

Stories After Five

[r. 24/6/22]

[NEAR SEGUE from #19]
[Ray takes a deep breath, then looks around.
It's late twilight. The stars are glimmering.]

Orchestrations, arrangements &
additional music by
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Finding tempo

Musical score for the 'Finding tempo' section, measures 4-8. The score is in 4/4 time with a key signature of two flats (B-flat and E-flat). It features five staves: Kbd., B. Cl., Bs., and Vib. The Kbd. part starts with a circled asterisk and *pp* dynamic, followed by a *cresc.* and a *p* dynamic. The Vib. part starts with *pp* and *cresc.* dynamics. The B. Cl. part has a *pp* dynamic at the end. The section is divided into five measures labeled A, B, C, D, and E.

rall. Understated (♩ = 102)

Musical score for the 'Understated' section, measures 6-9. The score is in 4/4 time with a key signature of two flats. It features five staves: Kbd., B. Cl., Bs., and Vib. The Kbd. part has a *rall.* marking and a circled asterisk. The Vib. part has a *mp* dynamic and a *sim.* marking. The B. Cl. part has an *arco* marking. The section is divided into four measures labeled F, 6, 7, 8, and 9. The lyrics are: "It must be so nice to come home to this, a love-ly ter-race on the roof And stroll a-".

10 11 12 13 14

mong the shrubs grow-ing in their tubs Hus-bands and wives___

Kbd. *mp*

B. Cl.

Bs.

Vib. *mp*

15 16 17 18 19

swap-ping sto-ries af-ter five The per-fect place for touch-ing base a-gain this must be

click in

Kbd.

B. Cl. to Cl.

Bs. pizz.

Vib.

20 21 22 23 24

where they come to talk. — Fresh from the dai - ly grind, they'd come here to un - wind.

Kbd.

B. Cl. Clarinet *p*

Bs.

Vib. *Red.*

25 26 27 28 29

Bu - sy ci - ty lives be - come sto - ries af - ter five La da

Kbd.

Cl. *mp* *p* *mf* *mf*

Bs.

Vib. *

30 da da da_ 31 da da da da 32 da 33 34 Char-lie and Em-i-ly walk-ing arm

Kbd. *p*

Cl. *pp*

Bs.

Vib. *red.* *

35 in arm, talk-ing a - bout each o-ther's day... 36 37 38 **EMILY:** So we're all there in the board-room and they

Kbd.

Cl. *mp* *mf*

Bs.

Vib. *pp* Cymbal

CHARLIE:
Good for you.

39 40 41

ta - ble the new re - port I thought "let the bas-tards fire me," and I said what I real - ly thought You

Kbd.

Cl.

Bs.

Vib. *fast motor* *mf* *pp* *mf*

CHARLIE:

42 43

should have seen their fa - ces, heard them co - ver - ing their tracks If

Kbd.

Cl.

Bs.

Vib. *pp*

44 45 **RAY:**

on - ly you'd been on my_ team to - day trying to deal with Gold - man Sachs a lit - tle

Kbd.

Cl.

Bs.

Vib. *pp* *mf*

CHARLIE: Just keep smiling,
darling, You know you'll win.

46 47 48

bite in the breeze heigh - tens sen - si - bil - i - ties.

Kbd.

Cl.

Bs.

Vib. *mf*

Vibraphone
slow motor

EMILY: Fingers crossed.

49 50 51

Hur - ry to your hives for sto - ries af - ter

Kbd.

Cl.

Bs.

Vib.

EMILY: Shall we go in?

RAY:

52 53 54 55

five Through half-closed eyes the neigh-bour's lights ap-pear like an ex-

Kbd. *Felt Piano* *mf*

Eb2 down: Grand Piano + 8vb

Cl.

Bs. *arco* *mf*

Vib. *mf*

ten - sion of the stars _____ We're such a

R.H. *8va*

f *p*

Rivets & Celesta arp trigger

Harp arp. trigger
NB: A0 clears all triggers

Cl. *f*
pizz.

Bs. *f*

Vib. *f*

Blurred

mis-er-a-ble lot _____ when we don't see what we've got _____ They could turn their

mf *dim.*

Cl. *arco*

Bs. *mf* *dim.*

Vib. *mf* hold pedal through end *dim.*

rall.

63 64 65 66

lives in - to sto-ries af - ter five.

dim.

p

p

p