

# Again

Words and Music by  
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Swing ♩ = ♩<sup>3</sup> ♩

Piano

The first system of music is a piano introduction. It consists of six measures in 3/4 time. The right hand (RH) is mostly silent, with a few notes in the final measure. The left hand (LH) plays a rhythmic accompaniment with eighth notes and triplets. The first three measures feature a triplet of eighth notes in the RH and a corresponding eighth-note pattern in the LH. The final measure has a triplet of eighth notes in the RH and a quarter note in the LH.

7

If I had known from the be - gin - ing \_\_\_\_\_ the

Pno.

The second system contains the first line of lyrics. The vocal line starts at measure 7 with a triplet of eighth notes. The piano accompaniment (Pno.) features a complex texture with many chords and some sustained notes in the RH, and a steady eighth-note bass line in the LH.

13

stru - gle \_\_\_\_\_ that came with lov - in' you, \_\_\_\_\_ would I still have been

Pno.

The third system contains the second line of lyrics. The vocal line continues from measure 13. The piano accompaniment (Pno.) continues with a similar texture to the previous system, featuring chords and sustained notes in the RH and a bass line in the LH.

Again

2

18

so quick to wel-come you \_\_\_\_\_ in? \_\_\_\_\_ I won -

Pno.

Piano accompaniment for the first system, measures 18-23. The right hand features a melodic line with a triplet of eighth notes in measure 21. The left hand provides harmonic support with chords and moving bass lines.

24

der \_\_\_\_\_ if \_\_\_\_\_ if some-one had told \_\_\_ me the dam -

Pno.

Piano accompaniment for the second system, measures 24-29. The right hand has a triplet of eighth notes in measure 25. The left hand continues with a steady bass line and chordal accompaniment.

30

age that lov-in' you would do \_\_\_\_\_ how I'd be the fool cry-in' o-ver you \_\_\_\_\_

Pno.

Piano accompaniment for the third system, measures 30-35. The right hand features a melodic line with a triplet of eighth notes in measure 31. The left hand provides harmonic support with chords and moving bass lines.

35

would I have giv - ven all \_\_\_\_\_ that I did? \_\_\_\_\_ The

Pno.

40

ans-wer is \_\_\_\_\_ "Yes!" I'd do it all a - gain \_\_\_\_\_ and a -

Pno.

45

- - gain \_\_\_\_\_ If lov-in' makes me a fool then I am \_\_\_\_\_ If

Pno.

Again

4

51

what I knew now I had known back then I'd do it all

Pno.

56

*ad lib*

a - gain.

Pno.

62

If I could have seen seen the

Pno.

67

fu - ture and eve-ry-thing in be - tween with all of the

Pno.

72

heart - ache that I had in store would I have ig - nored and cho-sen to

Pno.

76

fol-low my heart in - stead of my head? Oh,

Pno.

Again

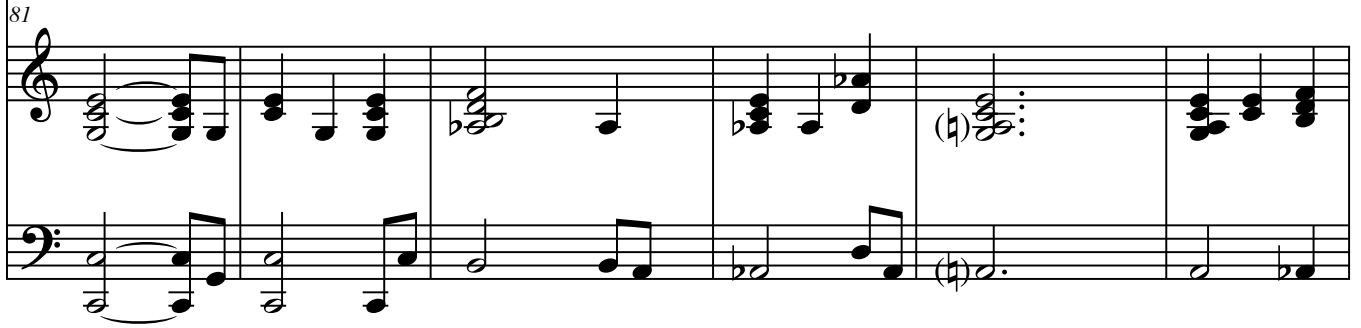
6

81



yes I'd do it all a-gain and a - gain if

Pno.

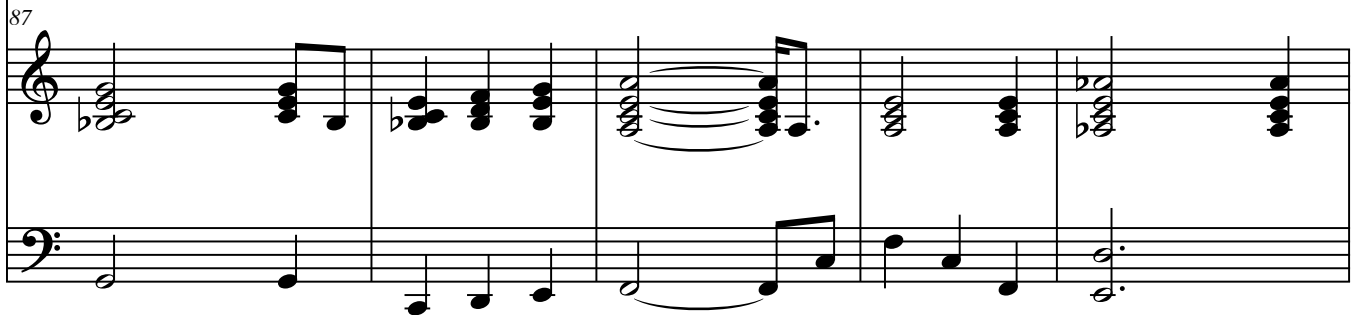


87



lov-in makes me a fool then I am if what I knew now

Pno.



92



I had known back then I'd do it all If

Pno.



97

I had cho - sen not to stay just think of all I'd miss I would'-ve

Pno.

101

nev-er known your arms around me and nev-er known your kiss with all the times we'd

Pno.

106

lie and fight I still have no re - grets cause as much as it hurts and as much as I've

Pno.

Again

8

110

cried I would do it a-gain to have been by your side, Oh Yeah

110

Pno.

(solo ad lib optional through both repeats)

114

I'd do it all a-gain and a-gain if

114

Pno.

119

lov-in makes me a fool then I am if what I knew now

119

Pno.



124

I had known back then I'd

Pno.

127

1. do it all Yeah! I'd

Pno.

131

1. do it all a - gain. *ad lib to end*

Pno.

Again

10

137

Pno.

Musical score for piano, measures 137-142. The score is written for a grand piano (Pno.) and consists of two staves: a treble clef staff and a bass clef staff. The key signature is B-flat major (two flats). The time signature is not explicitly shown but appears to be 4/4 based on the note values. Measure 137 starts with a treble clef staff containing a whole rest and a bass clef staff with a whole note chord (F4, Bb4, D5). Measure 138 continues with a whole note chord (F4, Bb4, D5) in the treble and a whole note chord (Bb3, D4, F4) in the bass. Measure 139 features a whole note chord (F4, Bb4, D5) in the treble and a whole note chord (Bb3, D4, F4) in the bass. Measure 140 has a whole note chord (F4, Bb4, D5) in the treble and a whole note chord (Bb3, D4, F4) in the bass. Measure 141 includes a *rit.* (ritardando) marking above the treble staff, which contains a half note chord (F4, Bb4, D5), and a triplet of eighth notes (Bb3, D4, F4) in the bass. Measure 142 concludes with a half note chord (F4, Bb4, D5) in the treble and a triplet of eighth notes (Bb3, D4, F4) in the bass. The piece ends with a double bar line.