

from **tick, tick...BOOM!**

Louder than Words

For SAB* and Piano with Optional Instrumental Accompaniment

Duration: ca. 3:50

Arranged by
MAC HUFF

Words and Music by
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Driving, in 2 ($\text{♩} = 98$)

Piano

mf

$E\flat/B\flat$ $A\flat 2/C$ $A\flat 2$

$E\flat/B\flat$ $A\flat 2/C$ $A\flat 2$

5

9 *Soprano Solo 1*
mf

Soprano

Alto Why _____ do we play with fi -

Baritone

$E\flat/B\flat$ $A\flat 2/C$

sim.

9

* Available separately: SATB (00601759),
SAB (00601760), SSA (00601761)

Rhythm parts available as a digital download (00601762)

(gtr, b, dm)

halleonard.com/choral

Visit sheetmusicdirect.com to purchase and download digital choral scores and audio (MP3s).



This choral arrangement is for concert use only. The use of costumes, choreography or other elements that evoke the story or characters of this stage musical work is prohibited in the absence of a performance license.

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- re? Why do we

The first system of music features a vocal line in the treble clef and a piano accompaniment in the bass clef. The key signature has two flats (B-flat and E-flat). The vocal line begins with a quarter rest, followed by a quarter note 're?' with a fermata. The next measure contains a half note 'Why' with a fermata, followed by a quarter rest. The final measure contains a quarter note 'do' and a quarter note 'we'.

Ab2 Eb/Bb

12

The piano accompaniment for the first system consists of two staves. The right hand plays a steady eighth-note accompaniment. The left hand plays a sustained bass note in the first measure, which changes to a higher bass note in the second measure, and then returns to the original bass note in the third measure.

run our fin - ger through the flame?

The second system of music features a vocal line in the treble clef and a piano accompaniment in the bass clef. The vocal line starts with a quarter note 'run', followed by a quarter note 'our', a quarter note 'fin', a quarter note 'ger', a quarter note 'through', and a quarter note 'the'. The final measure contains a quarter note 'flame?' followed by a quarter rest.

Ab2/C Ab2 Eb/Bb

15

The piano accompaniment for the second system consists of two staves. The right hand continues with the eighth-note accompaniment. The left hand plays a sustained bass note in the first measure, which changes to a higher bass note in the second measure, and then returns to the original bass note in the third measure.

Why do we leave our hand on the stove

The third system of music features a vocal line in the treble clef and a piano accompaniment in the bass clef. The vocal line starts with a quarter rest, followed by a quarter note 'Why', a quarter note 'do', a quarter note 'we', a quarter note 'leave', a quarter note 'our', a quarter note 'hand', a quarter note 'on', a quarter note 'the', and a quarter note 'stove'.

Ab2/C Ab2

18

The piano accompaniment for the third system consists of two staves. The right hand continues with the eighth-note accompaniment. The left hand plays a sustained bass note in the first measure, which changes to a higher bass note in the second measure, and then returns to the original bass note in the third measure.

LOUDER THAN WORDS – SAB

— al - though we know we're in for — some

Eb/G Ab2 Eb/Bb

21

end Solo 1 25

pain? Oh, why — do we re -

Solo 2 *mf*

24

fuse to hang — a light —

Ab2/C Ab2 Eb/Bb

27

LOUDER THAN WORDS – SAB

— when the streets are dan - ger - ous? —

30

Ab2/C Ab2

— Why does it take an ac -

33

Eb/Bb Ab2/C

- ci - dent — be - fore the

36

Ab2 Eb/G Ab2

LOUDER THAN WORDS – SAB

truth gets through to us? *end Solo 2*

Musical notation for measures 39-41. The vocal line (treble clef) has lyrics: "truth gets through to us?". The piano accompaniment (bass clef) features a steady eighth-note pattern in the right hand and a bass line with a few notes. A box containing the number "41" is located above the vocal staff.

Eb/Bb *Eb5*

Piano accompaniment for measures 39-41. The right hand (treble clef) plays a continuous eighth-note arpeggiated pattern. The left hand (bass clef) has a few notes, including a long note in the first measure and a half note in the second measure. Chord markings *Eb/Bb* and *Eb5* are placed above the staff.

39

All mf
Cag - es... or wings? Which do you... pre-fer?..

Musical notation for measures 42-44. The vocal line (treble clef) has lyrics: "Cag - es... or wings? Which do you... pre-fer?..". The piano accompaniment (bass clef) has a steady eighth-note pattern in the right hand and a bass line. The dynamic marking *All mf* is present.

Ab2

Piano accompaniment for measures 42-44. The right hand (treble clef) plays a continuous eighth-note arpeggiated pattern. The left hand (bass clef) has a few notes. A chord marking *Ab2* is placed above the staff.

42

Ask the birds.

Musical notation for measures 45-47. The vocal line (treble clef) has lyrics: "Ask the birds.". The piano accompaniment (bass clef) has a steady eighth-note pattern in the right hand and a bass line. A *div.* (divisi) marking is present above the vocal staff.

Eb5 *Ab2*

Piano accompaniment for measures 45-47. The right hand (treble clef) plays a continuous eighth-note arpeggiated pattern. The left hand (bass clef) has a few notes. Chord markings *Eb5* and *Ab2* are placed above the staff.

45

LOUDER THAN WORDS – SAB

— Fear or love, ba - by?

Bb/D Eb5

48

div. Don't say the an - swer... *accel. unis.* Ac - tions... speak

Ab2 Eb/G

accel.

51

loud - er... than... words...

Ab2 Eb7/Db

54

LOUDER THAN WORDS - SAB

59 (♩ = 94)

Why

Eb/Bb Bb5 Eb/Bb

should we try to be our best

Ab2/C Ab2

when we can just get by

Eb/Bb Ab2/C

— and still — gain? Why do we

The first system of music features a vocal line in the treble clef and a piano accompaniment in the bass clef. The key signature has two flats (B-flat and E-flat). The vocal line begins with a half note, followed by a quarter note, and then a half note with a slur. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a single bass note in the left hand.

Ab2 Eb/Bb

The second system continues the piano accompaniment. The right hand plays a consistent eighth-note figure, while the left hand provides harmonic support with a few notes. Chord symbols 'Ab2' and 'Eb/Bb' are placed above the staff.

nod our — heads — al - though we — know —

The third system features a vocal line with lyrics: "nod our — heads — al - though we — know —". The piano accompaniment continues with the same eighth-note pattern in the right hand and a single bass note in the left hand.

Ab2/C Ab2 Eb/G

The fourth system continues the piano accompaniment. The right hand plays the eighth-note figure, and the left hand has a few notes. Chord symbols 'Ab2/C', 'Ab2', and 'Eb/G' are placed above the staff.

the boss is wrong as

The fifth system features a vocal line with lyrics: "the boss is wrong as". The piano accompaniment continues with the eighth-note pattern in the right hand and a single bass note in the left hand.

Ab2 Eb/Bb

The sixth system continues the piano accompaniment. The right hand plays the eighth-note figure, and the left hand has a few notes. Chord symbols 'Ab2' and 'Eb/Bb' are placed above the staff.

75 *f accel.*

rain? Why should we blaze a trail

f accel.

f accel. Ab2/C

75

when the well-worn path seems safe and

Ab2 Eb/Bb

78

so in - vit - ing? How,

Ab2/C Ab2 Eb/Bb

81

— as we trav - el, — can we

84

Ab2/C Ab2

see the — dis - may and keep from

87

Eb/G Ab2 Eb/Bb

91 (♩ = 97)

fight - ing? Cag - es — or

90

(♩ = 97)
Eb5

LOUDER THAN WORDS – SAB

wings? Which do you pre - fer?

Ab2 Eb5

93

Ask the birds.

div.

Ab2 Eb/Bb Bb

96

Fear or love, ba - by? Don't say the

div.

Eb Ab2

99

LOUDER THAN WORDS – SAB

unis.

an - swer. Ac - tions_ speak loud - er_ than_

Ac - tions_ speak loud - er_ than_

Eb/G *Ab2*

102

107

words, loud - er_ than... What does it take

loud - er_ than_ words.

Eb *Eb5/Db*

105

to wake_ up a gen - er - a - tion?

Eb5

108

LOUDER THAN WORDS – SAB

How can you make some - one take off_ and

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a whole rest, followed by quarter notes for 'How', 'can', 'you', and 'make', then a dotted quarter note for 'some - one', and finally a quarter note for 'take' followed by a half note for 'off_ and'. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.

111 Eb5/Db Eb5

The piano accompaniment for the first system is shown in two staves. The right hand plays a continuous eighth-note pattern. The left hand provides a bass line with notes corresponding to the Eb5/Db and Eb5 chords indicated above the staff.

fly? If we don't_ wake_ up and

The second system of music continues the vocal line and piano accompaniment. The vocal line has a whole rest for 'fly?', followed by quarter notes for 'If', 'we', 'don't_', 'wake_', 'up', and 'and'. The piano accompaniment continues with the same eighth-note pattern and bass line.

114 Gm Ab2

The piano accompaniment for the second system is shown in two staves. The right hand continues the eighth-note pattern. The left hand features a bass line with notes corresponding to the Gm and Ab2 chords indicated above the staff.

shake up_ the na - tion,_ we'll eat the

The third system of music continues the vocal line and piano accompaniment. The vocal line has a whole rest for 'shake', followed by quarter notes for 'up_', 'the', 'na - tion_', and 'we'll eat the'. The piano accompaniment continues with the same eighth-note pattern and bass line.

117 Gm Ab2 Gm

The piano accompaniment for the third system is shown in two staves. The right hand continues the eighth-note pattern. The left hand features a bass line with notes corresponding to the Gm, Ab2, and Gm chords indicated above the staff.

LOUDER THAN WORDS – SAB

dust of the world, *sub. mp* won - d'ring

The first system of music features a vocal line in the treble clef and a piano accompaniment in the bass clef. The key signature has two flats (B-flat and E-flat). The vocal line begins with a whole note chord, followed by a half note chord, and then a quarter note chord. The lyrics "dust of the world," are placed under the first three notes. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simpler bass line in the left hand.

120 *Ab2*

The second system shows the piano accompaniment for measures 120-122. The right hand plays a continuous eighth-note pattern, while the left hand has a few notes. A chord symbol *Ab2* is written above the staff.

why, *mp*

why, *mp*

The third system contains the vocal line for measures 123-125. The lyrics "why," are repeated. The vocal line is marked *mp* and features a long, sweeping melodic line that spans across the measures. The piano accompaniment in the bass clef has a few notes, also marked *mp*.

Eb/Bb *sub. mp* *Ab2/C*

why, *sub. mp*

The fourth system shows the piano accompaniment for measures 123-125. The right hand plays a steady eighth-note pattern. Chord symbols *Eb/Bb* and *Ab2/C* are written above the staff. The lyrics "why," are written below the staff.

why, *cresc.*

why, *cresc.*

The fifth system contains the vocal line for measures 126-128. The lyrics "why," are repeated. The vocal line is marked *cresc.* and features a long, sweeping melodic line. The piano accompaniment in the bass clef also has a long, sweeping line, also marked *cresc.*

Ab2 *Eb/Bb* *why,*

cresc.

The sixth system shows the piano accompaniment for measures 126-128. The right hand plays a steady eighth-note pattern. Chord symbols *Ab2* and *Eb/Bb* are written above the staff. The lyrics "why," are written below the staff. The piano accompaniment is marked *cresc.*

LOUDER THAN WORDS – SAB

Fear or love, ba - by?

Eb/Bb Bb Eb

138

div.

Don't say — the an - swer... Ac - tions — speak

Ab2 Eb/G

141

unis.

loud - er — than, — loud - er — than, — loud - er — than, —

Ab2 Eb/G Ab2

144

LOUDER THAN WORDS – SAB

loud - er — than, loud - er — than...

E/G# E/A B_{sus} E

sub. *mp*

147

mp mel. Cag - es — or wings? mel. Which do you — pre-fer? —

150

Ask the — birds. *cresc.* Ah. *cresc.*

cresc.

153

LOUDER THAN WORDS – SAB

Fear or love ba - by?

156

div. f Don't say — the an - swer. *unis.* Ac - tions — speak

159

E5/A A E/G#

loud - er, — loud - er — than, loud - er — than

162

A2 E/G# A2

LOUDER THAN WORDS – SAB

They speak loud - er, — *unis.*
 words. — loud - er — than,

E/G# A2 E/G#

165

loud - er — than... Ac - tions — speak

A2 E/G#

168

molto rit. *div.* *sfz*
 loud - er than — words.

E/A B_{sus} A/B B_{sus} E

molto rit. *sfz*

LOUDER THAN WORDS – SAB

