\text{A}\sharp$ 4,  $\text{B}\sharp$ 4,  $\text{C}\sharp$ 5,  $\text{D}\sharp$ 5,  $\text{E}\sharp$ 5,  $\text{F}\sharp$ 5,  $\text{G}\sharp$ 5,  $\text{A}\sharp$ 5,  $\text{B}\sharp$ 5,  $\text{C}\sharp$ 6,  $\text{D}\sharp$ 6,  $\text{E}\sharp$ 6,  $\text{F}\sharp$ 6.

Staff 7: Section marker **E**. Notes:  $\text{F}\sharp$ 4,  $\text{G}\sharp$ 4,  $\text{A}\sharp$ 4,  $\text{B}\sharp$ 4,  $\text{C}\sharp$ 5,  $\text{D}\sharp$ 5,  $\text{E}\sharp$ 5,  $\text{F}\sharp$ 5,  $\text{G}\sharp$ 5,  $\text{A}\sharp$ 5,  $\text{B}\sharp$ 5,  $\text{C}\sharp$ 6,  $\text{D}\sharp$ 6,  $\text{E}\sharp$ 6,  $\text{F}\sharp$ 6.

Staff 8: Dynamics: mp. Section marker **E9**. Notes:  $\text{F}\sharp$ 4,  $\text{G}\sharp$ 4,  $\text{A}\sharp$ 4,  $\text{B}\sharp$ 4,  $\text{C}\sharp$ 5,  $\text{D}\sharp$ 5,  $\text{E}\sharp$ 5,  $\text{F}\sharp$ 5,  $\text{G}\sharp$ 5,  $\text{A}\sharp$ 5,  $\text{B}\sharp$ 5,  $\text{C}\sharp$ 6,  $\text{D}\sharp$ 6,  $\text{E}\sharp$ 6,  $\text{F}\sharp$ 6.

Staff 9: Dynamics: f. Section marker **F**. Notes:  $\text{F}\sharp$ 4,  $\text{G}\sharp$ 4,  $\text{A}\sharp$ 4,  $\text{B}\sharp$ 4,  $\text{C}\sharp$ 5,  $\text{D}\sharp$ 5,  $\text{E}\sharp$ 5,  $\text{F}\sharp$ 5,  $\text{G}\sharp$ 5,  $\text{A}\sharp$ 5,  $\text{B}\sharp$ 5,  $\text{C}\sharp$ 6,  $\text{D}\sharp$ 6,  $\text{E}\sharp$ 6,  $\text{F}\sharp$ 6.

Staff 10: Section marker **F9**. Notes:  $\text{F}\sharp$ 4,  $\text{G}\sharp$ 4,  $\text{A}\sharp$ 4,  $\text{B}\sharp$ 4,  $\text{C}\sharp$ 5,  $\text{D}\sharp$ 5,  $\text{E}\sharp$ 5,  $\text{F}\sharp$ 5,  $\text{G}\sharp$ 5,  $\text{A}\sharp$ 5,  $\text{B}\sharp$ 5,  $\text{C}\sharp$ 6,  $\text{D}\sharp$ 6,  $\text{E}\sharp$ 6,  $\text{F}\sharp$ 6.



ALMOST...IN LOVE  
1st TENOR SAX

Handwritten musical score for 1st Tenor Saxophone, titled "ALMOST...IN LOVE". The score consists of six staves of music. The first staff begins with a key signature of one sharp (F#) and a common time signature. The music features various note values, including eighth and sixteenth notes, and rests. There are several dynamic markings: "mp" (mezzo-piano) and "f" (forte). A circled "G" is present in the fourth staff, and a circled "G" with a "2" is in the second staff. The score concludes with a double bar line on the sixth staff.

# 1st TENOR SAX

(Jazz)

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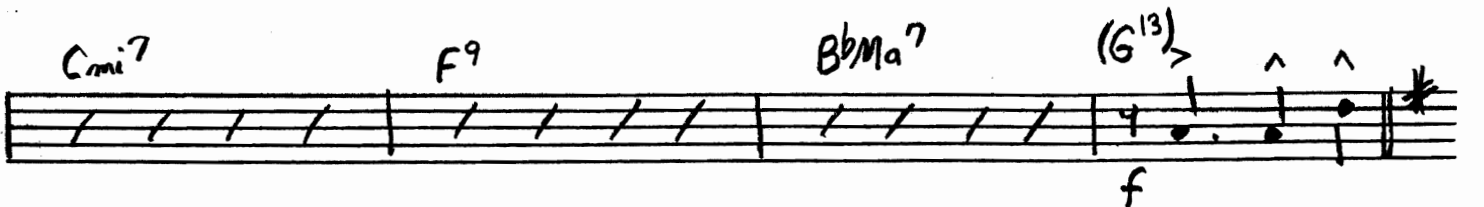
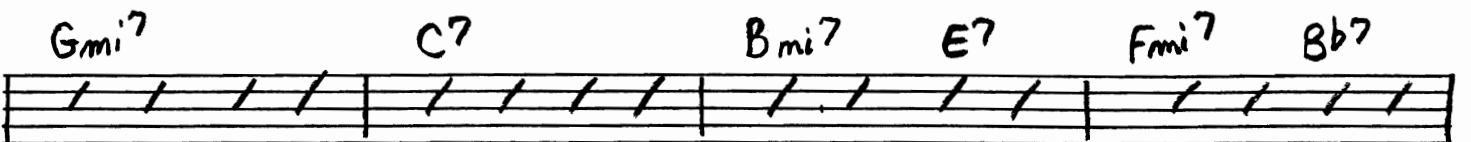
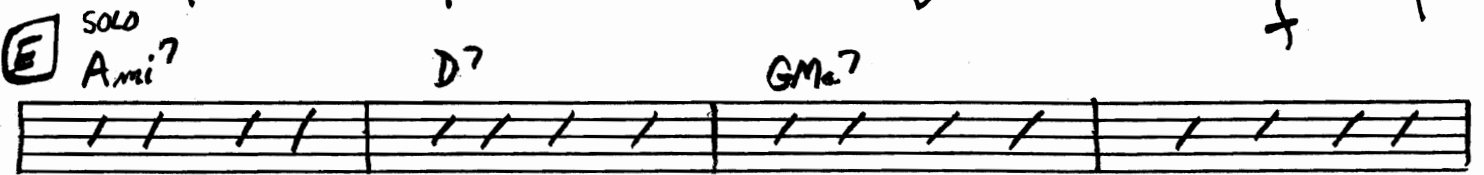
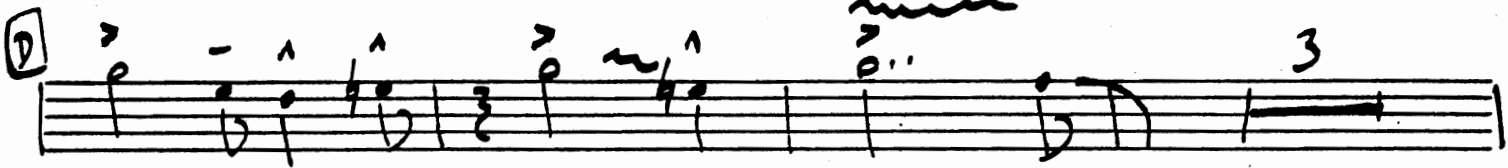
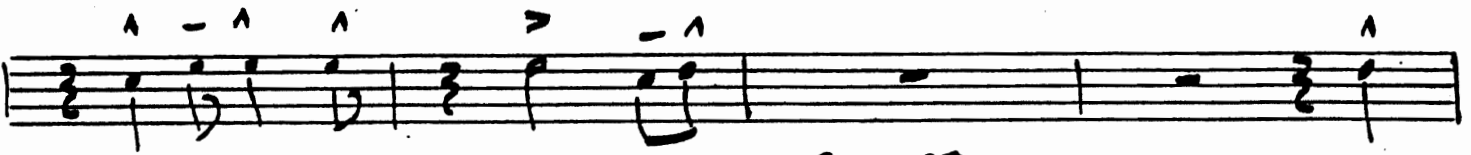
## ALMOST LIKE BEING IN LOVE

Arranged by Don Sebesky  
Transcribed & Adapted by Jim Ernest

The musical score is written for 1st Tenor Saxophone and consists of several systems of staves. The first system begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It includes a handwritten annotation "UP" with a bracket and "=240" below it, and a dynamic marking "f". The second system features a handwritten "Solo" annotation above the staff and a dynamic marking "mf". The third system is marked with a circled "A" and contains a melodic line with various ornaments and slurs. The fourth system continues the melodic line. The fifth system is marked with a circled "A9" and includes a triplet of eighth notes. The sixth system continues the melodic line. The seventh system is marked with a circled "B" and a large number "2" above the staff, indicating a second ending. The eighth system continues the melodic line. The ninth system is marked with a circled "C" and a dynamic marking "f", and includes a "CRES." (crescendo) marking with a dashed line.

NOTE: Use this alternate version if 1st Tenor to solo in place of Bari.

ALMOST...IN LOVE  
1st TENOR SAX (Jazz)



ALMOST...IN LOVE  
1st TENOR SAX (Jazz)

Handwritten musical score for 1st Tenor Saxophone, titled "ALMOST...IN LOVE". The score consists of ten staves of music. It begins with a key signature of one sharp (F#) and a common time signature. The notation includes various rhythmic values, slurs, accents, and dynamic markings such as "mp" and "f". Chord symbols are written above the staff, including "F", "FA", "G", and "G9". The piece concludes with a double bar line on the final staff.

# 2nd TENOR SAX

Recorded by Maynard Ferguson on *Si! Si! MF!*, Roulette (1962)  
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## ALMOST LIKE BEING IN LOVE

Arranged by Don Sebesky  
Transcribed & Adapted by Jim Ernest

The musical score is written for 2nd Tenor Saxophone in 3/4 time. It begins with a tempo marking of  $\text{♩} = 240$  and a dynamic of *f*. The score is divided into sections A, A9, B, and C. Section A starts with a *f* dynamic and includes a handwritten 'UP' box. Section A9 features a *mf* dynamic and includes a handwritten 'SOLO' box. Section B includes a *f* dynamic and a handwritten '2' above the staff. Section C includes a *f* dynamic and a handwritten 'CRESC.' marking. The score contains various musical notations such as slurs, accents, and triplets.

ALMOST...IN LOVE  
2nd TENOR SAX

This is a handwritten musical score for the 2nd Tenor Saxophone part of the piece "Almost...In Love". The score is written on ten staves and includes the following details:

- Staff 1:** Features a melodic line with accents and a dynamic marking of *fp* (fortissimo piano).
- Staff 2:** Continues the melodic line with accents.
- Staff 3:** Starts with a circled chord marking **D** and includes a triplet of eighth notes.
- Staff 4:** Features a dynamic marking of *mp* (mezzo-piano).
- Staff 5:** Includes a circled chord marking **E** and a dynamic marking of *f* (forte).
- Staff 6:** Includes a circled chord marking **E9** and a triplet of eighth notes.
- Staff 7:** Continues the melodic line with accents.
- Staff 8:** Includes a circled chord marking **F** and a dynamic marking of *f*.
- Staff 9:** Continues the melodic line with accents.
- Staff 10:** Ends with a circled chord marking **D**.

ALMOST...IN LOVE  
2nd TENOR SAX

This is a handwritten musical score for the 2nd Tenor Saxophone part of the song "Almost...In Love". The score is written on ten staves of music. It includes various musical notations such as notes, rests, and accidentals. There are several dynamic markings: *mp* (mezzo-piano) and *f* (forte). The score features two circled chord symbols: **F9** and **G**. There are also circled numbers **2** and **99**. The notation includes slurs, accents, and breath marks. The key signature has one flat (Bb), and the time signature is 4/4. The score concludes with a double bar line.

# BARI SAX

(Jazz)

Recorded by Maynard Ferguson on *Si! Si! MF!*, Roulette (1962)  
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## ALMOST LIKE BEING IN LOVE

Arranged by Don Sebesky  
Transcribed & Adapted by Jim Ernest

The image shows a handwritten musical score for Bari Saxophone. The score is written on ten staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). It includes a handwritten annotation "SUP" with a circled "1" and "240" below it, and a dynamic marking "f". The second staff has a dynamic marking "mf" and a handwritten annotation "SOLO" above it. The third staff is marked with a circled "A" and contains a slur over the first few notes. The fourth staff continues the melodic line. The fifth staff is marked with a circled "A" and contains a slur over the first few notes. The sixth staff features three triplet markings over the first three measures. The seventh staff is marked with a circled "B" and contains a double bar line followed by a measure with a "2" above it, indicating a second ending. The eighth staff has a slur over the first two measures and a series of accents (^) over the following notes. The ninth staff is marked with a circled "C" and a dynamic marking "f", and includes a handwritten annotation "CRES." with a dashed line indicating a crescendo. The score is filled with various musical notations including notes, rests, slurs, accents, and dynamic markings.



ALMOST...IN LOVE  
BARI SAX (Jazz)

**D**

mp

**E** Emi7 A7 DMa7

Dmi7 G7 F#mi7 B7 Cmi7 F7

**E9** BbMa7 C7 FMa7 D7 #9

Gmi7 Ab°7 F6

Gmi7 C9 FMa7

ALMOST...IN LOVE  
BARI SAX (Jazz)

**F**

**F#**

**G**

**Solo**

# BARI SAX

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## ALMOST LIKE BEING IN LOVE

Arranged by Don Sebesky  
Transcribed & Adapted by Jim Ernest

**Sup**  $\text{♩} = 240$

**f**

**mf** **SOLO**

**A**

**A1**

**B**

**B1**

**C**

**f**

**cresc.**

NOTE: Use this alternate version if 1st Tenor to solo in place of Bari.

ALMOST...IN LOVE  
BARI SAX

Handwritten musical notation on a single staff, featuring a melodic line with slurs and accents.

Handwritten musical notation on a single staff, featuring a rhythmic pattern with accents and slurs.

**D**

Handwritten musical notation on a single staff, featuring a complex rhythmic pattern with slurs and accents.

Handwritten musical notation on a single staff, featuring a melodic line with slurs and accents.

*mp*

Handwritten musical notation on a single staff, featuring a melodic line with slurs and accents.

**E** *TENOR 1 Solo*

Handwritten musical notation on a single staff, featuring a melodic line with slurs and accents.

Handwritten musical notation on a single staff, featuring a melodic line with slurs and accents.

**E9**

Handwritten musical notation on a single staff, featuring a melodic line with slurs and accents.

Handwritten musical notation on a single staff, featuring a melodic line with slurs and accents.

Handwritten musical notation on a single staff, featuring a melodic line with slurs and accents.

ALMOST...IN LOVE  
BARI SAX

**F**

**F#**

**G**

**SOLI**

**1st TRUMPET**  
**(Maynard - Solo)**

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# ALMOST LIKE BEING IN LOVE

Arranged by Don Sebesky  
Transcribed & Adapted by Jim Ernest

The image shows a handwritten musical score for the 1st Trumpet part of the song "Almost Like Being in Love". The score is written on ten staves of music. At the top left, there is a handwritten note "UP" with a box around it and "♩ = 240" below it. The score is divided into sections labeled with circled letters: B, A, B, A9, B, C, and D. Section B consists of a whole note chord. Section A is a whole note chord. Section B is a whole note chord. Section A9 is a whole note chord. Section B is a whole note chord. Section C is a 4-measure phrase followed by a 2-measure phrase. Section D is a 3-measure phrase. The score includes various musical notations such as notes, rests, and chords. There are also some handwritten annotations and markings throughout the score.

ALMOST...IN LOVE  
1st TRUMPET

Handwritten musical notation for the first staff. It features a treble clef with a key signature of one sharp (F#). Above the staff, a circled 'E' is positioned at the beginning, and a circled 'E9' is positioned above the eighth measure. The number '8' is written above the staff between the first and eighth measures, and '12' is written above the staff between the eighth and thirteenth measures. The staff contains a single melodic line with a fermata over the eighth measure and a sharp sign at the end of the line.

Handwritten musical notation for the second staff. It features a treble clef with a key signature of one sharp (F#). Above the staff, a circled 'F' is positioned at the beginning, and a circled 'F9' is positioned above the eighth measure. The number '7' is written above the staff between the first and eighth measures. The staff contains a melodic line with a fermata over the eighth measure and a slur over the final two notes.

Handwritten musical notation for the third staff, which appears to be a chordal accompaniment. It features a treble clef with a key signature of one sharp (F#). The staff contains several chords with various accidentals (sharps, flats, naturals) and accents. The notes are arranged in a way that suggests a harmonic progression.

Handwritten musical notation for the fourth staff. It features a treble clef with a key signature of one sharp (F#). Above the staff, a circled 'G' is positioned at the end. The number '8' is written above the staff between the eighth and thirteenth measures. The staff contains a melodic line with a fermata over the eighth measure and a slur over the final two notes.

Handwritten musical notation for the fifth staff. It features a treble clef with a key signature of one sharp (F#). Above the staff, a circled 'G9' is positioned at the beginning. The number '3' is written above the staff between the first and fourth measures. The staff contains a melodic line with a fermata over the first measure and a slur over the final two notes.

Handwritten musical notation for the sixth staff. It features a treble clef with a key signature of one sharp (F#). Above the staff, the letters 'SVA' are written. The number '3' is written above the staff between the eighth and thirteenth measures. The staff contains a melodic line with a fermata over the first measure and a slur over the final two notes.

Handwritten musical notation for the seventh staff. It features a treble clef with a key signature of one sharp (F#). Above the staff, the word 'LOCO' is written. The staff contains a melodic line with a slur over the first two notes and a fermata over the third note.

# 2nd TRUMPET

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## ALMOST LIKE BEING IN LOVE

Arranged by Don Sebesky  
Transcribed & Adapted by Jim Ernest

The image shows a handwritten musical score for the 2nd Trumpet part of the song "Almost Like Being in Love". The score is written on ten staves of music. It begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The tempo is marked as  $\text{♩} = 240$ . The first staff has a box labeled "UP" above it. The score includes various musical notations such as notes, rests, slurs, and accents. There are several dynamic markings: *f* (forte), *mf* (mezzo-forte), and *fp* (fortissimo piano). The score is divided into sections labeled A, B, and C. Section A includes a triplet of eighth notes and a measure with a "2" above it. Section B includes a measure with a "6" above it. Section C includes a measure with "CRFSC." above it and a crescendo hairpin. The score concludes with a final measure marked *f*.



ALMOST...IN LOVE  
2nd TRUMPET

① 10v

12

10v ~ ^

4

(E9) 4 mp

(F) ^

f >

(F9) ^

(G) 8 (G9)

ff



# 3rd TRUMPET

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## ALMOST LIKE BEING IN LOVE

Arranged by Don Sebesky  
Transcribed & Adapted by Jim Ernest

The image shows a handwritten musical score for the 3rd Trumpet part of the song "Almost Like Being in Love". The score is written on ten staves of music. It includes various musical notations such as notes, rests, and dynamics. Handwritten annotations include "UP" with a tempo marking of  $\text{♩} = 240$ , "f", "mf", "fp", and "CRES.". Section markers are present, including a circled "A" at the beginning of the third staff, a circled "A9" above a note in the fourth staff, a circled "B" above a note in the sixth staff, and a circled "C" at the beginning of the seventh staff. There are also numerical markings: "3" above the first measure of the third staff, "2" above the second measure of the third staff, and "6" above the first measure of the sixth staff. The score concludes with a final note on the tenth staff.

ALMOST...IN LOVE  
3rd TRUMPET

①

Handwritten musical notation on a single staff. It begins with a circled '1' and contains several notes with accents and slurs. A measure rest is marked with the number '12'.

Handwritten musical notation on a single staff. It starts with a circled 'E' and includes notes with accents and slurs. A measure rest is marked with the number '4'.

Handwritten musical notation on a single staff. It starts with a circled 'E9' and includes notes with accents and slurs. A measure rest is marked with the number '4'. The dynamic marking 'mp' is written above the staff.

Handwritten musical notation on a single staff. It contains notes with accents and slurs. A measure rest is marked with the number '3'.

Handwritten musical notation on a single staff. It starts with a circled 'F' and includes notes with accents and slurs. The dynamic marking 'f' is written below the staff.

Handwritten musical notation on a single staff. It contains notes with accents and slurs.

Handwritten musical notation on a single staff. It starts with a circled 'F9' and includes notes with accents and slurs.

Handwritten musical notation on a single staff. It contains notes with accents and slurs.

Handwritten musical notation on a single staff. It starts with a circled 'G' and includes notes with accents and slurs. A measure rest is marked with the number '8'. A circled 'G9' is also present.

Handwritten musical notation on a single staff. It contains notes with accents and slurs. The dynamic marking 'ff' is written above the staff.

ALMOST...IN LOVE  
3rd TRUMPET

Handwritten musical notation for the 3rd Trumpet part of the piece "Almost...In Love". The notation consists of two staves. The top staff contains a melodic line with various notes, including a half note with a flat and a sharp, and several quarter notes with accents. The bottom staff contains a bass line with a whole note, a quarter note with a sharp, and a half note with a sharp. The notation is written in black ink on a white background.

# 4th TRUMPET

Recorded by Maynard Ferguson on *Si! Si! MF!*, Roulette (1962)  
Reissued on CD by Roulette (1991). Also in Mosaic box set (1994)

## ALMOST LIKE BEING IN LOVE

Arranged by Don Sebesky  
Transcribed & Adapted by Jim Ernest

The image shows a handwritten musical score for the 4th Trumpet part of the song "Almost Like Being in Love". The score is written on ten staves of music. It includes various musical notations such as notes, rests, and dynamic markings. Handwritten annotations include "UP" with a box around it and "=240" below it, and "mf" (mezzo-forte) written in several places. The score is divided into sections labeled with circled letters: "A" at the beginning of the third staff, "A9" in a circle above the fourth staff, "B" in a circle above the sixth staff, and "C" in a circle above the seventh staff. There are also circled numbers "3" and "2" above the third and fourth staves, and "6" above the sixth staff. The piece concludes with a "CRES." (crescendo) marking and a "mf" marking at the end of the eighth staff. The key signature is one flat (Bb) and the time signature is 3/4.

ALMOST...IN LOVE  
4th TRUMPET

Handwritten musical notation on a staff. It begins with a circled 'D' and a dynamic marking of  $mp$ . The notation includes notes with accents and a fermata. A circled '12' is written at the end of the staff.

Handwritten musical notation on a staff. It features a circled 'E' and a dynamic marking of  $mp$ . The notation includes notes with accents and a fermata. A circled '4' is written above the staff.

Handwritten musical notation on a staff. It features a circled 'E9' and a dynamic marking of  $mp$ . The notation includes notes with accents and a fermata. A circled '4' is written above the staff.

Handwritten musical notation on a staff. It features notes with accents and a fermata. A circled '3' is written at the end of the staff.

Handwritten musical notation on a staff. It features a circled 'F' and a dynamic marking of  $f$ . The notation includes notes with accents and a fermata.

Handwritten musical notation on a staff. It features notes with accents and a fermata.

Handwritten musical notation on a staff. It features a circled 'F9' and notes with accents and a fermata.

Handwritten musical notation on a staff. It features notes with accents and a fermata.

Handwritten musical notation on a staff. It features a circled 'G' and a circled 'G9', a dynamic marking of  $ff$ , and notes with accents and a fermata. A circled '8' is written above the staff.

Handwritten musical notation on a staff. It features notes with accents and a fermata.

ALMOST...IN LOVE  
4th TRUMPET

Handwritten musical notation for the 4th Trumpet part of the piece "Almost...In Love". The notation consists of two staves. The first staff contains four measures of music. The first measure has a treble clef and a key signature of one sharp (F#). The notes are G4 (quarter), A4 (quarter), B4 (quarter), and C5 (quarter). The second measure has a treble clef and a key signature of one sharp (F#). The notes are D5 (quarter), E5 (quarter), F#5 (quarter), and G5 (quarter). The third measure has a treble clef and a key signature of one sharp (F#). The notes are G5 (quarter), F#5 (quarter), E5 (quarter), and D5 (quarter). The fourth measure has a treble clef and a key signature of one sharp (F#). The notes are C5 (quarter), B4 (quarter), A4 (quarter), and G4 (quarter). The second staff contains two measures of music. The first measure has a treble clef and a key signature of one sharp (F#). The notes are G4 (quarter), A4 (quarter), B4 (quarter), and C5 (quarter). The second measure has a treble clef and a key signature of one sharp (F#). The notes are D5 (quarter), E5 (quarter), F#5 (quarter), and G5 (quarter). The notation includes various musical symbols such as accents (^), slurs, and dynamic markings (>).



# 1st TROMBONE

Recorded by Maynard Ferguson on *Si! Si! MF!*, Roulette (1962)  
Reissued on CD by Roulette (1991). Also in Mosaic box set (1994)

## ALMOST LIKE BEING IN LOVE

Arranged by Don Sebesky  
Transcribed & Adapted by Jim Ernest

The image shows a handwritten musical score for the 1st Trombone part of the song "Almost Like Being in Love". The score is written on ten staves. The first staff begins with a handwritten instruction "UP" and "♩ = 240". The music is in 4/4 time and features various rhythmic patterns, including eighth and sixteenth notes, and rests. The score includes several sections marked with circled letters: (A), (B), and (C). Section (A) is marked with a "3" and a "2". Section (B) is marked with a "6". Section (C) is marked with "Cresc.". The score also includes dynamic markings such as "f" and "fp". The notation includes stems, beams, and various accidentals (sharps, flats, naturals) and articulation marks (accents, slurs). The handwriting is in black ink on white paper.

ALMOST...IN LOVE  
1st TROMBONE

①

12

Handwritten musical notation for the first staff, including notes, rests, and a circled measure number '12' at the end.

Handwritten musical notation for the second staff, including notes, rests, and a circled measure number 'E'.

mp

3

④

4

Handwritten musical notation for the third staff, including notes, rests, dynamics 'mp', and circled measure numbers '3', '4', and 'E'.

Handwritten musical notation for the fourth staff, including notes and rests.

3

⑤

Handwritten musical notation for the fifth staff, including notes, rests, a circled measure number '3', and a circled measure number '5'.

f

Handwritten musical notation for the sixth staff, including notes, rests, and dynamics 'f'.

⑥

Handwritten musical notation for the seventh staff, including notes, rests, and a circled measure number '6'.

Handwritten musical notation for the eighth staff, including notes, rests, and dynamics.

⑦

8

Handwritten musical notation for the ninth staff, including notes, rests, a circled measure number '7', and a circled measure number '8'.

⑧

Handwritten musical notation for the tenth staff, including notes, rests, and a circled measure number '8'.

ALMOST...IN LOVE  
1st TROMBONE

Handwritten musical score for 1st Trombone, titled "ALMOST...IN LOVE". The score consists of three staves. The first staff begins with a treble clef and a key signature of one flat (Bb). The notation includes various notes with stems, some marked with accents (>) and slurs. The second staff continues the melody and includes a measure with a fermata and a second ending bracket labeled "2". The third staff shows a few notes, including a measure with a fermata and a circled "14" below it. The handwriting is in black ink on a white background.

# 2nd TROMBONE

Recorded by Maynard Ferguson on *Si! Si! MF!*, Roulette (1962)  
Reissued on CD by Roulette (1991). Also in Mosaic box set (1994)

## ALMOST LIKE BEING IN LOVE

Arranged by Don Sebesky  
Transcribed & Adapted by Jim Ernest

*Handwritten:* SUP  $\downarrow = 240$

*Handwritten:* **A** 3 2

*Handwritten:* **A9**

*Handwritten:* **B** 6

*Handwritten:* **C** CRESC. -----

*Handwritten:* **fp**

ALMOST...IN LOVE  
2nd TROMBONE

①

Handwritten musical notation for the first staff, featuring chords and a fermata. The staff contains several chords with stems and flags, followed by a fermata over a chord. The number 12 is written at the end of the staff.

Handwritten musical notation for the second staff, including a circled 'E' and a dynamic marking 'mp'. The staff shows chords with stems and flags, and a dynamic marking 'mp' below the staff.

Handwritten musical notation for the third staff, featuring a circled 'E9' and a triplet. The staff shows chords with stems and flags, and a circled 'E9' above the staff.

Handwritten musical notation for the fourth staff, showing chords with stems and flags. The staff contains several chords with stems and flags, and a circled 'E9' above the staff.

Handwritten musical notation for the fifth staff, including a circled 'F' and a triplet. The staff shows chords with stems and flags, and a circled 'F' above the staff.

Handwritten musical notation for the sixth staff, featuring chords with stems and flags. The staff contains several chords with stems and flags, and a circled 'F9' above the staff.

Handwritten musical notation for the seventh staff, including a circled 'F9'. The staff shows chords with stems and flags, and a circled 'F9' above the staff.

Handwritten musical notation for the eighth staff, featuring chords with stems and flags. The staff contains several chords with stems and flags, and a circled 'G' above the staff.

Handwritten musical notation for the ninth staff, including a circled 'G' and a fermata. The staff shows chords with stems and flags, and a circled 'G' above the staff.

⑥⑨

Handwritten musical notation for the tenth staff, featuring chords with stems and flags. The staff contains several chords with stems and flags, and a circled 'G9' above the staff.



# 3rd TROMBONE

Recorded by Maynard Ferguson on *Si! Si! MF!*, Roulette (1962)  
Reissued on CD by Roulette (1991). Also in Mosaic box set (1994)

## ALMOST LIKE BEING IN LOVE

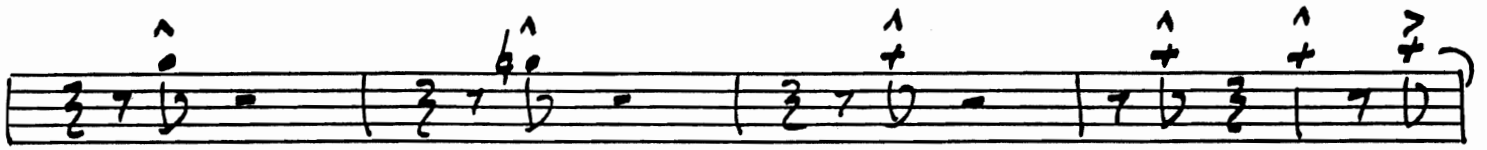
Arranged by Don Sebesky  
Transcribed & Adapted by Jim Ernest

The image shows a handwritten musical score for the 3rd Trombone part of the song "Almost Like Being in Love". The score is written on ten staves. The first staff begins with a tempo marking "SUP! J=240" and a key signature of two flats. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings such as "f" (forte) and "cresc." (crescendo). The score is divided into sections labeled A, B, and C. Section A includes a triplet of eighth notes and a measure with a fermata. Section B features a sixteenth-note triplet and a measure with a fermata. Section C includes a measure with a fermata and a measure with a fermata. The score concludes with a final measure marked "fp" (fortissimo) and a fermata.

(D) 



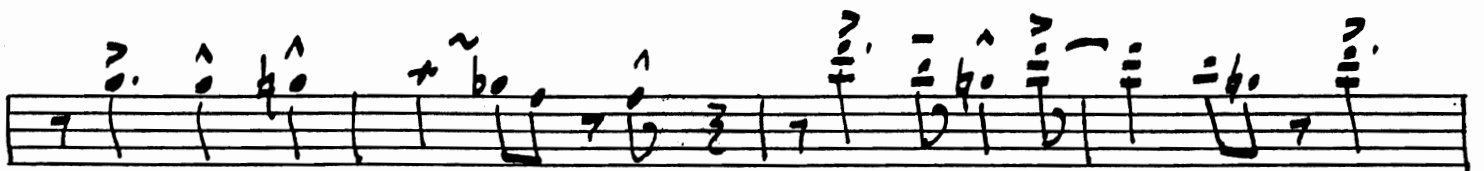
*mp* 

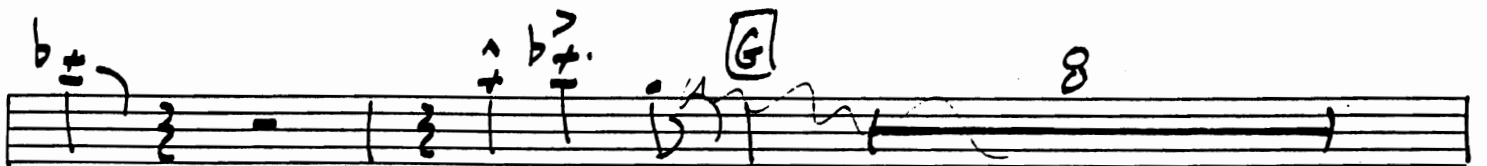


*3* 









(G9) 



ALMOST...IN LOVE  
3rd TROMBONE



# 4th TROMBONE

Recorded by Maynard Ferguson on *Si! Si! MF!*, Roulette (1962)  
Reissued on CD by Roulette (1991). Also in Mosaic box set (1994)

## ALMOST LIKE BEING IN LOVE

Arranged by Don Sebesky  
Transcribed & Adapted by Jim Ernest

**UP!**  
♩ = 240

**A** 3 2

**A9**

**B** 6

**C** CRES. ....

fp

ALMOST...IN LOVE  
4th TROMBONE

Handwritten musical notation for the 4th Trombone part, first staff. It features a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The staff contains several measures of music with notes, rests, and dynamic markings. A fermata is placed over the final measure, which is numbered '12'.

Handwritten musical notation for the 4th Trombone part, second staff. It continues the piece with notes, rests, and a boxed chord symbol 'E' above a measure. The music concludes with a whole note chord.

Handwritten musical notation for the 4th Trombone part, third staff. It includes a dynamic marking 'mp' and a triplet of eighth notes. A boxed chord symbol 'E9' is present above a measure, followed by a measure with a '4' above it.

Handwritten musical notation for the 4th Trombone part, fourth staff. It consists of four measures, each starting with a quarter rest followed by a quarter note, with accents above the notes.

Handwritten musical notation for the 4th Trombone part, fifth staff. It begins with a triplet of eighth notes, followed by notes with accents and a boxed chord symbol 'F' above a measure.

Handwritten musical notation for the 4th Trombone part, sixth staff. It features a complex melodic line with various accidentals (sharps, flats, naturals) and accents.

Handwritten musical notation for the 4th Trombone part, seventh staff. It includes a boxed chord symbol 'F9' above a measure and notes with sharp signs above them.

Handwritten musical notation for the 4th Trombone part, eighth staff. It continues the melodic line with notes, rests, and accents.

Handwritten musical notation for the 4th Trombone part, ninth staff. It includes a boxed chord symbol 'G' above a measure and a fermata over the final measure, which is numbered '8'.

Handwritten musical notation for the 4th Trombone part, tenth staff. It begins with a boxed chord symbol 'G1' and continues with a melodic line of notes and rests.

ALMOST...IN LOVE  
4th TROMBONE



# PIANO/GUITAR

Recorded by Maynard Ferguson on *Si! Si! MF!*, Roulette (1962)  
Reissued on CD by Roulette (1991). Also in Mosaic box set (1994)

## ALMOST LIKE BEING IN LOVE

Arranged by Don Sebesky  
Transcribed & Adapted by Jim Ernest

UP  $\downarrow = 240$

Ab9 G9 F#9 F9

Bmi7 E7 Bbmi7 Eb7 Fmi7 E7 Eb7 D7

**A** Db Ma7 Eb7 Ab6 F7 b9

Bbmi7 B°7 Ab6 Ab6 Ab7#9

**A9** Db Ma7 Eb7#9 Ab6 F7 b9

Bbmi7 Eb9 AbMa9 %

**B** Gmi7 C7 F Ma7 %

Fmi7 Bb7 C7#9

**C** Fmi7 Eb7 AbMa7 F7

ALMOST...IN LOVE  
PIANO/GUITAR

Bbmi7 B°7 Ab6 Bmi7 E9

Bbmi7 Eb9 Ab Ab6

(D) DbMa7 B°7 Ab6 F9

Bbmi7 Eb9 Ab6 Ab7

DbMa7 EMa7 Ab6 F7#9

Bbmi7 Eb7 #9 Ab6 /

(E) Gmi7 C7 FMa7 /

Fmi7 Bb7 Ami7 D7 Ebmi7 Ab7

(E9) DbMa7 Eb7 AbMa7 F7#9

Bbmi7 B°7 Ab6 /

ALMOST...IN LOVE  
PIANO/GUITAR

Handwritten musical score for piano/guitar, featuring chords and notation across multiple staves. The score includes various chord types such as triads, dyads, and complex chords like  $Bbmi7$ ,  $Eb9$ ,  $AbMa7$ ,  $F13$ ,  $B7$ ,  $Bb7$ ,  $G7$ ,  $F6$ ,  $Emi7b5$ ,  $B07$ ,  $D7b9$ ,  $B07$ ,  $F6$ ,  $D7$ ,  $Db7$ ,  $Bb7$ ,  $AbMa7$ ,  $Gmi7b5$ ,  $D07$ ,  $F7$ ,  $D07$ ,  $Ab6$ ,  $Ab6$ ,  $C9$ ,  $G$ ,  $B$ ,  $G9$ ,  $BbMa9$ ,  $C13$ ,  $C\#0$ ,  $C13$ ,  $F9$ ,  $E9$ ,  $Eb9$ ,  $D9$ ,  $B07$ ,  $DbMa9$ ,  $BbMa7$ ,  $Gmi7$ ,  $Gmi7$ ,  $C9$ ,  $F$ ,  $2$ ,  $Gb7\#11$ ,  $FMa9$ .

# BASS

Recorded by Maynard Ferguson on *Si! Si! MF!*, Roulette (1962).  
Reissued on CD by Roulette (1991). Also in Mosaic box set (1994)

## ALMOST LIKE BEING IN LOVE

Arranged by Don Sebesky  
Transcribed & Adapted by Jim Ernest

UP  $\downarrow = 240$

The image shows handwritten musical notation for the bass part of the song "Almost Like Being in Love". It consists of several systems of staves. The first system shows a treble clef with a common time signature and a tempo marking "UP  $\downarrow = 240$ ". The first four measures are marked with chords: Ab9, G9, F#9, and F9. The second system shows a melodic line with notes and rests, with chords Bmi7, E7, Bbmi7, and Eb7 written above. The third system is labeled "A" and shows four measures with chords DbMa7, Eb7, Ab6, and F7b9. The fourth system shows four measures with chords Bbmi7, B°7, Ab6, and Ab6 Ab7#9. The fifth system is labeled "A9" and shows four measures with chords DbMa7, Eb7#9, Ab6, and F7b9. The sixth system shows four measures with chords Bbmi7, Eb9, AbMa9, and a repeat sign. The seventh system is labeled "B" and shows four measures with chords Gmi7, C7, FMa7, and a repeat sign. The eighth system shows a melodic line with notes and rests, with chords Fmi7, Bb7, and C7#9 written above. The ninth system is labeled "C" and shows four measures with chords Fmi7, Eb7, AbMa7, and F7.

Ab9 G9 F#9 F9

Bmi7 E7 Bbmi7 Eb7

(A) DbMa7 Eb7 Ab6 F7b9

Bbmi7 B°7 Ab6 Ab6 Ab7#9

(A9) DbMa7 Eb7#9 Ab6 F7b9

Bbmi7 Eb9 AbMa9 %

(B) Gmi7 C7 FMa7 %

Fmi7 Bb7 C7#9

(C) Fmi7 Eb7 AbMa7 F7



Bbmi7 B°7 Ab6 Bmi7 E9

Bbmi7 Eb9 Ab Ab

(D) DbMa7 B°7 Ab6 F9

Bbmi7 Eb9 Ab6 Ab7

DbMa7 EMa7 Ab6 F7#9

Bbmi7 Eb7#9 Ab6 ./.

(E) Gmi7 C7 FMa7 ./.

Fmi7 Bb7 Ami7 D7 Ebmi7 Ab7

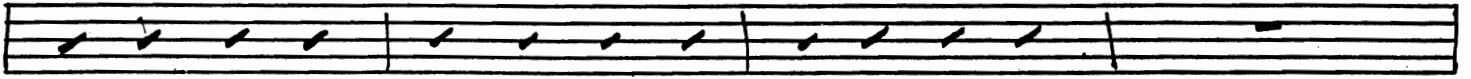
(E9) DbMa7 Eb7 AbMa7 F7#9

Bbmi7 B°7 Ab6 ./.

Bbmi7

Eb9

AbMa7



(F) B7 Bb9 G7 Fb Emi7b5 B07 D7b9

B07 % Fb %

D7 Db7 Bb7 AbMa7 Gmi7b5 D07 F7

D07 Ab6 AbMa9

(G) SOLO - WALKIN' ALL THE WAY

C9 % F9 %

Bb7 B7 AbMa7 %

(G9) BbMa7 C13 C#0 C13 F9 E9 Eb9 D9

B07 % DbMa7 %

BbMa7 Gmi7 Gmi7/c F 2 Gb7#11 F#Ma9

# DRUMS

Recorded by Maynard Ferguson on *Si! Si! MF!*, Roulette (1962)  
Reissued on CD by Roulette (1991). Also in Mosaic box set (1994)

## ALMOST LIKE BEING IN LOVE

Arranged by Don Sebesky  
Transcribed & Adapted by Jim Ernest

The image displays handwritten drum notation for the piece "Almost Like Being in Love". The notation is organized into three main sections: A, B, and C. Section A consists of two staves of music, with the first staff starting with a "UP" marking and a tempo of 240. Section B also consists of two staves. Section C is a single staff that includes a "SOLO FILL" marking. The notation uses various rhythmic symbols such as quarter notes, eighth notes, and sixteenth notes, along with rests and dynamic markings like "BR" (brake) and "CRASC" (crescendo). The piece is in 7/8 time, as indicated by the "7/8" marking at the beginning of the first staff.

ALMOST...IN LOVE  
DRUMS

Handwritten drum notation on a five-line staff. It consists of four measures of quarter notes with stems pointing up, followed by a boxed-in section labeled "FILL" containing two measures of quarter notes with stems pointing up.

Handwritten drum notation on a five-line staff. It consists of four measures: the first two have quarter notes with stems pointing up, the third has a quarter note with a stem pointing up and a quarter rest, and the fourth has a quarter note with a stem pointing up and a quarter rest.

Handwritten drum notation on a five-line staff, starting with a circled "D" in the first measure. It consists of four measures of quarter notes with stems pointing up.

Handwritten drum notation on a five-line staff. The first three measures are labeled "TIME 11 BARS" with a wavy line and an arrow pointing right. The fourth measure contains a quarter note with a stem pointing up and a quarter rest.

Handwritten drum notation on a five-line staff, starting with a circled "E" in the first measure. The entire staff is labeled "TIME 8 BARS" with a wavy line and an arrow pointing right.

Handwritten drum notation on a five-line staff, starting with a circled "E9" in the first measure. The first two measures are labeled "TIME 4 BARS" with a wavy line and an arrow pointing right. The third and fourth measures each contain a quarter note with a stem pointing up and a quarter rest.

Handwritten drum notation on a five-line staff. It consists of four measures of quarter notes with stems pointing up.

Handwritten drum notation on a five-line staff. It consists of four measures of quarter notes with stems pointing up. The fourth measure is boxed-in and labeled "SOLO".

Handwritten drum notation on a five-line staff. It consists of four measures of quarter notes with stems pointing up.

Handwritten drum notation on a five-line staff. It consists of four measures of quarter notes with stems pointing up. The first and fourth measures are boxed-in and labeled "SOLO". A circled "E9" is written above the second measure.

ALMOST...IN LOVE  
DRUMS

Handwritten drum notation on a five-line staff. It consists of four measures of rhythmic patterns. The first measure has a 7 over the first note. The second measure has a 3 over the last note. The third measure has a 7 over the first note. The fourth measure has a 7 over the last note.

Handwritten drum notation on a five-line staff. It consists of four measures. The first measure has a 3 over the first note and a box labeled "SOLO" above it. The second measure has a 3 over the first note and a box labeled "SOFT!" above it. The third measure has a circled "G" above it. The fourth measure has a 2 over the last note.

Handwritten drum notation on a five-line staff. It consists of four measures, each with a slash and a dot indicating a rest. Above the second measure is a "4" and above the fourth measure is a "6".

Handwritten drum notation on a five-line staff. It consists of four measures. The first two measures have slashes and dots. The third measure has a 7 over the first note and a circled "G9" above it. The fourth measure has a 7 over the first note and a circled "FILL" above it.

Handwritten drum notation on a five-line staff. It consists of four measures. The first three measures have rhythmic patterns. The fourth measure has a circled "FILL" above it.

Handwritten drum notation on a five-line staff. It consists of four measures. The first three measures have rhythmic patterns. The fourth measure has a circled "FILL" above it.

Handwritten drum notation on a five-line staff. It consists of four measures. The first measure has a 2 over the first note. The second measure has a circled "G" above it. The third measure has a circled "D" above it. The fourth measure has a circled "D" above it.