

from BRIGADOON

*As sung by New York Voices – “New York Voices, Live with the WDR Big Band Cologne”*

# Almost Like Being in Love

For SATB, *a cappella*

Duration: ca. 4:00

**Arranged by  
DARMON MEADER**

**Lyrics by ALAN JAY LERNER  
Music by FREDERICK LOEWE**

**Rubato**

*mp*

Soprano

Ooo \_\_\_\_\_ May - be the sun

Alto

*mp*

Ooo \_\_\_\_\_ Oo \_\_\_\_\_

Tenor

*mp*

Ooo \_\_\_\_\_ Oo \_\_\_\_\_

Bass

*mp*

Ooo \_\_\_\_\_ Oo \_\_\_\_\_

Piano

**Rubato**

*mp*

3

*This choral arrangement is for concert use only. The use of costumes, choreography or other elements that evoke the story or characters of a legitimate stage musical work is prohibited in the absence of a performance license.*

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gave me the pow'r, but I could swim Loch Lo - mond and be  
 but I could swim Loch Lo - mond and be  
 but I could swim Loch Lo - mond and be  
 but I could swim Loch Lo - mond and be

4

home in half an hour. May be the air gave me the drive, for  
 home in half an hour. Oh \_\_\_\_\_ gave me the drive, for  
 home in half an hour. Oh \_\_\_\_\_ gave me the drive, for  
 home in half an hour. Oh \_\_\_\_\_ gave me the drive, for

6

I'm all a - glow and a - live, I'm a - live.  
I'm all a - glow and a - live, I'm a - live.  
I'm all a - glow and a - live, I'm a - live.  
I'm all a - glow and a - live, I'm a - live.

9

**[13] Swing ( $\text{♩} = 120$ )**

What a day this has been. What  
What a day this has been. What  
What a day this has been. What  
What a day dm dm dm dm bah dm dm dm

**[13] Swing ( $\text{♩} = 120$ )**

A musical score for a vocal performance, likely a duet or ensemble. The score consists of five staves of music, each with a treble clef and a key signature of one flat (B-flat). The lyrics are repeated three times across the staves, with the first two staves sharing the same melody and the third staff providing harmonic support. The fourth staff begins with a bass clef and continues the melody. The fifth staff concludes the section with a bass clef.

a rare mood I'm in. Why, it's al - most like  
a rare mood I'm in. Why, it's al - most like  
a rare mood I'm in. Why, it's al - most like  
dm dm dm dm dm dm dm dm al - most like

15

be - ing in love. Now, there's a lov - e - ly smile...

be - ing in love. Now, there's a lov - e - ly smile...

be - ing in love. Now, there's a lov - e - ly smile...

be - ing in love. Bah dm dm bah dm doom a lov - e - ly smile...

AL

21

A musical score for "Dancing Queen" by ABBA. The score consists of four staves. The top three staves are in treble clef and the bottom staff is in bass clef. The key signature is B-flat major (two flats). The time signature is common time. The lyrics are: "Why, it's al-most like be-ing in love." This phrase is repeated three times across the first three staves. The fourth staff begins with a bass clef, a key signature of one flat, and a time signature of 3/4. The lyrics for this staff are: "Bah dm doo doo doo dm dm dm dm dm like be-ing in love." The number "3" is written above the third measure of the bass line.

24

*cresc.*

Bah doo weh bah doo woh bah bah deh All the mu -

*cresc.*

Bah doo weh bah doo woh bah bah deh All the mu -

*cresc.*

Bah doo weh bah doo woh bah bah deh All the mu -

*cresc.*

Bah doo weh bah doo woh bah bah deh All the mu -

8

Bah doo weh bah doo woh bah bah deh All the mu -

*cresc.*

Bah doo weh bah doo woh bah bah deh All the mu -

*cresc.*

Bah doo weh bah doo woh bah bah deh All the mu -

27

**[29]**

- - sic of life seems to be - -

- - sic of life seems to be - -

8 - - sic of life seems to be ba doo n deh bah doo n

- - sic of life bah doo doo doo dm bah dm dm dm

**[29]**

like a bell, — a bell that keeps ring-ing — for —  
 like a bell, — a bell that keeps ring-ing — for —  
 deh n deh oh — like a bell, — a bell that keeps ring-ing — for —  
 dm dm dm dm dm dm dm dm dm bah doom

32

37

— me. — And from the way — that I feel —  
 — me. — And from the way — that I feel —  
 — me. — And from the way — that I feel —  
 dm dm dm dm dm And from the way — dm dm dm

37

when that bell starts to peal,  
when that bell starts to peal,  
when that bell starts to peal,  
dm dm doom\_ duh duh dm      bell starts to peal,

38

*(if sung as solo, can be reinterpreted)**mf*

I could swear that I was fall-ing, I'd\_  
I swear I could fall\_doo doo doo doo doo doo  
doo doo doo doo doo doo  
bah dm duh puh teh doo doo doo bah doo doo doo bah doo doo

40

3

— swear I was fall - ing, — It's al - most like

*cresc.*

doo doo doo I could fall,

*cresc.*

doo doo doo I could fall,

*cresc.*

doo bah doo doo doo I could fall,

*cresc.*

*mf*

*mf*

*mf*

43

be - ing - in love. Bah doo weh bah doo woh bah doo weh bah doo daht

*f*

be - ing in love. Bah doo weh bah doo woh bah doo weh bah doo daht

*f*

be - ing in love. Bah doo weh bah doo woh bah doo weh bah doo daht

*f*

be - ing in love. Bah doo weh bah doo woh bah doo weh bah doo daht

*f*

*f*

46

*mf*

bah bah bah doo buh deh beh dah buh deh yu daht      bah bah dah doo daht

*mf*

bah bah bah doo buh deh beh dah buh deh yu daht      bah bah dah doo daht

*mf*

bah bah bah doo buh deh beh dah buh deh yu daht      bah bah dah doo daht  
(vocal perc. fill) *mf*

bah bah bah doo buh deh beh dah buh deh yu daht      bah bah dah doo daht

*mf*

bah bah bah doo buh deh beh dah buh deh yu daht      bah bah dah doo daht

bah bah bah doo buh deh beh dah buh deh yu daht      bah bah dah doo daht

49

53 Scat solo

B♭maj7      C7      Am7

*mp*

(vocal perc. hi-hat)

sah doo bah doh      bah doo bah dee bah doh\_

*vocal perc. hi-hat*

++○ + + ○ + + ○ + + ○ + + ○ +

bah dm sah etc.

53

**A♭dim7**

**Gm7 *mp***

bah daht dah daht bah dah yu daht bah bah  
*mp*  
bah daht dah daht bah dah yu daht bah bah  
*mp*  
bah daht dah daht bah dah yu daht bah bah  
*mp*  
bah daht dah daht bah dah yu daht bah bah

56

*mf*

doh bah doh bah dah bah doo weh\_\_\_\_\_ bah doo daht bahp bah\_\_\_\_\_  
*mf*  
doh bah doh bah dah bah doo weh\_\_\_\_\_ bah doo daht bahp bah\_\_\_\_\_  
*mf*  
doh bah doh bah dah bah doo weh\_\_\_\_\_ bah doo daht bahp bah\_\_\_\_\_  
*mf*  
doh bah doh bah dah bah doo weh\_\_\_\_\_ bah doo daht baph bah\_\_\_\_\_  
*mf*  
doh bah doh bah dah bah doo weh\_\_\_\_\_ bah doo daht baph bah\_\_\_\_\_

59

61      B♭maj7      C7      Am7

*mp*

bah doo bah dee oh oh bah  
(hint of double time feel)

*mp*

bah dm dm dm dm dm dm dm dm dm

**61**

61

A♭dim7      *p*      *mf*

*p*

bah doo bah deh bah doo bah deh yu daht boh buh

*p*

deht deh dah  
("tgms")  
○  $\overbrace{3}^3$

bah doo bah deh bah doo bah deh yu daht boh buh

*p*

bah doo bah deh bah doo bah deh yu daht boh buh

dm dm dm doo dm      bah doo bah deh bah doo bah deh yu daht doom

*p*

*mf*

64

69

deh buh dah buh deh dle doo daht      The way I'm feel-in' to-night, not a

deh buh dah buh deh dle doo daht      The way I'm feel-in' to-night, not a

8      deh buh dah buh deh dle doo daht      The way I'm feel-in' to-night, not a

doom doom doom doo daht      The way I'm feel-in' to-night, not a

69

67

care in sight, all of the mu - sic of life seems to be

care in sight, all of the mu - sic of life seems to be

8      care in sight, all of the mu - sic of life seems to be

care in sight, all of the mu - sic of life seems to be

70

*mp*

cresc.

— like a bell, — a bell that keeps ring-ing — for —  
*mp*  
 — like a bell, — a bell that keeps ring-ing — for —  
*mp*  
 — like a bell, — a bell that keeps ring-ing — for —  
*mp*  
 — bah dm dm dm dm dm dm dm doo bah dm bah

*mp*

cresc.

72

*mf*

77

— me. And from the way that I feel —  
*mf*  
 — me. And from the way that I feel —  
*mf*  
 — me. And from the way that I feel —  
*mf*  
 dm dm dm dm dm And from the way dm dm dm

*mf*

77

75

when \_\_\_\_\_ that \_\_\_\_\_ bell starts to peal,  
when \_\_\_\_\_ that \_\_\_\_\_ bell starts to peal, I swear I could fall-  
when \_\_\_\_\_ that \_\_\_\_\_ bell starts to peal,

dm bah doo doo

78

(if sung as solo, can be reinterpreted)

I would swear I was fall - ing, — I'd \_\_\_\_ swear I was fall -  
doo doo doo doo doo doo doo doo doo  
doo doo doo doo doo doo doo doo  
doo \_\_\_\_\_ bah doo doo doo \_\_\_\_\_ bah doo doo doo \_\_\_\_\_ bah doo doo

81

cresc.

- ing, it's al - most like be - ing \_\_\_\_\_ in\_\_ love.

doo\_\_\_\_ I could fall

doo\_\_\_\_ I could fall

doo\_\_\_\_ I could fall bah dm dm dm dm bah dm dm dm

cresc.

84

(no breath) > dim.  
Yeah, it's al - most, al - most-

(no breath) f > dim.  
I guess I'm fall - in' a - gain. Yeah, it's al - most, al - most-

(no breath) f > dim.  
I guess I'm fall - in' a - gain. Yeah, it's al - most, al - most-

(no breath) f > dim.  
dm dm dm dm doom\_\_\_\_ Yeah, it's al - most, al - most-

f dim.

87

*f*

—      bah doo weh\_\_ bah doo woh\_\_ bah doo weh\_\_ bah doo daht

*f*

—      bah doo weh\_\_ bah doo woh\_\_ bah doo weh\_\_ bah doo daht

*f*

—      bah doo weh\_\_ bah doo woh\_\_ bah doo weh\_\_ bah doo daht

—      like\_\_ be-ing in\_love.\_\_\_\_

weh\_\_ bah doo woh\_\_ bah doo weh\_\_ bah doo daht

90

*mf*

We're al-most in love.\_\_\_\_\_

93