

Presents

JAZZ LINES PUBLICATIONS

ALMOST LIKE BEING IN LOVE

RECORDED BY NANCY WILSON

ARRANGED BY BILLY MAY

PREPARED FOR PUBLICATION BY ROB DUBOFF, DYLAN CANTERBURY, AND JEFFREY SULTANOF

FULL SCORE

JLP-9334

WORDS BY ALAN JAY LERNER, MUSIC BY FREDERICK LOEWE

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A NOT-FOR-PROFIT JAZZ RESEARCH ORGANIZATION DEDICATED TO PRESERVING AND PROMOTING AMERICA'S MUSICAL HERITAGE.



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NANCY WILSON SERIES

ALMOST LIKE BEING IN LOVE (1959)

Nancy Wilson:

Nancy Wilson was encouraged to move to New York to pursue a career as a vocalist by jazz saxophone master Cannonball Adderley. Her notoriety quickly spread after filling in for vocalist Irene Reid, and she eventually signed with Capitol Records in 1959. Her first single for Capitol, ***Guess Who I Saw Today***, became such a hit that she ended up recording five records worth of material in the first two years of her contract, including a collaboration with Adderley that is one of the most beloved jazz vocal albums of all time.

By the late 1960s she had become a regular sight on television, appearing as a guest on several notable shows and even winning an Emmy for ***The Nancy Wilson Show***, which aired from 1967-1968. Over her career she received numerous awards, including being inducted into the International Civil Rights Walk of Fame for her work during the Civil Rights Movement in the 1960s. By the time she gave her last public performance in 2011, she had achieved a level of personal and musical success that is matched by very few figures in music history.

Billy May:

There is perhaps no one person more unsung in shaping the sound of classic popular music than Edward William 'Billy' May, Jr. Indeed, there are many people who are fans of May's music without even realizing it through his collaborations with Frank Sinatra. Even if he had never written a note for the 'Chairman of the Board,' however, May's catalog of work is not only of the highest quality, but also of stunning diversity.

Born on November 10, 1916 in Pittsburgh, PA, May began playing tuba as a youth on recommendation of a doctor who believed it to be an effective treatment for his childhood asthma. Switching to trumpet, May worked as both an instrumentalist and arranger for several small outlets before joining the Charlie Barnet Orchestra in 1938. May was responsible for crafting the arrangement for Barnet's hit recording of ***Cherokee***, which has since gone on to become one of the most frequently covered standards in part because of the Barnet version. After leaving Barnet, May worked largely as a freelance arranger and trumpeter, notably for the bands of Glenn Miller and Les Brown, for the majority of the 1940s. In the early 1950s, May caught the attention of producers at Capitol Records, who hired him as a staff arranger for their sizeable stable of vocalists. His best-known collaborations were with Frank Sinatra, as May would author the arrangements of some of Sinatra's biggest hits, including 1958's ***Come Fly with Me***. In addition to Sinatra, May's arrangements graced the recordings of Ella Fitzgerald, Nat 'King' Cole and Nancy Wilson, among countless others, during this time.

By the 1960s, May became more involved in film and television. Having written his first film score in 1957, May's songs and scores became frequently heard in many different Hollywood settings, ranging from Rat Pack films to a collaboration with humorist Stan Freberg. Throughout this time, his relationship with Sinatra remained fruitful, with May continuing to write arrangements for Sinatra's albums on his newly founded Reprise Records label. The two were so close that May was an honorary pall-bearer at Sinatra's funeral in 1998.

Having largely been in retirement since the 1980s, May passed away from a heart attack on January 22, 2004. He leaves behind a list of credits that are second to none in the world of pop music as an arranger, and his signature style, featuring mercurial brass writing and swooping saxophone riffs, continues to serve as a template upon which many of today's top arrangers work.

The Music:

This arrangement was written by Billy May for Nancy Wilson's first recording session, organized by Capitol Records and released on her ***Like in Love*** album. This is a straight-ahead swing arrangement that was crafted to allow Wilson's superb vocal talent to shine. This publication was based on May's original pencil score - this is not a transcription.

Doug DuBoff, Dylan Canterbury, and Rob DuBoff

- March 2022



NANCY Wilson
Conductor

ALMOST LIKE BEING IN LOVE
INTRO

9311

1st Alto

2nd Alto

1st Tenor

2nd Tenor

Baritone

Saxophones

1

2

3

4

Trumpets

9311

1

2

3

4

Trombones

Guitar

Piano

Bass

Drums

Above is the first page of Billy May's 1959 score for **Almost Like Being in Love**, recorded by Nancy Wilson for her Capitol Records album **Like in Love**.

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SCORE

BRIGHT SWING ♩ = 200

The score is arranged for a jazz ensemble. The key signature is B-flat major (two flats) and the time signature is 4/4. The tempo is marked 'BRIGHT SWING' with a quarter note equal to 200 beats per minute. The score includes parts for Vocal, Woodwind 1 (Alto Sax), Woodwind 2 (Alto Sax), Woodwind 3 (Tenor Sax), Woodwind 4 (Tenor Sax), Woodwind 5 (Baritone Sax), Trumpet, Trombone, Guitar, Piano, Acoustic Bass, and Drum Set. Dynamics include *f* (forte). The guitar and piano parts include chord diagrams for the following chords: F_{m7} , $F^{\#}7$, E^b6 , $B^b7(^{\#}5)$, E^b6 , $B^b7(^{\#}5)$, E^b7 , A^b_{m7} , $A^{\circ}7$, E^b6 , $F_{m7}B^b7(^{\#}9)$, and E^b6 . The piano part includes a bass line with a key signature change from two flats to one flat (B-flat major) in measure 2.

1 2 3 4 5 6 7 8

9

Vox. *day this has been! What a rare mood I'm in! Why, it's al - most like be - ing in love. There's a*

Ww 1 (A. Sax) *p mf mp mf sfp*

Ww 2 (A. Sax) *p mf mp mf sfp*

Ww 3 (T. Sax) *p mf mp mf sfp*

Ww 4 (T. Sax) *p mf mp mf sfp*

Ww 5 (B. Sax) *p mf mp mf sfp*

Tpt *mf*

Tbn *mf*

Gtr *mp*

Pno *mp*

Bs *mp*

D. S. *mp*

Fm7 B^b13 E^b6 Gm⁹ C⁹(^b5) C⁹ Fm7 B^b9 E^b6 Fm7 B^b7(^b9) E^b6 E^b13

Fm⁹ B^b13 E^b6 Gm⁹ C⁹(^b5) C⁹ Fm7 B^b9 E^b6 Fm7 B^b7(^b9) E^b6 E^b13

Fm⁹ B^b13 E^b6 Gm⁹ C⁹(^b5) C⁹ Fm7 B^b9 E^b6 Fm7 B^b7(^b9) E^b6 E^b13

(4)

(8)