

I'VE BEEN HERE BEFORE

Lyrics by
RICHARD MALTBY, Jr.

(WOMAN 1 and WOMAN 2)

Music by
DAVID SHIRE

Moderato, freely

WOMAN 1: *mp*

You just met him.

4

Yes, I know. This is last-ing. This will grow. But

7

oh, it's nev-er that eas-y. Be-lieve me, It is-n't at

10

Quasi tempo

all. You are star-struck. So was I.

Freely
poco cresc.

13

3

I would love him _____ till I die. But oh, _____ it's never that

16

dim.

mp

Più mosso

eas - y. My dar - ling, _____ not eas - y at all.

19

mf

All your life you'll be with him. Think of that.

22

cresc.

f

Think it through. He may chase some cra - zy whim.

Quasi tempo, deliberately

rit. *mp*

When he does, You'll go too. And you'll lose him, now and then.

rit. *mp* *legato*

cresc. poco a poco

But each morn-ing start a-gain. And oh, some days you'll be

cresc. poco a poco

32

hap - py. But it won't be eas - y. It's nev - er that eas - y. You think so, but

ff *rall.*

35

Slowly

f *mf* *mp* *p*

no, Oh no. I know. It is - n't at

f *mf* *mp* *p*

39 Moderately bright tempo (♩ = c. 132)

all.

mp
sempre legato

43

mf
legato

47 WOMAN 2: *mp*

The man says — things — he needs to say, —

mp

50

— Turns — to smile as he stands by my door.

And then I see his

57
 eyes are gray. Oh God, I've been here be -

61
 fore.

poco cresc.

65
mf
 To want him makes no sense at all.

mf

69

Then we talk and out his feel - ings pour.

This system contains measures 69, 70, and 71. It features a vocal line with lyrics and a piano accompaniment. The piano part consists of a right-hand melody and a left-hand bass line. The key signature has four flats, and the time signature is 4/4. The lyrics are: "Then we talk and out his feel - ings pour."

72

In - side all my de -

This system contains measures 72, 73, and 74. It features a vocal line with lyrics and a piano accompaniment. The piano part consists of a right-hand melody and a left-hand bass line. The key signature has four flats, and the time signature is 4/4. The lyrics are: "In - side all my de -"

75

fens - es fall. Oh yes,

This system contains measures 75, 76, and 77. It features a vocal line with lyrics and a piano accompaniment. The piano part consists of a right-hand melody and a left-hand bass line. The key signature has four flats, and the time signature is 4/4. The lyrics are: "fens - es fall. Oh yes,"

78

I've been here be - fore. The man's all wrong.

This system contains measures 78, 79, and 80. It features a vocal line with lyrics and a piano accompaniment. The piano part consists of a right-hand melody and a left-hand bass line. The key signature has four flats, and the time signature is 4/4. The lyrics are: "I've been here be - fore. The man's all wrong."

That's all that's true. And what is worse, this time, good

86

God, he's twen - ty - two! And since it's wrong

cresc.

sempre legato cresc.

90

Be - fore we start, Why should I

93

rush to prove that I can break my heart all o - ver?

f *rall.* *ten.*

f *rall.* *ten.*

97

a tempo mp

The man leaves — and — I'm on my own. —

mp a tempo legato

This system contains the vocal line and piano accompaniment for measures 97-99. The vocal line is in a treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 4/4 time signature. The lyrics are "The man leaves — and — I'm on my own. —". The piano accompaniment is in a grand staff with a key signature of three flats and a 4/4 time signature. It features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The tempo and dynamics are marked as *a tempo mp* and *legato*.

100

I — sit here and sim - ply

This system contains the vocal line and piano accompaniment for measures 100-102. The vocal line continues with the lyrics "I — sit here and sim - ply". The piano accompaniment maintains the same eighth-note accompaniment pattern in the right hand and bass line in the left hand.

103

watch the door. — And tell my - self — I'm

cresc.

cresc.

This system contains the vocal line and piano accompaniment for measures 103-106. The vocal line has the lyrics "watch the door. — And tell my - self — I'm". The piano accompaniment includes a *cresc.* (crescendo) marking in both the right and left hands. The right hand continues with eighth notes, while the left hand has a more active bass line.

107

fine a - lone. — Oh yes, I've been here be -

f

f

This system contains the vocal line and piano accompaniment for measures 107-110. The vocal line has the lyrics "fine a - lone. — Oh yes, I've been here be -". The piano accompaniment features a *f* (forte) dynamic marking in both hands. The right hand continues with eighth notes, and the left hand has a bass line. The system concludes with a double bar line and repeat signs in the piano part.

111 *rall. e dim.* *p*

fore. ————— Oh yes, I've been here be -

rall. e dim. *p*

115 *a tempo* *mp*

fore. ————— The man's all

a tempo *poco cresc.*

119 WOMAN 1: *mp*

I know, ————— it's nev - er that

WOMAN 2: *mp*

wrong. ————— That's all that's true. —————

mp *sempre legato*

122 *cresc.*

eas - y. ————— Be - lieve me, —————

cresc.

And what is worse, this time, good God, he's twen - ty -

cresc.

125 *mf* 3 *cresc.*

OMAN 1
it is - n't at all. He may

OMAN 2
mf two! And since it's wrong

mf *cresc. (sempre legato)*

128 *f*

chase some cra - zy whim. Let him

cresc. *f*

Be - fore we start, Why should I rush to prove that

f

132 *rall.* *cresc.* (no breath)

go or he'll break your

cresc.

I can break my heart all o - ver?

rall. 7 9

WOMAN 1

ff a tempo

heart. You're

WOMAN 2

ff

The man leaves and I'm on my own.

ff a tempo

138

fine a-lone with-out him.

I sit here and sim-ply

ff a tempo

141

And you'll miss him now and then.

watch the door. And tell my.

ff a tempo

144

IAN 1 You're fine a - lone.

IAN 2 self I'm fine a - lone.

147

Oh yes, I've been here be - fore.

Oh yes, I've been here be - fore.

150

f Some days you'll be hap - py. *rall. e dim.* But it won't be

f But it won't be eas - y. *rall. e dim.* No, nev - er that eas - y.

f *rall. e dim.*

WOMAN 1
 eas - y. Oh no. I know. *mp*

WOMAN 2
 You think so, but no. I know. *mp*

p *ten.* // *A tempo*
 I've been here be - fore.

p *ten.* //
 I've been here be - fore.

ten. // *p* *mp*

rall.

mf *rall.* *f* *p*