

# Piano-Conductor

"tick,tick...Boom!"

14

# Louder Than Words

by Jonathan Larson  
Orchestrated by Stephen Oremus

Cue: "Drown them out completely"

1 2 3 4

5 6 7 8

9 JONATHAN: 10 11 12

Why do we play with fire?

*Simile*

Piano Eb/Bb /Ab /Bb Eb<sup>sus</sup>/C /Ab

Eb/Bb /Ab /Bb Eb<sup>sus</sup>/C /Ab

Eb/Bb /Ab /Bb Eb<sup>sus</sup>/C /Ab

13 14 15 16

Why do we run our fin - ger through the

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

17 18 19 20

flame? Why do we leave our hand on the stove

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

21 22 23 24

al - though we know we're in for some pain? Oh,

Gm E $\flat$ sus/A $\flat$  E $\flat$ sus/B $\flat$  (Cue Bass!)

25 26 27 28

why do we re - fuse to hang a li -

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

+Bs.

29 30 31 32

ght when the streets are dan ger

Chords: Eb/Bb, /Ab /Bb, Eb(sus)/C, /Ab

33 34 35 36

ous? Why does it take an ac ci

Chords: Eb/Bb, /Ab /Bb, Eb(sus)/C, /Ab

37 38 39 40

dent be fore the truth gets through to

Chords: Gm, Eb(sus)/Ab, Eb(sus)/Bb

41 42 43 44

us? Ca ges or wings? Which do you pre fer?

Chords: Eb(no3), /D, Eb(no3)/Ab, /D

45 46 47 48

Ask the birds.

*E<sup>b</sup>(no3)* /D *E<sup>b</sup>(no3)/A<sup>b</sup>* /D

49 50 51 52

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

*E<sup>b</sup>(no3)* /D *E<sup>b</sup>(no3)/A<sup>b</sup>* /B<sup>b</sup>

53 54 55 56

Ac - tions speak loud - er than words.

*E<sup>b</sup>(no3)/G* /A<sup>b</sup> *E<sup>b</sup>(no3)/D<sup>b</sup>* +Dr.

57 58 59 60

MICHAEL:

Why should we

$E^b/B^b$   
+Gtr.  $/A^b /B^b$

61 62 63 64

try to be our best when we can

$E^b_{sus}/C$   $/A^b$   $E^b/B^b$   $/A^b /B^b$

65 66 67 68

just get by and still gain? Why do we

$E^b_{sus}/C$   $/A^b$   $E^b/B^b$   $/A^b /B^b$

69 70 JONATHAN: 71 72

al - though we know

MICHAEL:

nod our heads al - though we know the

E<sup>b</sup>sus/C /A<sup>b</sup> Gm E<sup>b</sup>sus/A<sup>b</sup>

73 74 75 76

Why should we

boss is wrong as rain?

E<sup>b</sup>sus/B<sup>b</sup> E<sup>b</sup>5/B<sup>b</sup> /B<sup>b</sup>

77 JONATHAN: 78 79 80

blaze a trail when the well - worn path seems safe and

E<sup>b</sup>5/C /A<sup>b</sup> E<sup>b</sup>5/B<sup>b</sup> /B<sup>b</sup>

JONATHAN: 81 82 83 84

so in - vit - ing?

SUSAN:

so in - vit - ing — How — as we

E<sup>b</sup>5/C /A<sup>b</sup> E<sup>b</sup>/B<sup>b</sup> /B<sup>b</sup>

85 86 87 88

see the — dis - may and

trav - el — can we see the — dis - may and

E<sup>b</sup>5/C /A<sup>b</sup> Gm E<sup>b</sup>5/A<sup>b</sup>

89 90 91 92

keep from fight - ing? Ca - ges or

keep from fight - ing

*E<sup>b</sup><sub>sus/B<sup>b</sup></sub>* *E<sup>b</sup>(no3)* /D

93 94 95 96

wings? Which do you pre - fer? Ask the birds.

Ca - ges or wings?

MICHAEL:

Ca - ges or wings?

*E<sup>b</sup>(no3)/A<sup>b</sup>* /D *E<sup>b</sup>(no3)*



Musical score for measures 97-100. The score is in 3/4 time with a key signature of two flats (Bb and Eb). It features three vocal staves and a piano accompaniment. The vocal lines are:   
 - Top staff: Fear or love, ba - by?   
 - Middle staff: Ah Fear or love, ba - by?   
 - Bottom staff: Ah Fear or love, ba - by?   
 The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line. Chord symbols are: Eb(no3)/Ab, /D, Eb(no3), /D.

Musical score for measures 101-104. The score is in 3/4 time with a key signature of two flats (Bb and Eb). It features three vocal staves and a piano accompaniment. The vocal lines are:   
 - Top staff: Don't say — the an - swer; Ac - tions — speak loud - er than   
 - Middle staff: Don't say — the an - swer;   
 - Bottom staff: Don't say the an - swer;   
 The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line. Chord symbols are: Eb(no3)/Ab, /Bb, Eb(no3)/G, /Ab.

105 106 107 108

words... What does it take

lou - der than lou - der than

lou - der than lou - der than

*E<sub>b</sub>(no3)* *f* *E<sub>b</sub><sup>5</sup>/D<sub>b</sub>*

109 110 111 112

to wake up a gen - er - a - tion? How can you make some - one

How can you make some - one

How can you make some - one

*E<sub>b</sub><sup>5</sup>* *E<sub>b</sub><sup>5</sup>/D<sub>b</sub>*

113 114 115 116

take off and fly? If we don't wake up and

take off and fly?

take off and fly?

$E_b^5$  Gm  $E_b^5/A_b$

Detailed description: This block contains the first system of a musical score for measures 113-116. It features a vocal line with lyrics and a piano accompaniment. The vocal line consists of three staves. The lyrics are: "take off and fly? If we don't wake up and" on the first staff, "take off and fly?" on the second, and "take off and fly?" on the third. The piano accompaniment is shown in grand staff notation (treble and bass clefs). Chord symbols  $E_b^5$ , Gm, and  $E_b^5/A_b$  are placed below the piano part. Measure numbers 113, 114, 115, and 116 are indicated above the vocal staves.

117 118 119 120

shake up the na - tion, we'll eat the dust of the

Gm  $E_b^5/A_b$  Gm

Detailed description: This block contains the second system of a musical score for measures 117-120. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "shake up the na - tion, we'll eat the dust of the" on the first staff. The piano accompaniment is shown in grand staff notation. Chord symbols Gm,  $E_b^5/A_b$ , and Gm are placed below the piano part. Measure numbers 117, 118, 119, and 120 are indicated above the vocal staves.

121 world, 122 wond - 'ring why. 123 124

Why

Why

*mp*

$A^b(add9)$

$E^b/B^b$

$/A^b$   $/B^b$

125 126 127 128

$E^b\text{ sus}/C$

$/A^b$

$E^b/B^b$

$/A^b$   $/B^b$

Musical score for measures 129-132. The score includes vocal lines and piano accompaniment. The piano part features chords: Eb<sup>sus</sup>/C, /A<sup>b</sup>, Eb/B<sup>b</sup> *cresc. poco a poco*, /A<sup>b</sup>, /B<sup>b</sup>.

129 130 131 132

Why — do we

Musical score for measures 133-136. The score includes vocal lines and piano accompaniment. The piano part features chords: Eb<sup>sus</sup>/C, /A<sup>b</sup>, Eb/B<sup>b</sup>, /A<sup>b</sup>, /B<sup>b</sup>.

133 134 135 136

who we know down — deep —

stay with — lov - ers — who we know down — deep — just

137 138 139 140

Why ————— would we  
are - n't — right? —————

$E^b_{\text{sus}}/C$   $/A^b$   $E^b/B^b$   $/A^b$   $/B^b$

141 142 143 144

rath - er — put our - selves through — hell — than  
put our - selves through — hell — than  
put our - selves through — hell — than

$E^b_{\text{sus}}/C$   $/A^b$   $Gm$   $E^b_{\text{sus}}/A^b$

145 146 147 148

sleep a - lone at night? Why do we

sleep a - lone at night?

sleep a - lone at night?

Bb<sup>5</sup> Eb/Bb *mf* /Bb

149 150 151 152

fol - low lead - ers who nev - er lead? Why does it

fol - low lead - ers who nev - er lead?

Eb/sus/C /Ab Eb/Bb /Bb

153 154 155 156

take. ca - tas - tro - phe to start a — rev - o - lu - tion,

*E<sup>b</sup> sus/C* */A<sup>b</sup>* *E<sup>b</sup>/B<sup>b</sup>* */B<sup>b</sup>*

157 158 159 160

Some - one tell me why —

if we're — so free tell me why?

if we're — so free tell me why?

*E<sup>b</sup> sus/C* */A<sup>b</sup>* *Gm* *E<sup>b</sup> sus/A<sup>b</sup>*



161 162 163 164

so man - y peo - ple bleed? Ca - ges or

$E^b_{sus}/B^b$   $E^b(no3)$  /D

165 166 167 168

wings? Which do you pre - fer? Ask the birds

Ca - ges or wings?

Ca - ges or wings?

$E^b(no3)/A^b$  /D  $E^b(no3)$

169 170 171 172

Fear or love, ba - by?  
 Ah Fear or love, ba - by?  
 Ah Fear or love, ba - by

$E\flat(\text{no}3)/A\flat$  /D  $E\flat(\text{no}3)$  /D

173 174 175 176

Don't say the an - swer; Ac - tions speak loud - er than  
 Don't say the an - swer;  
 Don't say the an - swer;

$E\flat(\text{no}3)/A\flat$  /B $\flat$   $E\flat(\text{no}3)/G$  /A $\flat$

177 178 179 180

lou - der than lou - der than lou - der than lou - der than

lou - der than lou - der than lou - der than lou - der than

*E<sup>b</sup>(no3)* *E<sup>b</sup>(no3)/A<sup>b</sup>* *E(no3)/A<sup>b</sup>* *E(no3)/A /B*

181 182 183 184

Ca - ges — or wings? Which do you — pre - fer? —

Ca - ges — or wings? Which do you — pre - fer? —

Ca - ges — or wings? Which do you — pre - fer? —

*f* *E(no3)* *(Dr. solo)*

185 186 187 188

Ask the birds.

Ah

Ah

*Glissando*

189 190 191 192

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

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

Fear or love, ba - by Don't say the an - swer;

*Gr.*

*E<sup>5</sup>*

193 194 195 196

Ac - tions — speak loud - er —

lou - der than lou - der than

lou - der than lou - der than

E(no3)/G# (Gtr, Bs, Dr.) /A E(no3)/G# /A

197 198 199 200

They speak loud - er —

Ooh — lou - der than lou - der than

Ooh — lou - der than lou - der than

E(no3)/G# /A E(no3)/G# /A

**Molto Rall.**

Ac - tions speak loud - er - than

words

words

E(no3)/G# E/A *molto. rall.* Bsus4

203 204 205

*poco rit.*

*p*

*(Jonathan plays onstage piano)*

206 207 208 209

Musical score for measures 206-209. The top staff is a vocal line with rests. The piano accompaniment consists of chords and eighth-note patterns in the right hand and single notes in the left hand.

210 211 212 213 214

Musical score for measures 210-214. The top staff is a vocal line with rests. The piano accompaniment features more complex chordal textures and eighth-note patterns. The piece concludes with a fermata over a chord in measure 214, marked *Tutti* and *f*.