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After Midnight

in memory of Cary Schroeder

Roger Zahab
(1989)

$\bullet = \text{ca. } 60, \text{ with great calm}$

clarinet in B \flat *senza vibrato* *pp lontano* *p*

violin *senza vibrato* *pp lontano* *con vibrato* *p*

piano *pp lontano e secco*

6

p *pp lontano*

senza vibrato *poco vibrato* *pp lontano*

6 *pp lontano e secco*

10

(senza vibrato)

p *f* *pp*

con vibrato

p *f* *pp*

senza vibrato

10

p *mp* *mf*

simile - pedal each chord

15

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

con vibrato

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

15

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

21

mp *pp* *p*

mp *pp* *p senza vibrato*

21 *mf* *ff* let ring

8^{va} 3

∨ ∨ ∨

26

p *cresc.* *mf*

p *cresc.* *mf*

26 *ff* let ring *p* *mf*

8^{va} 3

∨ pedal each chord

31

First system of musical notation for the vocal line, measures 31-34. The music is written on a single staff in treble clef. It features four measures with changing time signatures: 4/4, 6/4, 4/4, and 3/4. The notes are connected by slurs and include dynamic markings *f* and *p*. There are also hairpins and vibrato markings.

31

Second system of musical notation for the piano accompaniment, measures 31-34. It consists of two staves (treble and bass clef). The music is primarily chordal, with dynamic markings *mf*, *f*, and *p*. The time signatures are 4/4, 6/4, 4/4, and 3/4.

35

Third system of musical notation for the vocal line, measures 35-38. The music is written on a single staff in treble clef. It features four measures with changing time signatures: 4/4, 6/4, 4/4, and 3/4. The notes are connected by slurs and include dynamic markings *cresc.*, *mf*, and *mp*. There are also hairpins, vibrato markings, and a triplet of eighth notes in the final measure.

35

Fourth system of musical notation for the piano accompaniment, measures 35-38. It consists of two staves (treble and bass clef). The music is primarily chordal, with dynamic markings *mp* and *mf*. The time signatures are 4/4, 6/4, 4/4, and 3/4.