

# I'VE BEEN IN LOVE BEFORE

M9355  
1001

Lyric by  
**FRANK LOESSER**

Music by  
**FREDERICK HOLLANDER**



Sung by

**MARLENE DIETRICH**

*in the Universal Picture*

**SEVEN SINNERS**

with

**JOHN WAYNE**

Albert Dekker • Broderick Crawford • Mischa Auer

Billy Gilbert and Oscar Homolka

A JOE PASTERNAK PRODUCTION



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# A SELECTION OF THE MOST OUTSTANDING MODERN AMERICAN COMPOSITIONS FOR PIANO

FOUR MUSICAL CLASSICS BY AMERICA'S LEADING CONTEMPORARY COMPOSERS

## DEEP PURPLE\*

Moderato espressivo

by Peter De Rose

Copyr. 1934 Robbins Music Corporation, New York, N. Y.

A velour musical pattern by Peter De Rose in four movements, inspired by the blaze of rich colors in the rainbow. The composer, using the keyboard as a palette, paints a brilliant canvas of "Deep Purple."

## ON THE TRAIL\*

by Ferde Grofe

Allegretto poco mosso

Copyr. 1932 Robbins Music Corporation, New York, N. Y.

The famous movement from the distinguished composer's "Grand Canyon Suite". Musical critics have acclaimed "On The Trail" to be Ferde Grofe's crowning achievement.

## MANHATTAN SERENADE\*

by Louis Alter

(Lazily)

Copyr. 1928 Robbins Music Corporation, New York, N. Y.

A world-renowned opus that has been featured by important soloists and musical organizations everywhere. A composition that is achieving immortality.



## HOLIDAY

Moderato (lightly)

by Ethel Ponce

Copyr. 1933 Robbins Music Corporation, New York, N. Y.

An artistic piano solo in the modern idiom. A composition unanimously acknowledged as a masterpiece and the creation of a foremost exponent of modern novelties.

\* Also published for orchestra and band

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Sung by Marlene Dietrich

# I'VE BEEN IN LOVE BEFORE

From the Universal Picture "SEVEN SINNERS"

Lyric by  
FRANK LOESSER

Music by  
FREDERICK HOLLANDER

Moderately

*mf* *rall.*

E<sup>b</sup> Ebmaj.7 Eb 6 Eb Ddim. Cmi.7

Moderately

You un-der-stand, Don't you, Why I'm sure I'm yours for -

A<sup>b</sup>mi.6 Eb Gmi. B<sup>b</sup>+ B<sup>b</sup>

ev - er and a day; You'll un - der - stand,

C9. B<sup>b</sup> Cmi.7 F9-5 Fmi.7 B<sup>b</sup>7

Won't you? dar - ling, When I say:

*dim. rall.*

CODE: Before  
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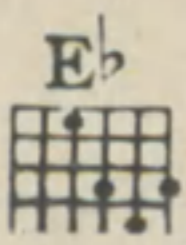
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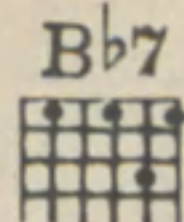
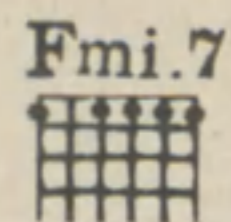
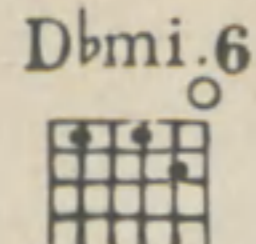
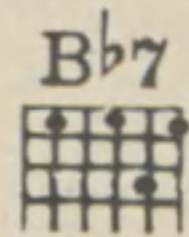
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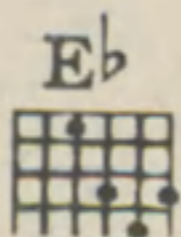
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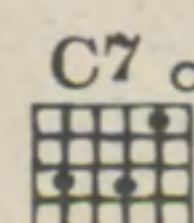
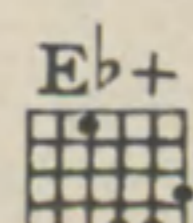
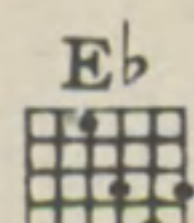
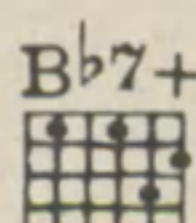
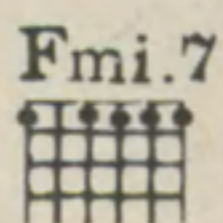
Chorus, Moderately (with feeling)



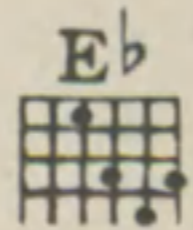
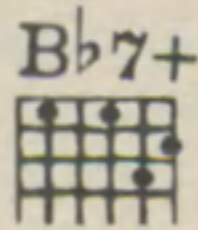
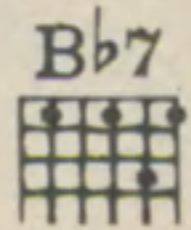
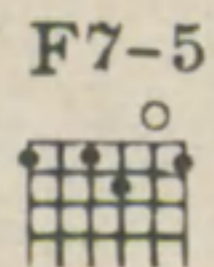
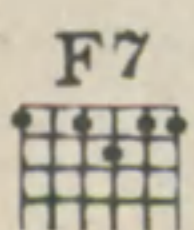
I've Been In Love Be - fore, It's true, \_\_\_\_\_ Been



learn-ing to a - dore just you; \_\_\_\_\_ Some old ro - mance taught



me how to kiss \_\_\_\_\_ To smile like that \_\_\_\_\_ and sigh like



this. \_\_\_\_\_ I've Been In Love Be - fore, you

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Bb7 Dbmi.6 Fmi.7 Bb7 Fmi.6 G7

see, So you mean all the more to

Dmi. G7 Cmi. Eb+ Cmi.7 F7

me! A heart that's lived a bit can

Eb Bb+ Bbmi. C7 Fmi.7 Bb7

tell when it beats true I've Been In Love Be - fore, Have - nt

1. Eb Fmi.7 Bb7 Bb+ 2. Eb

you? I've you?

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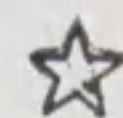
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