

VOCAL

8/5 (26) KEY OF "F" VOCAL

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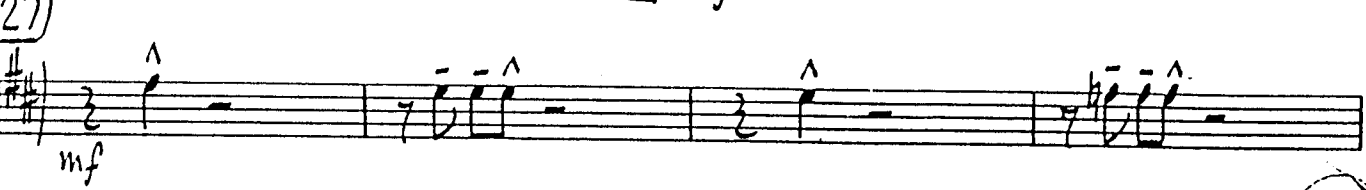
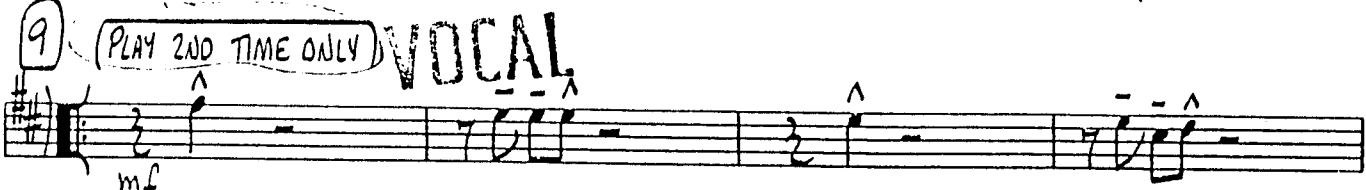
689

Almost Like Being In Love

1st Eb ALTO SAX

by Alan Jay Lerner
& Frederick Loewe
arranged by Lennie Niehaus

MODERATE SWING 1=152 (M=J³D)



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10

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

(SOLI) *mp*

(47)

(55)

D.S. AL \oplus

CODA *f* *mf*

VOCAL

Almost Like Being In Love

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684

2ND E^b ALTO SAX

MODERATE SWING 1=152 (♩ = $\frac{3}{4}$)

by Alan Jay Lerner
& Frederick Loewe
arranged by Lennie Niehaus

"ALMOST LIKE BEING IN LOVE" 2ND E^b ALTO SAX

(SOLO)

(47)

mp

(55)

D.S. AL C

CODA

f

mf

VOCAL

Almost Like Being In Love

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689

1st B^b TENOR SAX

by Alan Jay Lerner
& Frederick Loewe
arranged by Lennie Niehaus

MODERATE SWING 1=152 (♩ = ♩̇ ♩̇)

"ALMOST LIKE BEING IN LOVE"

1ST B \flat TENOR SAX

Musical staff 1: Handwritten notation in G major, starting with a whole note G4. A circled "SOLO" is written above the staff. The melody continues with eighth and quarter notes, including accents and slurs.

Musical staff 2: Handwritten notation in G major. A circled "47" is written above the staff. The melody features a half note G4 followed by a rest, then a phrase starting with a quarter note G4. Dynamics include *mp*.

Musical staff 3: Handwritten notation in G major. The melody continues with a half note G4, a quarter note A4, and a quarter note B4, all with slurs and accents.

Musical staff 4: Handwritten notation in G major. A circled "55" is written above the staff. The melody starts with a quarter note G4, followed by a rest, then a phrase of eighth notes.

Musical staff 5: Handwritten notation in G major. The melody continues with eighth notes and quarter notes, including slurs and accents.

Musical staff 6: Handwritten notation in G major. The melody concludes with a half note G4 and a quarter note A4. Dynamics include *ff*. The instruction "D.S. AL Φ " is written to the right of the staff.

Musical staff 7: Labeled "CODA" on the left. Handwritten notation in G major. The melody starts with a quarter note G4, followed by a rest, then a phrase of eighth notes. Dynamics include *f* and *mf*.

Musical staff 8: Handwritten notation in G major. The melody continues with eighth notes and quarter notes, including slurs and accents. Dynamics include *ff*.

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VOCAL

Almost Like Being In Love

2ND Bb TENOR SAX

by Alan Jay Lerner & Frederick Loewe
arranged by Lennie Niehaus

MODERATE SWING 1=152 (♩=♩♩)

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

(SOLO)

(47)

mp

(55)

ff

D.S. AL Φ

CODA

f

mf

ff

689

VOCAL

Almost Like Being In Love

E^b BARITONE SAX

by Alan Jay Lerner
& Frederick Loewe
arranged by Lennie Niehaus

MODERATE SWING 1=152 (♩=♩³♩)

"ALMOST LIKE BEING IN LOVE" Eb BARITONE SAX

(SOLI)

47

mp

55

D.S. AL FINE

CODA

f

mf

VOCAL 8/5 (26)

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Almost Like Being In Love

1st Bb TRUMPET

by Alan Jay Lerner
& Frederick Loewe
arranged by Lennie Niehaus

MODERATE SWING 1=162 (♩:♩♩)

3

9 VOCAL

19 VOCAL

27

39

47 8

55

D.S. AL FINE

VOCAL

CODA

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8

MULLA

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2ND Bb TRUMPET

by Alan Jay Lerner
& Frederick Loewe
arranged by Lennie Niehaus

MODERATE SWING 4/4 = 152 (♩ = ♩³♩)

9 VOCAL 1 2 2

19 2 2

27 mf

39 3

47 TRUMPET HAS IT

D7 Bmi⁷ Bb^o Ami⁷ D⁷SUS D⁷(b9)

G Dmi⁷ G⁷ 55 C D/C Bmi⁷

Bb^o Ami⁷ D⁷SUS D⁷(b9) G (END SOLO)

D.S. AL Φ

CODA

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3RD B^b TRUMPET

MODERATE SWING 1/2 (♩:♩♩)

by Alan Jay Lerner
& Frederick Loewe
arranged by Lennie Niehaus

The musical score is written for a 3rd B^b Trumpet in 4/4 time. It consists of 11 staves of music. The key signature is one sharp (F#). The score includes various musical notations such as slurs, accents, and dynamic markings. Handwritten annotations include circled measure numbers (9, 19, 27, 39, 47, 55) and the word 'VOCAL' written across the second staff. The piece concludes with a 'CODA' section and a 'D.S. AL' (Da Capo) instruction.

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VOCAL

Almost Like Being In Love

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4TH B♭ TRUMPET

MODERATE SWING 1=152 (♩:♩♩)

by Alan Jay Lerner
& Frederick Loewe
arranged by Lennie Niehaus

9 VOCAL (1 2) (2)

19 2

27 mf

39

47 8

55

D.S. AL

CODA

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Almost Like Being In Love

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1ST TROMBONE

MODERATE SWING 1=152 (♩ = 7³♩)

by Alan Jay Lerner
& Frederick Loewe
arranged by Lennie Niehaus

The musical score is written for 1st Trombone in 4/4 time. It features a series of staves with notes, rests, and dynamic markings. Handwritten annotations include circled measure numbers (9, 19, 27, 39, 47, 55) and the word 'VOCAL' written in large letters. A section starting at measure 47 is labeled 'Solo-AS-IS'. The score concludes with a 'CODA' section and a 'D.S. AL FINE' marking. The key signature is one sharp (F#).

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VUCAL

Almost Like Being In Love

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2ND TROMBONE

MODERATE SWING $\text{♩} = 152$ (17 = 3rd)

by Alan Jay Lerner
& Frederick Loewe
arranged by Lennie Niehaus

Musical score for 2nd Trombone. The score consists of 11 staves of music. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is Moderate Swing with a quarter note equal to 152 beats per minute. The score includes various dynamics such as *mf*, *f*, and *mp*. There are several measures marked with circled numbers: 19, 27, 39, 47, and 55. A section labeled "VOCAL" begins at measure 9 and ends at measure 47. The score concludes with a double bar line and a sharp sign.

D.S. AL Φ

CODA

CODA section of the musical score. It consists of two staves of music. The key signature is one sharp (F#) and the time signature is 4/4. The music is marked with a dynamic of *f*. The section ends with a double bar line and a sharp sign.

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Almost Like Being In Love

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3RD TROMBONE

by Alan Jay Lerner
& Frederick Loewe
arranged by Lennie Niehaus

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

Musical score for 3rd Trombone. The score consists of 11 staves of music. It begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The tempo is marked 'MODERATE SWING' with a quarter note equal to 152 beats per minute. The score includes various musical notations such as slurs, accents, and dynamic markings (mf, f, ff). There are several circled measure numbers: 19, 27, 39, 47, and 55. The word 'VOCAL' is written in large letters above the staff at measures 19 and 47. The piece concludes with the instruction 'D.S. AL.' and a repeat sign.

CODA

Musical score for the Coda section, consisting of two staves. It begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music is marked with a forte (f) dynamic and includes slurs and accents. The section ends with a repeat sign and a fermata.

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VOCAL

Almost Like Being In Love

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4TH TROMBONE

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

by Alan Jay Lerner
& Frederick Loewe
arranged by Lennie Niehaus

Musical score for 4th Trombone. The score consists of 11 staves of music. It begins with a key signature of one sharp (F#) 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 (mf, f, mp). There are two sections labeled 'VOCAL' with circled measure numbers 9 and 47. The score concludes with the instruction 'D.S. AL' and a double bar line.

CODA section of the musical score. It consists of two staves of music. The first staff begins with a double bar line and the word 'CODA' written above it. The music concludes with a final cadence and a double bar line.

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VOCAL

PIANO

Almost Like Being In Love

UNAUTHORIZED DUPLICATION IS PROHIBITED BY LAW

by Alan Jay Lerner
& Frederick Loewe
arranged by Lennie Niehaus

MODERATE SWING 1=152 (♩=♩³♩)

The musical score is written for piano and vocal. It consists of four systems of music. The piano part is in 4/4 time with a key signature of one flat (Bb). The tempo is 'MODERATE SWING' at 152 bpm. The score includes various musical notations such as dynamics (ff, mf), accents, and slurs. Chord symbols are written above the piano staves, including Gmi⁹/C, Ami⁷/C, Gmi⁷/C, Ami⁷/C, Ami⁷, Gmi⁷, Gmi⁹/C, C13, Gmi⁷/C, Ami⁷/C, Gmi⁷/C, C9, C13(b9)/F6, F13, Bbma⁷, C1/bb, Ami⁷, Ab0, Gmi⁷, Gmi⁹/C, C9, F6/9, Bmi⁷, Cmi⁷, and F9. A circled '9' is present at the beginning of the third system. The word 'VOCAL' is written in large letters in the second system. The score ends with a double bar line and repeat dots.

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"ALMOST LIKE BEING IN LOVE" PIANO VOCAL

2 $F^{\flat}/9$ $E^{\flat}/9$ $F^{\flat}/9$ (19) E_{mi}^7 A^9 $D^{\flat}/9$

G_{mi}^7 $E_{mi}^7(b5)$ $A^{\flat}3$ $A^{\flat}7$ $D^{\flat}9$ $D^{\flat}7(b9)$

27 $B^{\flat}MA^9$ C^{\flat}/b A_{mi}^7 $A^{\flat}b$

G_{mi}^7 $G^{\sharp}0$ $F^{\flat}9/A$ $A^{\flat}b$

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

39 G_{mi}^9/C A_{mi}^7/C G_{mi}^7/C A_{mi}^7/C A_{mi}^7 G_{mi}^7 G_{mi}^9/C $C^{\flat}3$

"ALMOST LIKE BEING IN LOVE" PIANO

Handwritten musical score for piano accompaniment. The score consists of five staves. The first staff contains a melodic line with chords: Gmi⁷/C, Ami⁷/C, Gmi⁷/C, C⁹, C¹³(b9)F¹³, and F⁷. A handwritten note "2nd TRAPT SOLO" is written across the first two staves. The second staff contains a bass line with chords: B^bMA⁷, C⁷, Ami⁷, and Abo. The third staff contains a bass line with chords: Gmi⁷, C⁹SUS, C¹³(b9), F⁶, Cmi⁷, and F⁷. The fourth staff contains a bass line with chords: B^bMA⁷, C/bb, Ami⁷, and Abo. The fifth staff contains a bass line with chords: Gmi⁷, C⁹SUS, C⁷(b9), F⁶, and "END SOLO". A circled number "47" is next to the second staff, and a circled number "55" is next to the fourth staff. At the bottom right, there is a circled instruction: (D.S. AL FINE).

Handwritten musical score for vocal accompaniment. The score consists of two staves. The first staff is labeled "VOCAL" and "CODA". It contains a melodic line with chords: Ami⁷(b5), Eb¹³, D⁹, Gmi⁷, Gmi⁹/C, and C⁷(b9). The second staff contains a bass line with chords: Bmi⁷(b5), E⁷(b9), Ami⁷, Dmi⁷, AB⁹, Gmi⁹, F[#]mi⁹, Gmi⁹, Gmi⁹/C, and F^b/q. A circled number "507" is at the bottom left.

VOCAL

Almost Like Being In Love

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BASS

MODERATE SWING 1=152 (♩ = $\frac{3}{4}$ ♩)

by Alan Jay Lerner & Frederick Loewe
arranged by Lennie Niehaus

Chords: $Gm7/C$, $A7/C$, $Gm7/C$, $A7/C$, $A7$, $Gm7$, $Gm7/C$, $C7$

Dynamic: **ff**

Lyrics: AS IS

Chords: $Gm7/C$, $A7/C$, $Gm7/C$, $C7$

Dynamic: **mf**

Chords: F , $Bm7$, $Cm7$, $F7$, F , E , F

Dynamic: **f**

Chords: $E7$, $A7$, D

Dynamic: **mf**

Chords: $Gm7$, $E7(b9)$, $A7$, $A7$, $D7$, $D7(b9)$

Dynamic: **f**

Chords: Bb , C/Bb , $A7$, $bAbo$

Dynamic: **mf**

Chords: $Gm7$, $G#o$, F/A , $bAbo$

Chords: $Gm7$, $Gm7/C$, $C7(b9)$, F , E , F

Dynamic: **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

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

47 Bb C^7 Ami^7 bAb^o

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

55 Bb C/bb Ami^7 bAb^o

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

D.S. AL Φ

CODA $Ami^7(b5)$ E^b7 D^7 Gmi^7 Gmi^7/C $C^7(b9)$

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

089

DRUMS

Almost Like Being In Love

by Alan Jay Lerner
& Frederick Loewe
arranged by Lennie Niehaus

MODERATE SWING 1=152 (17=17)

(ENS.)

ff

(5XS.)

TOMS-LEAD IN

9 VOCAL

mf

(1)

(2) (ENS.)

f

19

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

(ENS.)

f

27

mf

(BRASS)

(ENS.)

f

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"ALMOST LIKE BEING IN LOVE" DRUMS

39 *f*

(SXS) *f* (TOMS-LEAD IN)

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

55 *f*

(TOMS-LEAD IN) *ff* D.S. AL ϕ

CODA

f *mf*

ALMOST LIKE BEING IN LOVE.

Key of "F"

WHAT A 9 DAY THIS HAS BEEN WHAT A RARE MOOD I'M SMILE ON MY FACE FOR THE WHOLE HUMAN

IN! WHY IT'S 19 Ah-most like BEING IN LOVE 23 THERE'S A RARE. WHY IT'S " " " " " " 27 love of ALL THE

19 Music of life seems to be like a bell THAT IS ringing for me. And from the way that I feel when that

bell starts to peal, I would swear I was FALLING I COULD

swear I WAS FALLING IT'S Ah-most like 39 55

Being in love 61 62 Band - 65

61 62 D.S. $\text{al} \text{ } \phi$
| 3 3 3 3 | 3 3 All The

~~♩~~ CODA
love - I'TS ALMOST LIKE BEING IN

