

# 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 schtub iz heys

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

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

un in schtub iz heys

*mf* 66

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**A**

10

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.  
Pno.

1st Interlude

15

S.

A.

T.

B.

Cl.

allarg.

rubato

Pno.

allarg.

rubato

rubato

20

S.

A.

T.

B.

Zeh-tshe kin-derr-lach, Ge

Zeh-tshe kin-derr-lach, Ge

Zeh-tshe kin-derr-lach, Ge

Zeh-tshe kin-derr-lach,

p

E<sup>7</sup>

Cl.

mp

Pno.

p

The musical score consists of two systems of music. The top system (measures 15-19) features a vocal part (Soprano, Alto, Tenor, Bass) and an orchestra (Clarinet, Piano). The vocal part sustains notes from measure 15 to 18, then begins singing 'Zeh-tshe kin-derr-lach, Ge' in three different melodic lines. The piano part provides harmonic support with chords like E7. Various dynamics and performance instructions like 'allarg.' and 'rubato' are included. The bottom system (measures 20-24) continues the vocal line and adds piano accompaniment. The vocal part sings 'Zeh-tshe kin-derr-lach, Ge' in three different melodic lines. The piano part provides harmonic support with chords like E7. Various dynamics and performance instructions like 'p' and 'mp' are included.

25

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

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

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

B.

Cl. *pp*

Pno. *pp*

**B**

30  
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

E<sup>7</sup> E<sup>7</sup>

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>

rit.

40 Slower, legato

S. *f*

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

A. *f*

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

T. *f*

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

B. *mf*

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

Cl.

Slower, legato

Pno.

(Rehearsal only)

rit.

**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 legato sempre until during 4th time through  
*mp subito*

*poco cresc.* S. Ko-mets A - lef: Aw! Zog - tshe noch a - mol un ta - ke noch a - mol,  
*poco cresc.* A. Ko-mets A - lef: Aw! Zog - tshe noch a - mol un ta - ke noch a - mol,  
*poco cresc.* T. Ko-mets A - lef: Aw! Zog - tshe noch a - mol un ta - ke noch a - mol, Zog - tshe  
*poco cresc.* B. Ko-mets A - lef: Aw! Zog - tshe noch a - mol un ta - ke noch a - mol,  
Cl. *mp subito*  
Pno. *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.