

Warn: **BERYL**: "Are we?"

Storm Clouds

Music by: **David Arnold**
Lyrics by: **Richard Thomas**
Orch. Arr by: **Steve Sidwell**

CUE: **CONNIE**: "Your strike pay"

REV. [21-9-14]

$\text{♩} = 76$

1

The piano introduction consists of two staves. The right hand plays a series of chords and melodic fragments, including a half note G4, a quarter note A4, and a half note B4. The left hand provides a steady accompaniment with a bass line of G2, B1, and D2, and a treble line of G4, B4, and D5. The piece begins with a piano (*p*) dynamic.

7 **WOMEN:**

Ev - 'ry - bo - dy out.

The vocal part for the women features a melodic line with a four-measure phrase: G4 (quarter), A4 (quarter), B4 (quarter), and G4 (quarter). The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. Chords indicated are Am(add2), Am7/G, and D7.

11 **SOP+MEZ/ALT**

Ev - 'ry - bo - dy out.

The vocal part for Soprano, Mezzo, and Alto features a melodic line with a four-measure phrase: G4 (quarter), A4 (quarter), B4 (quarter), and G4 (quarter). The piano accompaniment is similar to the previous system. Chords indicated are Am(add2), Am7/G, and D7. A forte (*f*) dynamic is marked at the start of the final measure.

15 **SOP/MEZ/ALT** **DIALOGUE**

Ev - 'ry - bo - dy out.

The vocal part for Soprano, Mezzo, and Alto features a melodic line with a four-measure phrase: G4 (quarter), A4 (quarter), B4 (quarter), and G4 (quarter). The piano accompaniment is similar to the previous systems. Chords indicated are Am(add2), Am7/G, and D7. A fortissimo (*ff*) dynamic is marked at the start of the final measure.

20 *TUTTI WOMEN:*

Storm clouds on the ho - ri - zon.

p F A⁵

26

Ten - sion in the town. Pres - sure build - ing up Ru - mours go - ing

F Am Fm

32

round Mo - ney run - ning short Down to our last pound Don't let the

A⁵ Dm⁷ Am

38

bas - tards, grind you down.

E⁵ E/G# Am

42

mp
G G/D G G/B C Dm C/E Am G

47

Am F/A G/A D/A Am F/A

53

G/A D/A Am F/A Am⁷ G/A

VAMP

59 **On Cue**
MEN:

Wel - come to e - qua-li-ty This is what it's like

mf
Eb Δ ¹³ Am

64

(this is what it's like) E - qual shit for ev' ry - one... When you go on

Fm

69

strike

ALL WOMEN:

Storm clouds on the ho - ri - zon.

Am F A5

75

Am G/A G/A F/A

83

Am G/A G/A F/A

91

Am G/A G/A F/A

TOOLEY: Do you understand domino theory?
MONTY: Yeah. Get rid of your double six as soon as you can.

VAMP
(Out either bar)

98

Am G/A

TOOLEY: If England falls to equal pay, the rest of the world will follow.

105

On Cue

ALL WOMEN:

Storm clouds on the ho - ri - zon.

110

LISA:

Pro - blems in the home.

116

121

VAMP
(Out either bar)

Più Mosso
On Cue

Pop Ballad(In 4 ♩=92)

128 **WILSON:** **MEN:**

Help me, the e-co-no-my is sim-ply in free-fall. Cut-tin down on booze and fags and e-sim. light pop/rock feel

C C/Bb C⁶/A

131 **TOOLEY:** **(TOOLEY)**

The e-co-no-mic in-di-cies make the blood chill
- ven on foot-ball.

F Am F

134 **+ MEN:** **rit.**

With-out Ford your trade fi-gures are sim-ply road - kill.

Bb/F Gm E

rit.

Tempo primo(In 2, ♩=76)

138 **mp**

Am G/A G/A F/A

146

Am G/A G/A F/A

154

Am G/A G/A F/A

TOOLEY: Michigan 1932 is history.

LISA: Which is my subject. Five strikers dead, and sixty chained to their hospital beds with shotgun wounds.

CUE to CONT

HOPKINS: Darling, that's enough. Please, bring in the dessert.

TOOLEY: Oh, wow! What's for dessert?

LISA: *(Standing)* Cheese.

VAMP

(Out either bar)

On Cue

162

Am(add2) Am7/G D7

166 TUTTI:

Storm clouds on the ho - ri - zon. Ten - sion in the

f Am mf FΔ G

172

WILSON:

town. Pres-sure buil-ding up Ru-mours go-ing round Un

FΔ Fm7 Am

178 **CASTLE:**

ea - sy lies the head that wears the crown. Don't let that

Dm C/E Am G Am

182

bas - tard_ grind_ you down_

E F Am

188 **VAMP**

F/A G/A F/A F/A

On Cue
Più Mosso In 4-Pop Ballad (♩=92)

194 **TOOLEY:**

We have to bust the strike. Be ruth- less- get it done. And if you don't we're

[Dr. fill] mf Gm Am

198 *WILSON:* **In 2**

out of here. We will move to Belgium. This is a rough patch, I rea-di-ly ad

Fm Dm7(b5) Am/E E(sus4) Am E E

203 *ALL:*

mit. But please don't go to Belgium 'cos Belgium's real-ly shit.

Am G

208 **Tempo primo** **On Cue**

VAMP
(Out either bar)

Am(add2) Am7/G D7

V.S.

212 **WOMEN:**

Storm clouds on the ho - ri - zon, Ten - sion in the

TEN+BARI/BASS

hor - i - zon ten - sion in,

f Am *mf* E FΔ

Detailed description: This system contains measures 212 through 217. It features a vocal line for women, a tenor/bari/bass line, and a piano accompaniment. The piano part includes dynamic markings of *f* and *mf*, and chord symbols Am, E, and FΔ. The lyrics are: "Storm clouds on the ho - ri - zon, Ten - sion in the hor - i - zon ten - sion in,".

town. Pres-sure buil-ding up Ru-mours go-ing round

ten - sion in the town pres - sure buil - ding pres - sure

Am Fm Am

Detailed description: This system contains measures 218 through 222. It features a vocal line, a tenor/bari/bass line, and a piano accompaniment. The piano part includes chord symbols Am, Fm, and Am. The lyrics are: "town. Pres-sure buil-ding up Ru-mours go-ing round ten - sion in the town pres - sure buil - ding pres - sure".

Mo-ney run-ningshort Down to our last pound Don't let the

buil - ding pres - sure buil - ding down to our lastpound.

Fm Am

Detailed description: This system contains measures 223 through 227. It features a vocal line, a tenor/bari/bass line, and a piano accompaniment. The piano part includes chord symbols Fm and Am. The lyrics are: "Mo-ney run-ningshort Down to our last pound Don't let the buil - ding pres - sure buil - ding down to our lastpound."

228

bas - tards grind you down. Don't let the bas - tards grind you

Don't let the bas - tards bas - tards grind you

E Am G7

6/8 Rock Feel

{MAKE LAST SUPPER}

234

down. It ain't a-bout you, it ain't a-bout the law. It's three thousand

down. It ain't a-bout you, it ain't a-bout the law. It's three thousand

C F Am

240

fam' - lies un-em-ployed and poor. Don't let the bas - tards

fam' - lies un-em-ployed and poor. Don't let the bas - tards

(WOMEN)

(MEN)

[G.P.] [DRUMS]

Dm E E

V.S.

246

WOMEN:

grind you **EDDIE/** the bas - tards **EDDIE/TEN** the
TEN+BARI/BASS
grind you down. grind you down
BARI/BASS
grind you down
Am Fm

252

bas - tards the bas - tards.
grind you down grind you down.
grind you down grind you down.
Am
SEGUE