

# Again and again

noch amol un take noch amol

Daniel Goode

based on the song by Mark Warshawsky

## Introduction for cl. /pno.

S.  
A.  
T.  
B.

Cl.  
Pno.

rubato with improvisations

any octave

any octave

F<sup>7</sup> E<sup>7</sup> F<sup>7</sup> E<sup>7</sup> C<sup>7</sup> B<sup>7</sup> C<sup>7</sup> B<sup>7</sup>

S.  
A.  
T.  
B.

Cl.  
Pno.

*mf* Oif' n pri-pe-shok brent a fay-er - il un in shtub iz heys

*mf* Oif' n pri-pe-shok brent a fay-er - il un in shtub iz heys

*mf* Oif' n pri-pe-shok brent a fay-er - il un in shtub iz heys

*mf* Oif' n pri-pe-shok brent a fay-er - il un in shtub iz heys

*mf* un in shtub iz heys

*mf* un in shtub iz heys

66

A

S. un der re-be ler-ent kley-ne kin-der-lach dem A - lef Beyz,

A. un der re-be ler-ent kley-ne kin-der-lach dem A - lef Beyz,

T. un der re-be ler-ent kley-ne kin-der-lach dem A - lef Beyz,

B. un der re-be ler-ent kley-ne kin-der-lach dem A - lef Beyz,

Cl. **A**

Pno.

S. un der re-be ler-ent kley-ne kin der-lach dem A - lef Beyz,

A. un der re-be ler-ent kley-ne kin der-lach dem A - lef Beyz,

T. un der re-be ler-ent kley-ne kin der-lach dem A - lef Beyz,

B. un der re-be ler-ent kley-ne kin der-lach dem A - lef Beyz,

Cl. **1st Interlude**

Pno.

15

S.  
A.  
T.  
B.

Cl.

Pno.

*allarg.* *rubato*

20

S.  
A.  
T.  
B.

Cl.

Pno.

*p* *mp*

*p* Zeh-tshe kin-der-lach, Ge  
*p* Zeh-tshe kin-der-lach, Ge  
*p* Zeh-tshe kin-der-lach, Ge  
*mp* Zeh-tshe kin-der-lach,

E<sup>7</sup>

**B**

S. denk-tshetay-e -re, Vos ir ler-ent daw,

A. denk-tshetay-e -re, Vos ir ler-ent daw,

T. denk-tshetay-e -re, Vos ir ler-ent daw,

B. denk-tshetay-e -re, Vos ir ler-ent daw,

Cl. *pp*

Pno. *pp*

2nd Interlude

S. vos ir ler-ent daw, ir ler - ent daw:

A. vos ir ler-ent daw, ir ler - ent daw:


T. vos ir ler-ent daw, ir ler - ent daw:

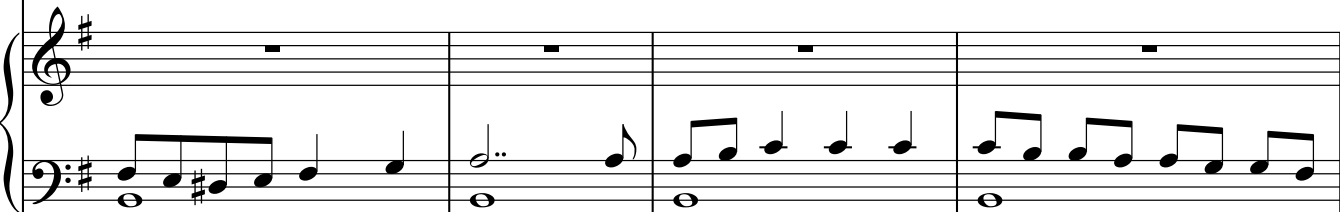
B. vos ir ler-ent daw, ir ler - ent daw:

Cl. with traditional expression


Pno. 2nd Interlude

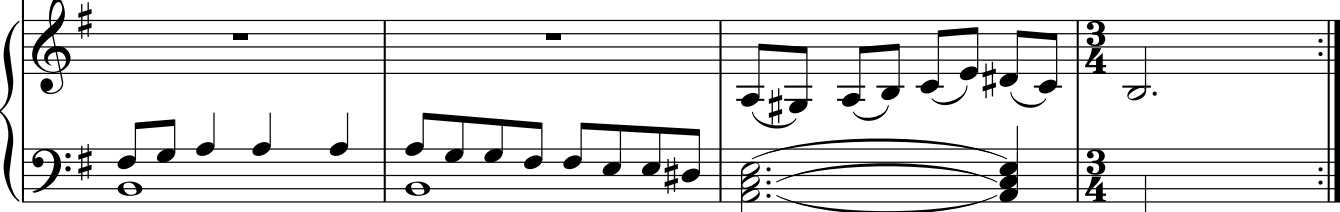
E7 E7

Cl. 

Pno. 

B<sup>7</sup> B<sup>7</sup> B<sup>7</sup> B<sup>7</sup>

Cl. 

Pno. 

B<sup>7</sup> B<sup>7</sup> B<sup>7</sup>

40 **Slower, legato**

S. 

A. 


T. 

B. 

*f* *mf* *rit.*

Zeh - tshe kin - der, kin-der-lach, Ge - denk - tshe tay - e - re - (r)e - re - (r)e - re - (r)e,

**Slower, legato**

Cl. 

Pno. 

(Rehearsal only) *rit.*

6 **C** a tempo 45 *mf*

S. Vos ir ler - rent daw: kin- der, Zog-tshe noch a - mol, un ta-ke noch a - mol,

A. Vos ir ler - rent daw, kin- der, Zog-tshe noch a - mol, un ta-ke noch a - mol,

T. Vos ir ler - rent daw, kin- der, Zog-tshe noch a - mol, un ta-ke noch a - mol,

B. Vos ir ler - rent daw: Zog-tshe noch a - mol, un ta-ke noch a - mol,

Cl. **C** a tempo (Piano back in) *mf*

Pno. *mf*

50 *poco cresc.* legato sempre until during 4th time through *mp subito*

S. Ko-mets A - lef: Aw! Zog-tshe noch a - mol un ta-ke noch a - mol,

A. Ko-mets A - lef: Aw! Zog-tshe noch a - mol un ta-ke noch a - mol,

T. Ko-mets A - lef: Aw! Zog-tshe noch a - mol un ta-ke noch a - mol,

B. Ko-mets A - lef: Aw! Zog-tshe noch a - mol un ta-ke noch a - mol, Zog-tshe

Cl. *mp subito*

Pno. *mp subito* *leggiero*

S. noch a - mol un ta - ke noch a, Zog - tshe noch a - mol un ta - ke noch a,

A. noch a - mol un ta - ke noch a - mol, un noch a - mol un ta - ke noch a,

T. noch a - mol un ta - ke noch a - mol, un noch a - mol un ta - ke noch a,

B. noch a - mol un ta - ke noch a - mol, un noch a - mol un ta - ke noch a,

Cl.

Pno.

55

S. Repeat three times as is. During the 4th time, use a short text fragment, pre-chosen, and keep repeating it on the note E until the conductor gives the final cut-off.

A. Repeat three times as is. During the 4th time, use a short text fragment, pre-chosen, and keep repeating it on the note E until the conductor gives the final cut-off.

T. Repeat three times as is. During the 4th time, use a short text fragment, pre-chosen, and keep repeating it on the note E until the conductor gives the final cut-off.

B. Repeat three times as is. During the 4th time, use a short text fragment, pre-chosen, and keep repeating it on the note E until the conductor gives the final cut-off.

Cl. Cut off with the piano at the conductor's cue.

Pno. Begin the repeated section semi-legato, gradually becoming more detached. Conductor should indicate a slight decrescendo, then cut off the piano and clarinet, letting chorus go a bit longer unaccompanied before the final cut-off.