

# 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.

*sempre legato* (bring out left hand)

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.* *3*

35

Slowly

*f* *mf* *mp* *p*

no, Oh no. I know. — It is - n't at

*f* *mf* *mp* *p*

Moderately bright tempo ( $\text{♩} = \text{c. } 132$ )

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.

*mp*

54

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 the first three measures of the piece. It features a vocal line with lyrics and a piano accompaniment with treble and bass staves. The key signature has four flats, and the time signature is 4/4. The piano part includes a complex arpeggiated figure in the right hand and a more rhythmic bass line in the left hand.

72

In - side all my de -

This system contains measures 72 through 74. The vocal line continues with the lyrics. The piano accompaniment maintains its arpeggiated texture, with some melodic movement in the right hand.

75

fens - es fall. Oh yes,

This system contains measures 75 through 77. The vocal line includes the lyrics. The piano accompaniment continues with its characteristic arpeggiated pattern.

78

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

This system contains measures 78 through 80. The vocal line concludes with the lyrics. The piano accompaniment features some chordal textures in the right hand, including a prominent chord in the first measure.

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*

100

I — sit here and sim - ply

103

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

*cresc.*

*cresc.*

107

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

*f*



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*

WOMAN 2

*ff*

*ff a tempo*

138

141

144

145

146

IAN 1 You're fine a - lone.

IAN 2 self I'm fine a - lone.

147

148

149

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

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

150

151

152

153

Some days you'll be hap - py. But it won't be

But it won't be eas - y. No, nev - er that eas - y.

*f* *rall. e dim.*

*f* *rall. e dim.*

*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*